START

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MARCH 1994

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MICROFILMED
August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA
SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library
(August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. **The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation** Pres 56.

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks
(Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO **(including tours);** Kneisel Quartet **(and later Boston Symphony Chamber Players); Boston** Pops **(referred to in early years as** Promenade **concerts); and** Tanglewood **(including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).**

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

GUIDE TO CONTENTS

Institution: **BOSTON SYMPHONY ORCHESTRA**

Series Name: **PRESS CLIPPINGS**
Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

VOL	TITLE	DATES
1	BSO	1889-1890
2	BSO Kneisel Quartet	1890-1891
3	BSO	1891-1892
4	Promenade (Pops)	1892
5	BSO Kneisel Quartet	1892-1893
6	BSO Kneisel Quartet	1893-1894
7	BSO Kneisel Quartet	1894-1895
8	BSO	1895-1896
9	Promenade (Pops)	1895-1896
10	BSO	1896-1897
11	BSO	1897-1898
12	Promenade (Pops)	1897-1898
13	BSO	1898-1899
14	BSO	1899-1900
15	Pops	1899-1900
16	BSO	1900-1901
17	BSO	1901-1902
18	Pops	1901-1903
19	BSO	1902-1903
20	BSO	1903-1904
21	BSO	1904-1905
22	Pops	1904-1905
23	BSO	1905-1906
24	BSO	1906-1907
25	BSO	1907-1908
26	BSO	1908-1909
27	BSO Pops	1909-1910
28	BSO Pops	1910-1911
29	BSO Advertisements	1910-1911
30	BSO Pops	1911-1912
31	BSO Pops	1912-1913
32	BSO Pops	1913-1914
33	BSO Pops	1914-1915
34	BSO Pops	1915-1916
35	BSO Pops	1916-1917
36	BSO Pops	1917-1918
37	Karl Muck	1918
38	BSO Pops	1918-1919
39	BSO Pops	1919-1920
40	BSO Advertisements	1919-1920
41	BSO Pops	1920-1921
42	BSO Pops	1921-1922
43	BSO BSO Advertisements Pops Advertisements	1922-1923
44	BSO Pops	1922-1924
45	BSO Pops	1924
46	BSO BSO Advertisements Pops Advertisements	1924-1926
47	BSO Pops	1925-1926
48	BSO Advertisements Pops Advertisements	1926-1927
49	BSO Pops	1926-1928
50	BSO	1928
51	BSO Pops	1928-1929
52	BSO Pops U.S. Tour	1929-1930
53	BSO	1930-1931
54	BSO Pops	1931-1932
55	BSO Pops	1932-1933
56	BSO	1933-1934
57	BSO	1934-1935
58	BSO	1935-1936
59	BSO	1936-1937

VOL	TITLE	DATES
60	Pops	
	Tanglewood	1936-1937
61	BSO	1937
62	BSO	1937-1938
63	Pops	
	Tanglewood	1938
64	BSO	1938-1939
65	Pops	
	Tanglewood	1939
66	BSO	1939-1940
67	Tanglewood	1939-1941
68	BSO	
	Pops	1940
69	BSO	1940-1941
70	Tanglewood	1940-1944
71	BSO	1941-1942
72	BSO	1942-1943
73	BSO	1943-1944
74	BSO	
	Pops	
	Tanglewood	1944-1945
75	BSO	
	Pops	
	Tanglewood	1945-1946
76	BSO	
	Pops	
	Tanglewood	1946-1947
77	Tanglewood	1947-1948
78	BSO	1947-1949
79	Tanglewood	1949-1950
80	BSO	1949-1951
81	Tanglewood	1950-1951
82	BSO	
	Pops	1951-1952
83	BSO	
	Pops	1952-1953
84	Tanglewood	1952-1953
85	BSO	1953-1955
86	Tanglewood	1953-1954
87	Tanglewood	1954-1955
88	BSO	
	Pops	1955-1956
89	Tanglewood	1955-1956
90	Tanglewood	1955-1956
91	European Tour	1956
92	European Tour	1956-1957
93	BSO	
	Pops	1956-1957
94	Tanglewood	1957
95	BSO	1957-1958
96	BSO	
	Pops	1958-1959

VOL	TITLE	DATES
97	BSO	1958-1959
98	Tanglewood	1958-1959
99	Tanglewood	1959
100	BSO	
	Pops	1959-1960
101	Tanglewood	1959-1960
102	Far Eastern Tour	1959-1960
103	BSO	
	Pops	1960-1961
104	Tanglewood	1961
105	BSO	
	Pops	1961-1962
106	Tanglewood	1962
107	BSO	
	Pops	1962-1963
108	Tanglewood	1963
109	BSO	
	Pops	1963-1964
110	Tanglewood	1963-1964
111	BSO	
	Pops	1964-1966
112	Tanglewood	1965
113	BSO 85th Anniversary	1965
114	BSO	
	Pops	1965-1966
115	Tanglewood	1966
116	BSO	
	Pops	1966-1967
117	Tanglewood	1967
118	BSO	
	Pops	1967-1968
119	Tanglewood	1968-1969
120	BSO	
	Pops	1968-1969
121	Tanglewood	1969
122	BSO	
	Pops	1969-1970
123	Tanglewood	1970
124	BSO	
	Pops	1970-1971
125	Tanglewood	1971
126	BSO	
	Pops	1971-1972
127	European Tour	1970-1971
128	European Tour	1971
129	Tanglewood	1972
130	BSO	
	Pops	1972-1973
131	Tanglewood	1973
132	BSO	
	Pops	1973-1974

MATERIALS NOT FILMED

SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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TECHNICAL DATA

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Sp 425
DEVELOP BEFORE 08/1995
1461-0322-036-05
CAT 840 3594
12-13

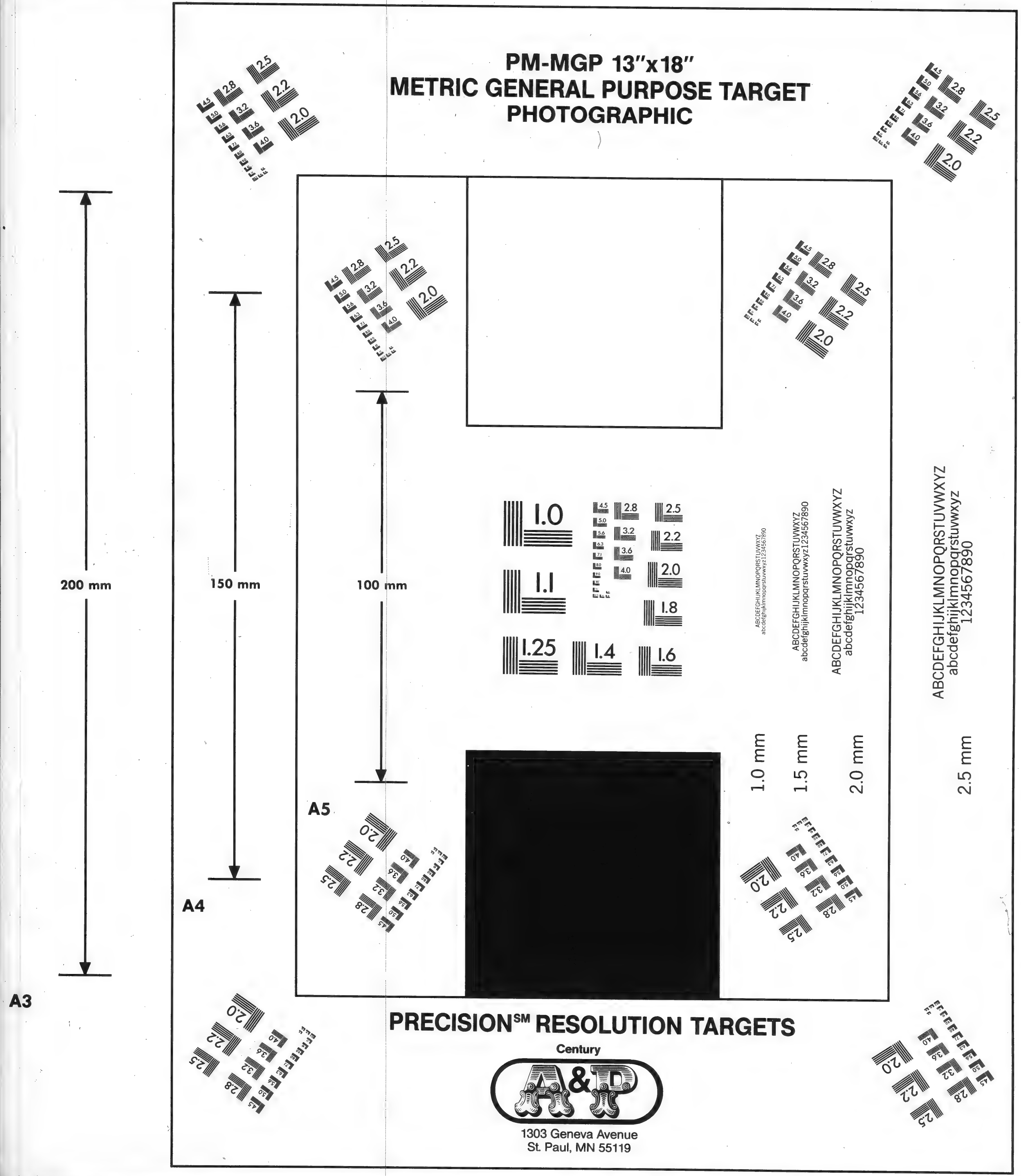
Kodak

REEL 20

Volume 40-41

BSO
ADVERTISEMENTS
1919-1920
to
BSO-POPS
1920-1921

PM-MGP 13″x18″
METRIC GENERAL PURPOSE TARGET
PHOTOGRAPHIC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Century
A&P
1303 Geneva Avenue
St. Paul, MN 55119

MULTIPLE EXPOSURES
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AND OVERLAPPING
MATERIAL

VOLUME 40

BSO Advertisements

1919 - 1920

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(INC.)
STATIONERS
AND
BLANK BOOK
MANUFACTURERS
8 MILK STREET,
OLD SOUTH BUILDING
BOSTON

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The charge for [illegible] cents; 3 months to 6 months, 10 [illegible] 9 mo[illegible] months to 12 months, 25 cents.

Communications [illegible] The Record [illegible]

dress. Postage stamps must [illegible] manuscripts and photographs.

RECORD AUG-30

39th SEASON BEGINNING OCTOBER 10-11 [illegible]

Season Tickets Now on Sale—$15, $24, $36, $48, $60 (No Tax)

for the

24 FRIDAY AFTERNOON — 24 SATURDAY EVENING

Symphony Concerts by the

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor

Assisting Solo Artists

JEAN BEDETTI
JOSEPH BONNET
ALFRED CORTOT
FREDRIC FRADKIN
RUDOLPH GANZ

EMMY DESTINN
POVLA FRIJSH
LOUISE HOMER
MARGARET MATZENAUER

FRITZ KREISLER
JOHN McCORMACK
LEO ORNSTEIN
SERGEI RACHMANINOFF
ALBERT SPALDING

All Subscription Payments Are Due September 1

Tickets not re-engaged will be placed on public sale at Symphony Hall beginning Tuesday, September 2. Applications for tickets by mail should be addressed to W. H. BRENNAN, Manager, Symphony Hall, Boston.

MONITER AUG.30

SYMPHONY HALL

39th SEASON BEGINNING OCTOBER 10-11 1919–1920

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TRANSCRIPT-AUG-30

TRANSCRIPT AUG-30

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TRAVELER AUG-30

TRAVELER AUG.30

39
Seas
B
JEAN
JOSE
ALFR
FREI
RUDO

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SYMPHONY HALL

AMERICAN AUG-30

AMERICAN AUG.30

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MONITER AUG-30

RECORD AUG-30

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TRANSCRIPT-AUG-30

TRANSCRIPT AUG-30

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AUG-30

TRAVELER AUG 30

39
Seas

B

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AMERICAN AUG-30

AMERICAN AUG-30 [3]

SYMPHONY HALL

BEGINNING OCTOBER 10-11 1919-1920

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GLOBE AUG-31

SYMPHONY HALL

39th SEASON BEGINNING OCTOBER 10-11 1919-1920

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HERALD AUG-3

SYMPHONY HALL

39th SEASON BEGINNING OCTOBER 10-11 1919—1920

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POST AUG-31

SYMPHONY HALL

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ALFRED CORTOT
FREDERICK FRADKIN
RUDOLPH GANZ

EMMY DESTINN
POVLA FRIJSH
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AMERICAN-SEPT

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AMERICAN SEPT 13

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MONITER SEPT-14.

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[15]

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AMERICAN -SEPT-20

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FRITZ KREISLER
JOHN McCORMACK
LEO ORNSTEIN
SERGEI RACHMANINOFF
ALBERT SPALDING
Mail orders to W. H. Brennan, Manager, Symphony Hall, Boston

TRAVELER-SEPT-20.

SYMPHONY HALL
39th SEASON BEGINNING OCTOBER 10-11 1919-1920
Season Tickets Now on Sale—$15, $24, $36, $48, $60 (No Tax)
FOR THE
24 FRIDAY AFTERNOON—24 SATURDAY EVENING
SYMPHONY CONCERTS BY THE
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
ASSISTING SOLO ARTISTS
JEAN BEDETTI
JOSEPH BONNET
ALFRED CORTOT
FREDRIC FRADKIN
RUDOLPH GANZ
EMMY DESTINN
POVLA FRIJSH
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AMERICAN-SEPT-20.

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POST-SEPT-20.

TIGHT BINDING

SYMPHONY HALL
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HERALD-SEPT17.

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GLOBE-SEPT17.

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SYMPHONY CONCERTS BY THE
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Assisting Solo Artists
Mail Orders to W. H. BRENNAN,
Symphony Hall, Boston.

RECORD-SEPT.17.

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BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Cond.
Distinguished Soloists.
$15, $24, $36, $48, $60. No Tax
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POST SEPT-17

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AMERICAN-SEPT17.

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TRAVELER-SEPT-17.

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TRANSGRIPT-SEPT-17.

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GLOBE-SEPT-18.

SYMPHONY HALL
SEASON TICKET SALE NOW
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SYMPHONY CONCERTS BY THE
BOSTON SYMPHONY
ORCHESTRA
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REBORD-SEPT-18

SYMPHONY HALL
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TRAVELER-SEPT18.

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HERALD-SEPT-18.

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AMERIGAN-SEPT18.

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GLOBE-SEPT-18.

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ALBERT SPALDING

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SYMPHONY HALL

POST-SEPT-21

SYMPHONY HALL
39טער סיזאן — אנפאנגענד אקטאבער 11-10 — 1919—1920
סיזאן טיקעטס יעצט אין סייל — $15, $24, $36, $48, $60 (קיין טעקס)
— פאר —
24 פרייטאג נאכמיטאג — 24 שבת אבענד
סימפאני קאנצערטען ביי די
BOSTON SYMPONY ORCHESTRA
PIERRE MONTEUX, Conductor
אסיסטינג סאלא ארטיסטען:

דזשיען בערעטי
דזשאזעף בענעט
אלפרעד קארטאט
פרעדעריק פראדקין
רודאלף גאנז
עמי דעסטין
פאוולא פריש
לואיזע האמער
מארגארעט מעצענויער
פריטץ קרייזלער
דזשאהן מעקארמעק
לעא ארנשטיין
סערגעי ראכמאנינאף
אלבערט ספאלדינג

פובליק סייל, טיקעט אפיס, סימפאני האל
מעיל ארדערס צו וו. ה. ברעננאן, מענעדזשער, סימפאני האל, באסטאן.

JEWISH-AMERICAN- SEPT-19.

SYMPHONY HALL
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GLOBE-SEPT-19.

SYMPHONY HALL
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TRAVELER-SEPT19.

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AMERICAN-SEPT-19.

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BLOBE-SEPT-19.

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POST-SEPT-19

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HERALD-SEPT-19.

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REGORD-SEPT.19.

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HERALD-SEPT-20

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GLOBE-SEPT-20.

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TRANSGRIPT- SEPT-20.

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AMERICAN -SEPT-20

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AMERIGAN -SEPT-20.

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POST-SEPT-20.

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SYMPHONY HALL

HERALD SEPT. 21

SYMPHONY HALL
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SYMPHONY CONCERTS by the
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Limited number of Fri. Aft. and Sat. Eve.
Seats Available. Tel. B. B. 1492.

RANSCRIPT-SEPT-23.

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TRAVELER-SEPT-23.

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RECORD-SEPT-23.

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e. Seats Available. Tel. B. B. 1492

GLOBE-SEPT-23.

SYMPHONY HALL
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Seats Available. Tel. B. B. 1492

OST SEPT-23.

SYMPHONY HALL
SEASON TICKET SALE NOW
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YMPHONY CONCERTS by the
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ORCHESTRA
Pierre Monteux, Conductor
DISTINGUISHED SOLOISTS
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AMERICAN
SEPT. 23

SYMPHONY HALL
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POST-SEPT-23.

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A Limited Number of Season Tickets Available
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PH BONNET
RED CORTOT
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FRITZ KREISLER
JOHN McCORMACK
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ALBERT SPALDING
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[illegible]AN SEPT-2[illegible]

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SYMPHONY HALL

GLOBE SEPT.-21

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SYMPHONY HALL

ADVETISER SEPT. 24

TRAVELER
SEPT-24.

SYMPHONY HALL
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DISTINGUISHED SOLOISTS
Limited Number of Fri. Aft. and Sat.
Eve. Seats Available. Tel. B. B. 1492

GLOBE-SEPT-24

SYMPHONY HALL
SEASON TICKET SALE NOW
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Limited Number of Fri. Aft. and Sat.
Eve. Seats Available. Tel. B. B. 1492

GLOBE-SEPT-24.

SYMPHONY HALL
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SYMPHONY CONCERTS by the
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Limited number of Seats available
Fri. Afts. & Sat. Eves. Tel B B 1492.

TRAVELER-SEPT-24.

SYMPHONY HALL
SEASON TICKET SALE NOW
24 Friday Aft. 24 Saturday Eve.
SYMPHONY CONCERTS BY THE
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PIERRE MONTEUX, Conductor
DISTINGUISHED SOLOISTS
Limited number of seats available for
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REGORD-SEPT-26.

SYMPHONY HALL
SEASON TICKET SALE NOW
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SYMPHONY CONCERTS BY THE
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Limited number of seats available for
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REGORD-SEPT-24

SYMPHONY HALL
SEASON TICKET SALE NOW
24 Friday Aft. 24 Saturday Eve.
SYMPHONY CONCERTS by the
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
DISTINGUISHED SOLOISTS
Limited number of Fri. Aft. and Sat. Eve.
Seats Available. Tel. B. B. 1492.

TRANSGRIPT-SEPT-2

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SYMPHONY CONCERTS by the
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
DISTINGUISHED SOLOISTS
Limited number of seats available
Fri. afts and Sat. eves Tel B. B. 1492.

AMERIGAN-SEPT-24

SYMPHONY HALL
SEASON TICKET SALE NOW
24 Friday Aft. 24 Saturday Eve.
SYMPHONY CONCERTS by the
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
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HERALD-SEPT-24.

SYMPHONY HALL
SEASON TICKET SALE NOW
24 Friday Aft. 24 Saturday Eve.
SYMPHONY CONCERTS by the
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
DISTINGUISHED SOLOISTS
Limited number of Fri. Aft. and Sat. Eve.
Seats Available. Tel. B. B. 1492.

TRAN.-SEPT-26.

SYMPHONY HALL
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SYMPHONY CONCERTS by the
BOSTON SYMPHONY
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Pierre Monteux, Conductor
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Limited Number Fri. Aft. & Sat. Eve.
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POST-SEPT.-24.

SYMPHONY HALL
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SYMPHONY CONCERTS by the
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Limited Number Fri. Aft. & Sat. Eve.
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POST-SEPT, 25.

SYMPHONY HALL
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SYMPHONY CONCERTS by the
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ORCHESTRA
Pierre Monteux, Conductor
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Eve. Seats Available. Tel. B. B. 1492

GLOBE SEPT_25.

SYMPHONY HALL
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SYMPHONY CONCERTS by the
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HERALD-SEPT-25.

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GLOBE-SEPT.-26)

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HERALD-SEPT. 25

TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Tickets at Box Office

GLOBE-SEPT-25.

SYMPHONY HALL
SEASON TICKET SALE NOW
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TRAN. SEPT-25

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REGORD-SEPT-25

SYMPHONY HALL
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AMERIGAN-SEPT-2

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TRAVELER-SEPT

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POST-SEPT-26

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TRAVELER-SEPT

SANDERS THEATRE—Cambridge
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
OPENING CONCERT
Soloist, Albert Spalding, Violin
Tickets at Kent's, University Book Store, Harvard Sq.

SYMPHONY HALL
39th SEASON BEGINNING OCTOBER 10-11 1919-1920
Season Tickets Now on Sale-$15, $24, $36, $48, $60 (No Tax)
FOR THE
24 FRIDAY AFTERNOON—24 SATURDAY EVENING
SYMPHONY CONCERTS BY THE

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
ASSISTING SOLO ARTISTS
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EMMY DESTINN
POVLA FRIJSH
LOUISE HOMER
MARGARET MATZENAUER
FRITZ KREISLER
JOHN McCORMACK
LEO ORNSTEIN
SERGEI RACHMANINOFF
ALBERT SPALDING
Mail orders to W. H. Brennan, Manager, Symphony Hall, Boston
SYMPHONY HALL

HERALD SEPT. 21

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TRANSCRIPT-SEPT-23.

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RECORD-SEPT-23.

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GLOBE-SEPT-23.

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OST SEPT-23.

SYMPHONY HALL
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Friday Aft. 24 Saturday Eve.
SYMPHONY CONCERTS by the
OSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
DISTINGUISHED SOLOISTS
Limited number of seats available
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MERICAN SEPT 23

SYMPHONY HALL
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SYMPHONY CONCERTS by the
BOSTON SYMPHONY
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POST-SEPT-23.

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FRITZ KREISLER
JOHN McCORMACK
LEO ORNSTEIN
SERGEI RACHMANINOFF
ALBERT SPALDING
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AN SEPT-27

SYMPHONY HALL
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LEO ORNSTEIN
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SYMPHONY HALL

GLOBE SEPT.-21

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SYMPHONY HALL

ADVETISER SEPT. 24

TRAVELER SEPT-24.

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GLOBE-SEPT-24

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TRAVELER-SEPT-24.

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REGORD-SEPT-26.

SYMPHONY HALL
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REGORD-SEPT-24

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TRANSGRIPT-SEPT-2

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AMERIGAN-SEPT-24

SYMPHONY HALL
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HERALD-SEPT-24.

SYMPHONY HALL
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TRAN.-SEPT-26.

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POST-SEPT.-24.

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POST-SEPT. 25.

SYMPHONY HALL
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SYMPHONY CONCERTS by the
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GLOBE SEPT-25.

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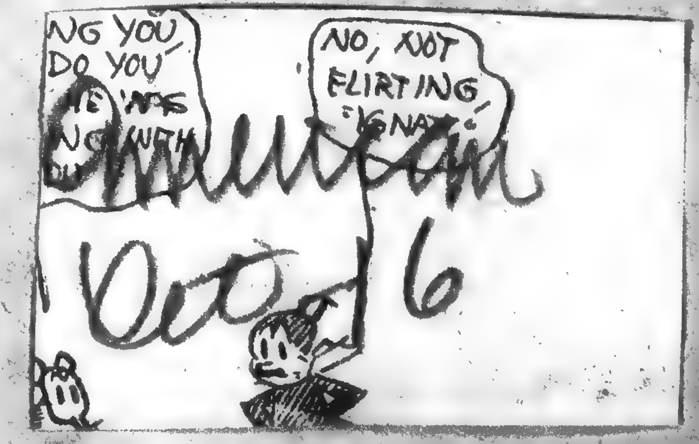
HERALD-SEPT-26



American
Oct 16

SEASON TICKET SALE NOW
24 Friday Aft. 24 Saturday Eve.
SYMPHONY CONCERTS by the
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HERALD-SEPT.25

TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Tickets at Box Office

GLOBE-SEPT-25.

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TRAN. SEPT-25

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REGORD-SEPT-25

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AMERIGAN-SEPT-2

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TRAVELER-SEPT-2

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POST-SEPT-26

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TRAVELER-SEPT

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SYMPHONY HALL

HERALD SEPT. 21

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SYMPHONY HALL

GLOBE SEPT.-21

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RANSCRIPT-SEPT.-23.

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TRAVELER-SEPT-23.

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REGORD-SEPT-23.

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GLOBE-SEPT-23.

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Seats Available. Tel. B. B. 1492

OST SEPT

SYMPHONY HALL
SEASON TICKET SALE NOW
Friday Aft. 24 Saturday Eve.
YMPHONY CONCERTS by the
STON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
DISTINGUISHED SOLOISTS
ed number of seats available
fts. and Sat. eves Tel B. B. 1492.

MERICAN SEP

SYMPHONY HALL
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POST-SEPT-23.

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FRITZ KREISLER
JOHN McCORMACK
LEO ORNSTEIN
SERGEI RACHMANINOFF
ALBERT SPA[illegible]NG
orders to W. H. Brennan, Manager, Symphony Hall, Boston. T[illegible] B. 1492

MERICAN SEPT-27

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SYMPHONY CONCERTS BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
ASSISTING SOLO ARTISTS
JEAN BEDETTI
JOSEPH BONNET
ALFRED CORTOT
FREDRIC FRADKIN
RUDOLPH GANZ
EMMY DESTINN
POVLA FRIJSH
LOUISE HOMER
MARGARET MATZENAUER
FRITZ KREISLER
JOHN McCORMACK
LEO ORNSTEIN
SERGEI RACHMANINOFF
ALBERT SPALDING
Mail orders to W. H. Brennan, Manager, Symphony Hall, Boston
SYMPHONY HALL

AD[illegible] SEPT-24.

SYMPHONY HALL
SEASON TICKET SALE NOW
24 Friday Aft. 24 Saturday Eve.
SYMPHONY CONCERTS BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
DISTINGUISHED SOLOISTS
Limited number of seats available for
Fri. Afts. & Sat. Eves. Tel. B. B 1492

REGORD-SEPT-24

TRAVELER SEPT-24.

SYMPHONY HALL
SEASON TICKET SALE NOW
24 Friday Aft. 24 Saturday Eve.
SYMPHONY CONCERTS by the
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
DISTINGUISHED SOLOISTS
Limited Number of Fri. Aft. and Sat.
Eve. Seats Available. Tel. B. B. 1492

GLOBE-SEPT-24

SYMPHONY HALL
SEASON TICKET SALE NOW
24 Friday Aft. 24 Saturday Eve.
SYMPHONY CONCERTS by the
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
DISTINGUISHED SOLOISTS
Limited Number of Fri. Aft. and Sat.
Eve. Seats Available. Tel. B. B. 1492

GLOBE-SEPT-24.

SYMPHONY HALL
SEASON TICKET SALE NOW
24 Friday Aft. 24 Saturday Eve.
SYMPHONY CONCERTS by the
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
DISTINGUISHED SOLOISTS
Limited number of Seats available
Fri. Afts. & Sat. Eves. Tel B B 1492.

TRAVELER-SEPT-24.

SYMPHONY HALL
SEASON TICKET SALE NOW
24 Friday Aft. 24 Saturday Eve.
SYMPHONY CONCERTS BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
DISTINGUISHED SOLOISTS
Limited number of seats available for
Fri. Afts. & Sat. Eves. Tel. B. B 1492

REGORD-SEPT-26.

SYMPHONY HALL
SEASON TICKET SALE NOW
24 Friday Aft. 24 Saturday Eve.
SYMPHONY CONCERTS by the
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
DISTINGUISHED SOLOISTS
Limited number of Fri. Aft. and Sat. Eve.
Seats Available. Tel. B. B. 1492.

TRANSGRIPT-SEPT-24

SYMPHONY HALL
SEASON TICKET SALE NOW
24 Friday Aft. 24 Saturday Eve.
SYMPHONY CONCERTS by the
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
DISTINGUISHED SOLOISTS
Limited number of seats available
Fri. afts. and Sat. eves Tel B. B. 1492.

AMERIGAN-SEPT.-24

SYMPHONY HALL
SEASON TICKET SALE NOW
24 Friday Aft. 24 Saturday Eve.
SYMPHONY CONCERTS by the
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
DISTINGUISHED SOLOISTS
Limited number of Seats available
Fri. Afts. & Sat. Eves. Tel B B 1492.

HERALD-SEPT-24.

SYMPHONY HALL
SEASON TICKET SALE NOW
24 Friday Aft. 24 Saturday Eve.
SYMPHONY CONCERTS by the
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
DISTINGUISHED SOLOISTS
Limited number of Fri. Aft. and Sat. Eve.
Seats Available. Tel. B. B. 1492.

TRAN.-SEPT-26.

SYMPHONY HALL
SEASON TICKET SALE NOW
24 Friday Aft. 24 Saturday Eve.
SYMPHONY CONCERTS by the
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
DISTINGUISHED SOLOISTS
Limited Number Fri. Aft. & Sat. Eve.
Seats Available. Tel. B. B. 1492

POST-SEPT.-24.

SYMPHONY HALL
SEASON TICKET SALE NOW
24 Friday Aft. 24 Saturday Eve.
SYMPHONY CONCERTS by the
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
DISTINGUISHED SOLOISTS
Limited Number Fri. Aft. & Sat. Eve.
Seats Available. Tel. B. B. 1492

POST-SEPT. 25.

SYMPHONY HALL
SEASON TICKET SALE NOW
24 Friday Aft. 24 Saturday Eve.
SYMPHONY CONCERTS by the
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
DISTINGUISHED SOLOISTS
Limited Number of Fri. Aft. and Sat.
Eve. Seats Available. Tel. B. B. 1492

GLOBE SEPT-25.

SYMPHONY HALL
SEASON TICKET SALE NOW
24 Friday Aft. 24 Saturday Eve.
SYMPHONY CONCERTS by the
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
DISTINGUISHED SOLOISTS
Limited number of Seats available
Fri. Afts. & Sat. Eves. Tel B B 1492.

HERALD-SEPT-25.

SYMPHONY HALL
SEASON TICKET SALE NOW
24 Friday Aft. 24 Saturday Eve.
SYMPHONY CONCERTS by the
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
DISTINGUISHED SOLOISTS
Limited Number of Fri. Aft. and Sat.
Eve. Seats Available. Tel. B. B. 1492

GLOBE-SEPT.-26

SYMPHONY HALL
SEASON TICKET SALE NOW
24 Friday Aft. 24 Saturday Eve.
SYMPHONY CONCERTS by the
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
DISTINGUISHED SOLOISTS
Limited number of Seats available
Fri. Afts. & Sat. Eves. Tel B B 1492.

HERALD-SEPT-26.

SYMPHONY HALL
SEASON TICKET SALE NOW
24 Friday Aft. 24 Saturday Eve.
SYMPHONY CONCERTS by the
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
DISTINGUISHED SOLOISTS
Limited number of Seats available
Fri. Afts. & Sat. Eves. Tel B B 1492.

HERALD-SEPT.25

TONIGHT AT 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Tickets at Box Office

GLOBE-SEPT-25.

SYMPHONY HALL
SEASON TICKET SALE NOW
24 Friday Aft. 24 Saturday Eve.
SYMPHONY CONCERTS by the
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
DISTINGUISHED SOLOISTS
Limited number of Fri. Aft. and Sat. Eve.
Seats Available. Tel. B. B. 1492.

TRAN. SEPT-25

SYMPHONY HALL
SEASON TICKET SALE NOW
24 Friday Aft. 24 Saturday Eve.
SYMPHONY CONCERTS BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
DISTINGUISHED SOLOISTS
Limited number of seats available for
Fri. Afts. & Sat. Eves. Tel. B. B 1492

REGORD-SEPT-25

SYMPHONY HALL
SEASON TICKET SALE NOW
24 Friday Aft. 24 Saturday Eve.
SYMPHONY CONCERTS by the
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
DISTINGUISHED SOLOISTS
Limited number of seats available
Fri. afts. and Sat. eves Tel B. B. 1492.

AMERIGAN-SEPT-2

SYMPHONY HALL
SEASON TICKET SALE NOW
24 Friday Aft. 24 Saturday Eve.
SYMPHONY CONCERTS by the
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
DISTINGUISHED SOLOISTS
Limited number of Seats available
Fri. Afts. & Sat. Eves. Tel B B 1492.

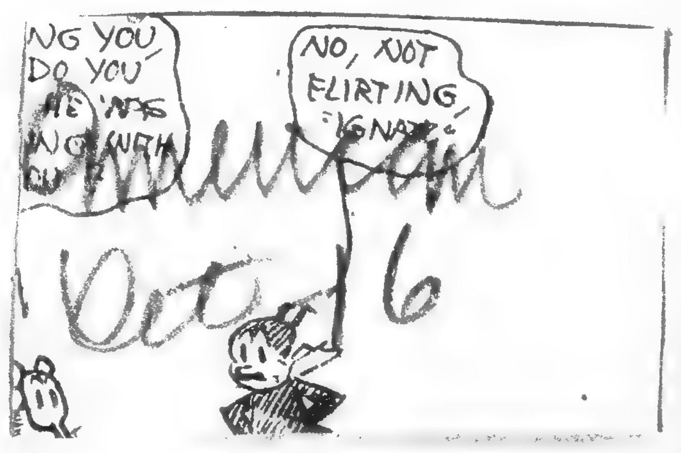
TRAVELER-SEPT

SYMPHONY HALL
SEASON TICKET SALE NOW
24 Friday Aft. 24 Saturday Eve.
SYMPHONY CONCERTS by the
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
DISTINGUISHED SOLOISTS
Limited Number Fri. Aft. & Sat. Eve.
Seats Available. Tel. B. B. 1492

POST-SEPT-26

SYMPHONY HALL
SEASON TICKET SALE NOW
24 Friday Aft. 24 Saturday Eve.
SYMPHONY CONCERTS by the
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
DISTINGUISHED SOLOISTS
Limited number of Seats availabl
Fri. Afts. & Sat. Eves. Tel B B 1492

TRAVELER-SEPT



American
Oct 16

TIGHT BINDING

...SON TICKET SALE NOW
...Aft. 24 Saturday Eve.
...PHONY CONCERTS by the
...STON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
DISTINGUISHED SOLOISTS
...ed number of seats available for
...Eves. Season Sale Closes Oct. 7.
Tel. B. B. 1492

LOBE-SEPT.-30.

SYMPHONY HALL
SEASON TICKET SALE NOW
2 Friday Aft. 24 Saturday Eve.
YMPHONY CONCERTS BY THE
OSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
DISTINGUISHED SOLOISTS
imited number of seats available
for Saturday Evenings
Season Closes Oct. 7

EGORD-SEPT-30.

SYMPHONY HALL
SEASON TICKET SALE NOW
Friday Aft. 24 Saturday Eve.
SYMPHONY CONCERTS by the
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
DISTINGUISHED SOLOISTS
Limited number of seats available for
Sat Eves.
Season Sale Closes Oct. 7 Tel. B.B. 1492

TRAVELE -SEPT-30

SYMPHONY HALL
OPENING CONCERTS
Fri. Aft., Sat. Eve.—Oct. 10-11
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SINGLE SALE OPENS TODAY
Prices 2.50, 2.00, 1.50, 1.00 (No Tax)

POST Oct. 8.

SYMPHONY HALL
SEASON TICKET SALE CLOSES TODAY
Friday Aft. 24 Saturday Eve.
SYMPHONY CONCERTS BEGINNING
FRI. AFT.—SAT. EVE., OCT. 10-11
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Single Sale Opens Tomorrow (Wed.)
Tel. B. B. 1492

HERALD Oct 8

SYMPHONY HALL
OPENING CONCERTS
Fri. Aft., Sat. Eve.—Oct. 10-11
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SINGLE SALE OPENS TODAY
Prices 2.50, 2.00, 1.50, 1.00 (No Tax)

GLOBE-OCT. 8

SYMPHONY HALL
OPENING CONCERTS
Fri. Aft., Sat. Eve.—Oct. 10-11
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SINGLE SALE OPENS TODAY
Prices 2.50, 2.00, 1.50, 1.00 (No Tax)

HERALD Oct 8.

SYMPHONY HALL
OPENING CONCERTS
FRI. AFT.-SAT. EVE., Oct. 10-11
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SINGLE SALE OPENS TODAY
Prices 2.50, 2.00, 1.50, 1.00 (No Tax)

AMERICAN-Oct-8.

SYMPHONY HALL
OPENING CONCERTS
Fri. Aft., Sat. Eve.—Oct. 10-11
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SINGLE SALE OPENS TODAY
Prices 2.50, 2.00, 1.50, 1.00 (No Tax)

TRAVELER-Oct-8.

SYMPHONY HALL
OPENING CONCERTS
This (Fri.) Aft. and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
2.50—2.00—1.50—1.00 (No Tax)

MERIGAN-Oct-10

SYMPHONY HALL
OPENING CONCERTS
This (Fri.) Aft. and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
$2.50, $2.00, $1.50, $1.00 (No Tax)

SYMPHONY HALL
39th SEASON BEGINNING OCTOBER 10-11 1919-1920
A LIMITED NUMBER OF SEASON TICKETS AVAILABLE FOR THE
24 SATURDAY EVENING CONCERTS
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
WITH DISTINGUISHED SOLOISTS
SEASON SALE CLOSES TUESDAY, OCT. 7 Tel. B. B. 1492
SYMPHONY HALL

HERALD Oct 5.

SYMPHONY HALL
39th SEASON BEGINNING OCTOBER 10-11 1919-1920
A LIMITED NUMBER OF SEASON TICKETS AVAILABLE FOR THE
24 SATURDAY EVENING CONCERTS
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
WITH DISTINGUISHED SOLOISTS
SEASON SALE CLOSES TUESDAY, OCT. 7 Tel. B. B. 1492
SYMPHONY HALL

POST-Oct. 5.

SYMPHONY HALL
OPENING CONCERTS
Tomorrow Fri. Aft. and Sat. Eve.—Oct. 10-11
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SINGLE TICKETS NOW
Prices 2.50, 2.00, 1.50, 1.00 (No Tax)

GLOBE-OCT. 9.

SYMPHONY HALL
OPENING CONCERTS
Tomorrow, Fri. Aft., and
Sat. Eve.—Oct. 10-11
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SINGLE TICKETS NOW
Prices 2.50, 2.00, 1.50, 1.00 (No Tax)

HERALD-Oct. 9.

SYMPHONY HALL
OPENING CONCERTS
Tomorrow,Fri. Aft. and Sat. Eve.—Oct.10-11
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SINGLE TICKETS NOW
Prices 2.50, 2.00, 1.50, 1.00 (No Tax)

AMERIGAN-Oct. 9.

SYMPHONY HALL
OPENING CONCERTS
Tomorrow (Fri.) Aft.and Sat.Eve.,Oct.10-11
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
SINGLE TICKETS NOW
Prices $2.50, $2.00, $1.50, $1.00 (No Tax)

TRAN. Oct. 9

SYMPHONY HALL
OPENING CONCERTS
Tomorrow (Fri.) Aft.and Sat.Eve.,Oct.10-11
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
SINGLE TICKETS NOW
Prices $2.50, $2.00, $1.50, $1.00 (No Tax)

TRAN. Oct. 9.

SYMPHONY HALL
OPENING CONCERTS
Tomorrow, Fri., Aft. and Sat. Eve.—Oct. 10-11
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SINGLE TICKETS NOW
Prices 2.50, 2.00, 1.50, 1.00 (No Tax)

POST-Oct.-9.

SYMPHONY HALL
OPENING CONCERTS
This (Fri.) Aft. and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
2.50—2.00—1.50—1.00 (No Tax)

AMERICAN. Oct 10

SYMPHONY HALL
OPENING CONCERTS
This (Fri.) Aft. and Sat. Eve., at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Prices $2.50, $2.00, $1.50, $1.00 (No Tax)

SANDERS THEATRE—Cambridge
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
OPENING CONCERT
WITH SOLOIST
THURSDAY EVE., OCT. 16
Tickets at Kent's, University Book Store, Harvard Sq.

TRAVELER-Oct-10

SYMPHONY HALL
OPENING CONCERTS
This (Fri.) Aft. at 2:30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Prices 2.50, 2.00, 1.50, 1.00 (No Tax)

POST-Oct.-10.

SYMPHONY HALL
OPENING CONCERTS
This (Fri.) Aft., and
Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Prices 2.50, 2.00, 1.50, 1.60 (No Tax)

TRAVELER-Oct-10

SANDERS THEATRE—Cambridge
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
OPENING CONCERT
WITH SOLOIST
THURSDAY EVE., OCT. 16
Tickets at Kent's, University Book Store, Harvard Sq.

HERALD-Oct 10

Amusements

SYMPHONY HALL
OPENING CONCERTS
This (Fri.) Aft., and
Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Prices 2.50, 2.00, 1.50, 1.00 (No Tax)

HERALD-Oct-10.

Friday Aft. at 2:30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin
Prices 2.5 2.00, 1.50, 1.00 (No Tax)

HE[illegible]

SYMPHONY HALL
SEASON TICKET SALE NOW
24 Friday Aft. 24 Saturday Eve.
SYMPHONY CONCERTS by the
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
DISTINGUISHED SOLOISTS
Limited number of seats available for
Sat. Eves.
Season sale closes [illegible] Tel. B. B. 1492

POST-Oct. 6

SYMPHONY HALL
Season Ticket Sale Closes Today
24 Friday Aft. 24 Saturday Eve.
SYMPHONY CONCERTS
Beginning Fri. Aft.-Sat. Eve., Oct. 10-11
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
DISTINGUISHED SOLOISTS
Single Sale Opens Tomorrow (Wed.)
Tel. B. B. 1492

GLOBE- Oct. 7.

SYMPHONY HALL
Season Ticket Sale Closes Today
24 Friday Aft. 24 Saturday Eve.
SYMPHONY CONCERTS BEGINNING
FRI. AFT.-SAT. EVE., Oct. 10-11
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
DISTINGUISHED SOLOISTS
Single Sale Opens Tomorrow (Wed.)
Tel. B. B. 1492

AMERICAN-Oct. 7.

Friday Aft. at 2:30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin
Prices 2.50, 2.00, 1.50, 1.00 (No Tax)

TRAVELER Oct 15

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
2.50—2.00—1.50—1.00—(No Tax)

REGORD-Oct 11.

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
$2.50, $2.00, $1.50, $1.00 (No Tax)

GLOBE- Oct 11-

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
2.50—2.00—1.50—1.00—(No Tax)

REGORD. Oct. 11.

SYMPHONY HALL
OPENING CONCERT
Tonight at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Prices 2.50, 2.00, 1.50, 1.00 (No Tax)

AMEREGAN-Oct-11.

SANDERS THEATRE—Cambridge
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
OPENING CONCERT
WITH SOLOIST
THURSDAY EVE., OCT. 16
Tickets at Kent's, University Book Store, Harvard Sq.

TRAVELER. Oct. 15.

SYMPHONY HALL
Friday Aft. at 2:30 and Sat. Eve at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin
Prices 2.50, 2.00, 1.50, 1.00 (No Tax)

REGORD-Oct-15.

SYMPHONY HALL
SEASON TICKET SALE CLOSES TODAY
24 Friday Aft. 24 Saturday Eve.
SYMPHONY CONCERTS BEGINNING
FRI. AFT.—SAT. EVE., OCT. 10-11
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Single Sale Opens Tomorrow (Wed.)
Tel. B. B. 1492

TRAVELER-Oct

SYMPHONY HALL
Season Ticket Sale Closes Today
24 Friday Aft. 24 Saturday Eve.
SYMPHONY CONCERTS
Beginning Fri. Aft.-Sat. Eve., Oct. 10-11
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
DISTINGUISHED SOLOISTS
Single Sale Opens Tomorrow (Wed.)
Tel. B. B. 1492

GLOBE-Oct-7.

SYMPHONY HALL
SEASON TICKET SALE CLOSES
TODAY
24 Friday Aft. 24 Saturday Eve.
SYMPHONY CONCERTS BEGINNING
FRI. AFT.—SAT. EVE., OCT. 10-11
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
DISTINGUISHED SOLOISTS
SINGLE SALE OPENS TOMORROW
(WEDNESDAY)
Tel. B. B. 1492

TRANSGRIPT Oct

SANDERS THEATRE—Cambridge
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
8 Concerts
COMMENCING THURSDAY EVE., OCT. 16
Soloists each Concert—Season Tickets at Kent's, University Book Store, Harvard Sq.

HERALD-Oct-14.

SANDERS THEATRE—Cambridge
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
8 Concerts
COMMENCING THURSDAY EVE., OCT. 16
Soloists each Concert—Season Tickets at Kent's, University Book Store, Harvard Sq.

TRAN. Oct-14

SANDERS THEATRE—Cambridge
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
8 Concerts
COMMENCING THURSDAY EVE., OCT. 16
Soloists each Concert—Season Tickets at Kent's, University Book Store, Harvard Sq.

TRAVELER-Oct-14

SANDERS THEATRE—Cambridge
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin
OPENING CONCERT
THURSDAY EVE., OCT. 16
Program: Schumann Symphony No. 1, Dvorak; Concerto for Violin and Orchestra; Enesco Suite.
Tickets at Kent's, University Book Store, Harvard Sq.

TRANSGRIPT-O

SYMPHONY HALL
Friday Aft. at 2:30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin
Prices 2.50, 2.00, 1.50, 1.00 (No Tax)

AMERICAN Oct 15

Friday Aft. at 2.30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin
Prices 2.50, 2.00, 1.50, 1.00 (No Tax)

TRAN. Oct. 15.

TIGHT BINDING

SYMPHONY HALL
ASON TICKET SALE NOW
ay Aft. 24 Saturday Eve.
MPHONY CONCERTS by the
STON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
DISTINGUISHED SOLOISTS
ed number of seats available for
Eves. Season Sale Closes Oct. 7.
Tel. B. B. 1492

LOBE-SEPT.-30.

SYMPHONY HALL
SEASON TICKET SALE NOW
24 Friday Aft. 24 Saturday Eve.
SYMPHONY CONCERTS BY THE
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
DISTINGUISHED SOLOISTS
Limited number of seats available
for Saturday Evenings
Season Closes Oct. 7

REGORD-SEP [illegible] 30.

SYMPHONY HALL
SEASON TICKET SALE NOW
24 Friday Aft. 24 Saturday Eve.
SYMPHONY CONCERTS by the
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
DISTINGUISHED SOLOISTS
Limited number of seats available for
Sat Eves.
Season Sale Closes Oct. 7 Tel. B.B. 1492

TRAV[illegible] 30.

SYMPHONY HALL
OPENING CONCERTS
Fri. Aft., Sat. Eve.—Oct. 10-11
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SINGLE SALE OPENS TODAY
Prices 2.50, 2.00, 1.50, 1.00 (No Tax)

POST Oct. [illegible]

SYMPHONY HALL
SEASON TICKET SALE CLOSES TODAY
24 Friday Aft. 24 Saturday Eve.
SYMPHONY CONCERTS BEGINNING
FRI. AFT.—SAT. EVE., OCT. 10-11
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Single Sale Opens Tomorrow (Wed.)
Tel. B. B. 1492

HERALD-Oct. 7

SYMPHONY HALL
OPENING CONCERTS
Fri. Aft., Sat. Eve.—Oct. 10-11
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SINGLE SALE OPENS TODAY
Prices 2.50, 2.00, 1.50, 1.00 (No Tax)

GLOBE-Oct. 8

SYMPHONY HALL
OPENING CONCERTS
Fri. Aft., Sat. Eve.—Oct. 10-11
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SINGLE SALE OPENS TODAY
Prices 2.50, 2.00, 1.50, 1.00 (No Tax)

HERALD Oct 8.

SYMPHONY HALL
OPENING CONCERTS
FRI. AFT.-SAT. EVE., Oct. 10-11
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SINGLE SALE OPENS TODAY
Prices 2.50, 2.00, 1.50, 1.00 (No Tax)

AMER[illegible]AN-Oct-8.

SYMPHONY HALL
OPENING CONCERTS
Fri. Aft., Sat. Eve.—Oct. 10-11
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SINGLE SALE OPENS TODAY
Prices 2.50, 2.00, 1.50, 1.00 (No Tax)

TRAVELER-Oct-8.

SYMPHONY HALL
OPENING CONCERTS
This (Fri.) Aft. and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
2.50—2.00—1.50—1.00 (No Tax)

[illegible]AN-Oct-10

SYMPHONY HALL
OPENING CONCERTS
This (Fri.) Aft. and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
$2.50, $2.00, $1.50, $1.00 (No Tax)

SYMPHONY HALL
39th SEASON BEGINNING OCTOBER 10-11 1919-1920
A LIMITED NUMBER OF SEASON TICKETS AVAILABLE FOR THE
24 SATURDAY EVENING CONCERTS
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
WITH DISTINGUISHED SOLOISTS
SEASON SALE CLOSES TUESDAY, OCT. 7 Tel. B. B. 1492
SYMPHONY HALL

HERALD Oct 5.

SYMPHONY HALL
39th SEASON BEGINNING OCTOBER 10-11 1919-1920
A LIMITED NUMBER OF SEASON TICKETS AVAILABLE FOR THE
24 SATURDAY EVENING CONCERTS
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
WITH DISTINGUISHED SOLOISTS
SEASON SALE CLOSES TUESDAY, OCT. 7 Tel. B. B. 1492
SYMPHONY HALL

POST-Oct. 5.

SYMPHONY HALL
OPENING CONCERTS
Tomorrow Fri. Aft. and Sat. Eve.—Oct. 10-11
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SINGLE TICKETS NOW
Prices 2.50, 2.00, 1.50, 1.00 (No Tax)

GLOBE-OCT. 9.

SYMPHONY HALL
OPENING CONCERTS
Tomorrow, Fri. Aft., and
Sat. Eve.—Oct. 10-11
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SINGLE TICKETS NOW
Prices 2.50, 2.00, 1.50, 1.00 (No Tax)

HERALD-Oct. 9.

SYMPHONY HALL
OPENING CONCERTS
Tomorrow, Fri. Aft. and Sat. Eve.—Oct. 10-11
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SINGLE TICKETS NOW
Prices 2.50, 2.00, 1.50, 1.00 (No Tax)

AMERIGAN-Oct. 9.

SYMPHONY HALL
OPENING CONCERTS
Tomcrrow (Fri.) Aft. and Sat. Eve., Oct. 10-11
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
SINGLE TICKETS NOW
Prices $2.50, $2.00, $1.50, $1.00 (No Tax)

TRAN. Oct. 9

SYMPHONY HALL
OPENING CONCERTS
Tomorrow (Fri.) Aft. and Sat. Eve., Oct. 10-11
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
SINGLE TICKETS NOW
Prices $2.50, $2.00, $1.50, $1.00 (No Tax)

TRAN. Oct. 9.

SYMPHONY HALL
OPENING CONCERTS
Tomorrow, Fri., Aft. and Sat. Eve.—Oct. 10-11
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SINGLE TICKETS NOW
Prices 2.50, 2.00, 1.50, 1.00 (No Tax)

POST-Oct.-9.

SYMPHONY HALL
OPENING CONCERTS
This (Fri.) Aft. and Sat. Eve. at 3
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
2.50—2.00—1.50—1.00 (No Tax)

AMERICAN Oct 10

SYMPHONY HALL
OPENING CONCERTS
This (Fri.) Aft. and Sat. Eve., at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Prices $2.50, $2.00, $1.50, $1.00 (No Tax)

TRANSCRIPT O[illegible]10

SANDERS THEATRE—Cambridge
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
OPENING CONCERT
WITH SOLOIST
THURSDAY EVE., OCT. 16
Tickets at Kent's, University Book Store, Harvard Sq.

TRAVELER-Oct-10

SYMPHONY HALL
OPENING CONCERTS
This (Fri.) Aft. at 2:30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Prices 2.50, 2.00, 1.50, 1.00 (No Tax)

POST-Oct.-10.

SYMPHONY HALL
OPENING CONCERTS
This (Fri.) Aft., and
Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Prices 2.50, 2.00, 1.50, 1.00 (No Tax)

TRAVELER-Oct-10

SANDERS THEATRE—Cambridge
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
OPENING CONCERT
WITH SOLOIST
THURSDAY EVE., OCT. 16
Tickets at Kent's, University Book Store, Harvard Sq.

HERALD-Oct-10

Amusements
SYMPHONY HALL
OPENING CONCERTS
This (Fri.) Aft., and
Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Prices 2.50, 2.00, 1.50, 1.00 (No Tax)

HERALD-Oct-10.

Friday Aft. at 2:30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin
Prices 2.5 2.00, 1.50, 1.00 (No Tax)

HERALD [illegible]

[16]

[12]

SYMPHONY HALL
SEASON TICKET SALE NOW
24 Friday Aft. 24 Saturday Eve.
SYMPHONY CONCERTS by the
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
DISTINGUISHED SOLOISTS
Limited number of seats available for
Sat. Eves.
Season sale closes [illegible] Tel. B. B. 1492

POST-Oct. 6

SYMPHONY HALL
Season Ticket Sale Closes Today
24 Friday Aft. 24 Saturday Eve.
SYMPHONY CONCERTS
Beginning Fri. Aft.-Sat. Eve., Oct. 10-11
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
DISTINGUISHED SOLOISTS
Single Sale Opens Tomorrow (Wed.)
Tel. B. B. 1492

GLOBE-Oct. 7.

SYMPHONY HALL
Season Ticket Sale Closes Today
24 Friday Aft. 24 Saturday Eve.
SYMPHONY CONCERTS BEGINNING
FRI. AFT.-SAT. EVE., Oct. 10-11
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
DISTINGUISHED SOLOISTS
Single Sale Opens Tomorrow (Wed.)
Tel. B. B. 1492

AMERIGAN-Oct. 7.

Friday Aft. at 2:30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin
Prices 2.50, 2.00, 1.50, 1.00 (No Tax)

TRAVELER Oct 15.

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
2.50—2.00—1.50—1.00—(No Tax)

REGORD-Oct 11

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
$2.50, $2.00, $1.50, $1.00 (No Tax)

GLOBE-Oct. 11-

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
2.50—2.00—1.50—1.00—(No Tax)

REGORD. Oct 11.

SYMPHONY HALL
OPENING CONCERT
Tonight at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Prices 2.50, 2.00, 1.50, 1.00 (No Tax)

AMEREGAN-Oct-11.

SANDERS THEATRE—Cambridge
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
OPENING CONCERT
WITH SOLOIST
THURSDAY EVE., OCT. 16
Tickets at Kent's, University Book Store, Harvard Sq.

TRAVELER. Oct. 15.

SYMPHONY HALL
Friday Aft. at 2:30 and Sat. Eve at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin
Prices 2.50, 2.00, 1.50, 1.00 (No Tax)

REGORD-Oct-15.

SYMPHONY HALL
SEASON TICKET SALE CLOSES TODAY
24 Friday Aft. 24 Saturday Eve.
SYMPHONY CONCERTS BEGINNING
FRI. AFT.—SAT. EVE., OCT. 10-11
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Single Sale Opens Tomorrow (Wed.)
Tel. B. B. 1492

TRAVELER-Oc

SYMPHONY HALL
Season Ticket Sale Closes Today
24 Friday Aft. 24 Saturday Eve.
SYMPHONY CONCERTS
Beginning Fri. Aft.-Sat. Eve., Oct. 10-11
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
DISTINGUISHED SOLOISTS
Single Sale Opens Tomorrow (Wed.)
Tel. B. B. 1492

GLOBE-Oct.-7.

SYMPHONY HALL
SEASON TICKET SALE CLOSES TODAY
24 Friday Aft. 24 Saturday Eve.
SYMPHONY CONCERTS BEGINNING
FRI. AFT.—SAT. EVE., OCT. 10-11
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
DISTINGUISHED SOLOISTS
SINGLE SALE OPENS TOMORROW
(WEDNESDAY)
Tel. B. B. 1492

TRANSGRIPT Oc

SANDERS THEATRE—Cambridge
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
8 Concerts
COMMENCING THURSDAY EVE., OCT. 16
Soloists each Concert—Season Tickets at Kent's, University Book Store, Harvard Sq.

HERALD-Oct-14.

SANDERS THEATRE—Cambridge
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
8 Concerts
COMMENCING THURSDAY EVE., OCT. 16
Soloists each Concert—Season Tickets at Kent's, University Book Store, Harvard Sq.

TRAN. Oct-14.

SANDERS THEATRE—Cambridge
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
8 Concerts
COMMENCING THURSDAY EVE., OCT. 16
Soloists each Concert—Season Tickets at Kent's, University Book Store, Harvard Sq.

TRAVELER-Oct-1

SANDERS THEATRE—Cambridge
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin
OPENING CONCERT
THURSDAY EVE., OCT. 16
Program: Schumann Symphony No. 1, Dvorak; Concerto for Violin and Orchestra; Enesco Suite.
Tickets at Kent's, University Book Store, Harvard Sq.

TRANSGRIPT-O

SYMPHONY HALL
Friday Aft at 2:30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin
Prices 2.50, 2.00, 1.50, 1.00 (No Tax)

AMERICAN Oct 1

Friday Aft. at 2.30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin
Prices 2.50, 2.00, 1.50, 1.00 (No Tax)

TRAN Oct. 15.

SYMPHONY HALL
Aft. at 2:30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin
Prices 2.50, 2.00, 1.50, 1.00 (No Tax)

AMERICAN- Oct. 15.

SANDERS THEATRE—Cambridge
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
OPENING CONCERT
WITH SOLOIST
THURSDAY EVE., OCT. 16
Tickets at Kent's, University Book Store, Harvard Sq.

HERALD-Oct. 15.

Friday Aft. at 2:30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin
Prices 2.50, 2.00, 1.50, 1.00 (No Tax)

TRAVELER- Oct. 15.

Friday Aft. at 2:30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin
Prices 2.50, 2.00, 1.50, 1.00 (No Tax)

GLOBE- Oct. 15.

Friday Aft. at 2:30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin
Prices 2.50, 2.00, 1.50, 1.00 (No Tax)

RECORD Oct. 15.

Friday Aft. at 2:30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin
Prices 2.50, 2.00, 1.50, 1.00 (No Tax)

HERALD-Oct. 15

Friday Aft. at 2:30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin
Prices $2.50, $2, $1.50, $1 (No Tax)

POST- Oct. 15.

SANDERS THEATRE—Cambridge
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
OPENING CONCERT
Soloist, ALBERT SPALDING, Violin
Tickets at Kent's, University Book Store, Harvard Sq.

GLOBE. Oct. 16.

SANDERS THEATRE—Cambridge
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
OPENING CONCERT
Soloist, ALBERT SPALDING, Violin
Tickets at Kent's, University Book Store, Harvard Sq., Cambridge.

TRANSCRIPT- Oct. 16.

SANDERS THEATRE—Cambridge
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
OPENING CONCERT
Soloists
ALBERT SPALDING
Violin
Tickets at Kent's, University Book Store, Harvard Sq.

POST- Oct. 16

SANDERS THEATRE—Cambridge
TONIGHT at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
OPENING CONCERT
Soloist, Albert Spalding, Violin
Tickets at Kent's, University Book Store, Harvard Sq., Cambridge.

Oct. 16 HERALD

SANDERS THEATRE
CAMBRIDGE
TONIGHT (THURSDAY) AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin
Tickets at Kent's Univ. Book Store
Harvard Square

RECORD-Oct. 16

SYMPHONY HALL
TODAY at 2.30. SAT. EVE. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin
Tickets for Sat. Eve. Only

RECORD- Oct. 17.

SYMPHONY HALL
This Aft. at 2:30 & Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin
Limited number of seats for Sat. Eve.

AMERICAN-Oct. 17.

SYMPHONY HALL
This Aft. at 2:30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPAULDING, Violin
Limited Number of Seats for Sat. Eve.

HERALD-Oct. 17

SYMPHONY HALL
This Aft. at 2:30. Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin
Limited number tickets for Saturday Eve.

GLOBE- Oct. 17.

SYMPHONY HALL
This Aft. at 2:30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPAULDING, Violin
Limited Number of Seats for Sat. Eve.

GLOBE- Oct. 17.

SYMPHONY HALL
TOMORROW (SAT. EVE.) AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, Albert Spalding, Violin
Limited Number of Tickets for Sat. Eve.

TRANSCRIPT-Oct. 17

SUNDAY AFT.
November 16
at 3

PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MABEL GARRISON, Soprano Met. Opera Co.
Prices $2.00, $1.50, $1.00 (No Tax)

POST NOV. 1

SUNDAY AFT.
November 16
at 3

PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MABEL GARRISON, Soprano Met. Opera Co.
Prices $2.00, $1.50, $1.00 (No Tax)

TRANSCRIPT NOV. 1

SUNDAY AFT.
November 16

PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MABEL GARRISON, Soprano Met. Opera Co.
Prices $2.00, $1.50, $1.00 (No Tax)

HERALD NOV. 2

SUNDAY AFT.
November 16
at 3

PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MABEL GARRISON, Soprano, Met. Opera Co.
Prices $2.00, $1.50, $1.00 (No Tax)

GLOBE NOV. 3

FRIDAY AFT.
at 2.30
SATURDAY EVE.
at 8

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Limited Number Seats Available Saturday Evening

Oct. 22 TRANSCRIPT.

Fri. Aft. at 2:30 Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Limited number seats for Sat. Eve.

HERALD Oct. 22

Fri. Aft. at 2:30. Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Limited number seats for Sat. Eve.

~~POST Oct. 22~~ AMERICAN Oct. 25

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Tickets at Box Office

AMERICAN

SUNDAY AFT.
November 16
at 3

FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Programme to be Announced. Mail Orders Now.
Prices $2, $1.50, $1 (No Tax)

TONIGHT
(SATURDAY)
at 8

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin

RECORD Oct. 18

Fri. Aft. at 2:30. Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Limited number seats for Sat. Eve.

GLOBE Oct. 22.

SUNDAY AFT.
November 16
at 3

PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Programme to be Announced. Mail Orders Now.
Ticket sale opens Wednesday, Oct. 22. Prices $2.00, $1.50, $1.00
(No tax).

TONIGHT
(SATURDAY)
at 8

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin

AMERICAN Oct. 18.

SYMPHONY HALL
This Aft. at 2:30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Limited Number Seats
Available for Sat. Eve.

GLOBE. Oct. 24

SYMPHONY HALL
This Aft. at 7:30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Limited Number Seats
Available for Sat. Eve

RECORD Oct. 24

SYMPHONY HALL
THIS AFT. AT 2.30. SAT. EVE. AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Limited Number Seats Available for Sat. Eve.

TRANSCRIPT Oct. 24

SYMPHONY HALL
This Aft. at 2:30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Limited Number Seats
Available for Sat. Eve.

TRAVELER- Oct. 24.

SYMPHONY HALL
This Aft. at 2:30 & Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Limited Number Seats Available for Saturday Eve.

AMERICAN Oct. 24

SYMPHONY HALL
This Aft. at 2:30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Limited Number Seats
Available for Sat. Eve.

GLOBE Oct. 24

TONIGHT
(SAT.)
at 8

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
NEXT WEEK—Soloist—SERGEI RACHMANINOFF, Piano
Limited Number of Seats Available for Saturday Evenings

TRANSCRIPT- Oct. 25.

FRIDAY AFT.
at 2:30
SATURDAY
EVE. at 8

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—SERGEI RACHMANINOFF, Piano
Limited Number of Seats Available for Saturday Evening

POST Oct. 26

SUNDAY AFT.
November 16
at 3

PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Programme to be Announced. Mail Orders Now.
Ticket sale opens Wednesday, Oct. 22.
Prices $2.00, $1.50, $1.00 (No Tax)

TRAVELER
Oct. 18

TONIGHT
(SATURDAY)
at 8

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin

SUN. AFT., NOV. 16, AT 3.30
Pension Fund Concert
BY THE
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—MABEL GARRISON
Opera Co.
(No Tax)

V. 4.

SANDERS THEATRE—Cambridge
TONIGHT (Thursday) at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—GEORGE F. BOYLE, Pianist
Tickets at Kent's, University Book Store, Harvard Sq.

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ov. 16, at 3:30
CONCERT
Boston Symphony
Orchestra
PIERRE MONTEUX, Conductor
Soloist—MABEL GARRISON, Soprano Met. Opera Co.
Prices, $2.00, $1.50, $1.00 (No Tax)

GLOBE NOV. 4

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin

GLOBE Oct. 18

HERALD

NEXT
FRIDAY AFT.
at 2:30
SATURDAY EVE.
at 8

PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Limited number of seats available for Saturday Evening
Programme to be Announced.
Ticket sale opens Wednesday, Oct. 22.
Prices $2.00, $1.50, $1.00 (No Tax)

Oct. 19

GLOBE

SUNDAY AFT.
November 16
at 3

Oct.

PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Programme to be Announced. Mail Orders Now.
Ticket Sale opens Wednesday, Oct. 22. Prices $2, $1.50, $1 (No tax)

NEXT
FRIDAY AFT.
at 2:30
SATURDAY EVE.
at 8

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Limited number of seats available for Saturday Evening

SYMPHONY HALL
TONIGHT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Tickets at Box Office

RECORD Oct. 25.

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Tickets at Box Office

TRAVELER Oct. 25

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Tickets at Box Office

GLOBE Oct. 25

SUNDAY AFT.
November 16
at 3

PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Programme to be Announced. Mail Orders Now.
Ticket sale opens Wednesday, Oct. 22. Prices $2, $1.50, $1 (No tax)

NEXT
FRIDAY AFT.
at 2:30
SATURDAY
EVE. at 8

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Limited number of seats available for Saturday Evening

POST Oct. 19

SUN. AFT., NOV. 16, AT 3.30
Pension Fund Concert
BY THE
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—MABEL GARRISON
Soprano Met. Opera Co.
Prices $2.00, $1.50, $1.00 (No Tax)

POST NOV. 4

SUN. AFT., NOV. 16, AT 3:30
PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MABEL GARRISON
(Soprano Met. Opera Co.)
Prices $2.00, $1.50, $1.00 (No Tax)

TRAVELER NOV. 4

SYMPHONY HALL
Friday Aft. at 2:30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin
Prices 2.50, 2.00, 1.50, 1.00 (No Tax)

AMERICAN- Oct. 15.

SANDERS THEATRE—Cambridge
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
OPENING CONCERT
WITH SOLOIST
THURSDAY EVE., OCT. 16
Tickets at Kent's, University Book Store, Harvard Sq.

HERALD-Oct.-15.

Friday Aft. at 2:30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin
Prices 2.50, 2.00, 1.50, 1.00 (No Tax)

TRAVELER Oct. 15.

Friday Aft. at 2:30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin
Prices 2.50, 2.00, 1.50, 1.00 (No Tax)

GLOBE- Oct. 15.

Friday Aft. at 2:30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin
Prices 2.50, 2.00, 1.50, 1.00 (No Tax)

REGORD Oct. 15.

Friday Aft. at 2:30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin
Prices 2.50, 2.00, 1.50, 1.00 (No Tax)

HERALD-Oct. 15

Friday Aft. at 2:30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin
Prices $2.50, $2, $1.50, $1 (No Tax)

POST-Oct. 15.

SANDERS THEATRE—Cambridge
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
OPENING CONCERT
Soloist, ALBERT SPALDING, Violin
Tickets at Kent's, University Book Store, Harvard Sq.

GLOBE. Oct. 16.

SANDERS THEATRE—Cambridge
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
OPENING CONCERT
Soloist, ALBERT SPALDING, Violin
Tickets at Kent's, University Book Store, Harvard Sq., Cambridge.

TRANSGRIPT- Oct. 16.

SANDERS THEATRE—Cambridge
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
OPENING CONCERT
Soloists
ALBERT SPALDING
Violin
Tickets at Kent's, University Book Store, Harvard Sq.

POST- Oct. 16

[illegible]-Oct. 16

SANDERS THEATRE—Cambridge
TONIGHT at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
OPENING CONCERT
Soloist, Albert Spalding, Violin
Tickets at Kent's, University Book Store, Harvard Sq., Cambridge.

Oct. 11 HERALD

SANDERS THEATRE
CAMBRIDGE
TONIGHT (THURSDAY) AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin
Tickets at Kent's Univ. Book Store
Harvard Square

REGORD-Oct. 16

SYMPHONY HALL
TODAY at 2.30. SAT. EVE. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin
Tickets for Sat. Eve. Only

REGORD- Oct. 17.

SYMPHONY HALL
This Aft. at 2:30 & Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin
Limited number of seats for Sat. Eve.

AMERICAN-Oct. 17.

SYMPHONY HALL
This Aft. at 2:30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPAULDING, Violin
Limited Number of Seats for Sat. Eve.

HERALD- Oct. 17.

SYMPHONY HALL
This Aft. at 2:30. Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin
Limited number tickets for Saturday Eve.

GLOBE- Oct. 17.

SYMPHONY HALL
This Aft. at 2:30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPAULDING, Violin
Limited Number of Seats for Sat. Eve.

GLOBE- Oct. 17.

SYMPHONY HALL
TOMORROW (SAT. EVE.) AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, Albert Spalding, Violin
Limited Number of Tickets for Sat. Eve.

TRANSGRIPT-Oct. 17

SUNDAY AFT.
November 16
at 3

PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MABEL GARRISON, Soprano Met. Opera Co.
Prices $2.00, $1.50, $1.00 (No Tax)

POST NOV. 1

SUNDAY AFT.
November 16
at 3

PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MABEL GARRISON, Soprano Met. Opera Co.
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TRANSGRIPT NOV. 1

SUNDAY AFT.
November 16
at 3

PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MABEL GARRISON, Soprano Met. Opera Co.
Prices $2.00, $1.50, $1.00 (No Tax)

HERALD NOV. 2

SUNDAY AFT.
November 16
at 3

PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MABEL GARRISON, Soprano, Met. Opera Co.
Prices $2.00, $1.50, $1.00 (No Tax)

GLOBE NOV. 2

FRIDAY AFT.
at 2.30
SATURDAY EVE.
at 8

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Limited Number Seats Available Saturday Evening

Oct. 22 TRASGRIPT.

Fri. Aft at 2:30 Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Limited number seats for Sat. Eve.

HERALD Oct. 22

Fri. Aft. at 2:30. Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Limited number seats for Sat. Eve.

~~POST Oct. 22~~ AMERICAN Oct. 25.

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Tickets at Box Office

Fri. Aft. at 2:30. Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Limited number seats for Sat. Eve.

GLOBE Oct. 22.

SUNDAY AFT.
November 16
at 3

PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Programme to be Announced. Mail Orders Now.
Ticket sale opens Wednesday, Oct. 22. Prices $2.00, $1.50, $1.00
(No tax).

TONIGHT
(SATURDAY)
at 8

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin

AMERICAN Oct. 18

UND CONCERT
BY THE

SUNDAY AFT.
November 16
at 3

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Programme to be Announced. Mail Orders Now.
Prices $2, $1.50, $1 (No Tax)

TONIGHT
(SATURDAY)
at 8

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin

REGORD Oct. 18

SYMPHONY HALL
This Aft. at 2:30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Limited Number Seats
Available for Sat. Eve.

GLOBE. Oct. 24

SYMPHONY HALL
This Aft. at 7:30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Limited Number Seats
Available for Sat. Eve

REGORD Oct. 24

SYMPHONY HALL
THIS AFT. AT 2.30. SAT. EVE. AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Limited Number Seats Available for Sat. Eve.

TRANSGRIPT Oct. 24.

SYMPHONY HALL
This Aft. at 2:30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Limited Number Seats
Available for Sat. Eve.

TRAVELER-Oct. 24

SYMPHONY HALL
This Aft. at 2:30 & Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Limited Number Seats Available for Saturday Eve.

AMERICAN Oct. 24.

SYMPHONY HALL
This Aft. at 2:30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Limited Number Seats
Available for Sat. Eve.

GLOBE Oct. 24

TONIGHT
(SAT.)
at 8

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
NEXT WEEK—Soloist—SERGEI RACHMANINOFF, Piano
Limited Number of Seats Available for Saturday Evenings

TRANSGRIPT- Oct. 25.

FRIDAY AFT.
at 2:30
SATURDAY
EVE. at 8

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—SERGEI RACHMANINOFF, Piano
Limited Number of Seats Available for Saturday Evening

POST Oct. 26

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin

GLOBE Oct. 18

PENSION FUND CONCERT

NEXT
FRIDAY AFT.,
at 2:30
SATURDAY EVE.,
at 8

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Limited number of seats available for Saturday Evening
Programme to be Announced.
Ticket sale opens Wednesday, Oct. 22.
Prices $2.00, $1.50, $1.00 (No Tax)

HERALD
Oct. 19

SUNDAY AFT.
November 16
at 3

PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Programme to be Announced. Mail Orders Now.
Ticket Sale opens Wednesday, Oct. 22. Prices $2, $1.50, $1 (No tax)

NEXT
FRIDAY AFT.
at 2:30
SATURDAY EVE.
at 8

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Limited number of seats available for Saturday Evening

SYMPHONY HALL
TONIGHT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Tickets at Box Office

REGORD Oct. 25.

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Tickets at Box Office

TRAVELER Oct.

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Tickets at Box Office

GLOBE Oct. 25

SUNDAY AFT.
November 16
at 3

PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Programme to be Announced. Mail Orders Now.
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NEXT
FRIDAY AFT.
at 2:30
SATURDAY
EVE. at 8

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Limited number of seats available for Saturday Evening

POST Oct. 19

SUNDAY AFT.
November 16
at 3

PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Programme to be Announced. Mail Orders Now
Ticket sale opens Wednesday, Oct. 22.
Prices $2.00, $1.50, $1.00 (No Tax)

TONIGHT
(SATURDAY)
at 8

BOSTON SYMPHONY ORCHEST
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin

TRAVELER
Oct. 18

SUN. AFT., NOV. 16, AT 3.30
Pension Fund Concert
BY THE
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—MABEL GARRISON
Soprano Met. Opera Co.
00 (No Tax)

OV. 4.

SUN. AFT., NOV. 16, AT 3.30
Pension Fund Concert
BY THE
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—MABEL GARRISON
Soprano Met. Opera Co.
Prices $2.00, $1.50, $1.00 (No Tax)

POST NOV. 4

SANDERS THEATRE—Cambridge
TONIGHT (Thursday) at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—GEORGE F. BOYLE, Pianist
Tickets at Kent's, University Book Store, Harvard Sq.

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ov. 16, at 3:30
CONCERT
Boston Symphony
Orchestra
PIERRE MONTEUX, Conductor
Soloist—MABEL GARRISON, Soprano Met. Opera Co.
Prices, $2.00, $1.50, $1.00 (No Tax)

GLOBE NOV. 4

SUN. AFT., NOV. 16, AT 3:30
PENSION FUND CONCE
BY THE
BOSTON SYMPHON
ORCHESTRA
PIERRE MONTEUX, Conducto
Soloist—MABEL GARRISO
(Soprano Met. Opera Co.)
Prices $2.00, $1.50, $1.00 (No Ta

TRAVELER-NOV. 4

MPHONY HALL
y Aft. at 2:30 and Sat. Eve. at 8
STON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin
Prices 2.50, 2.00, 1.50, 1.00 (No Tax)

MERICAN- Oct. 15.

NDERS THEATRE Cambridge
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
OPENING CONCERT
WITH SOLOIST
THURSDAY EVE., OCT. 16
Tickets at Kent's, University Book
Store, Harvard Sq.

HERALD-Oct.-15.

Friday Aft. at 2:30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin
Prices 2.50, 2.00, 1.50, 1.00 (No Tax)

TRAVELER- Oct. 15.

Friday Aft. at 2:30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin
Prices 2.50, 2.00, 1.50, 1.00 (No Tax)

GLOBE- Oct. 15.

Friday Aft. at 2:30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin
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RECORD Oct. 15.

Friday Aft. at 2:30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
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HERALD-Oct. 15

Friday Aft. at 2:30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin
Prices $2.50, $2, $1.50, $1 (No Tax)

POST- Oct. 15.

SANDERS THEATRE—Cambridge
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
OPENING CONCERT
Soloist, ALBERT SPALDING, Violin
Tickets at Kent's, University Book
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GLOBE. Oct. 16.

SANDERS THEATRE—Cambridge
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
OPENING CONCERT
Soloist, ALBERT SPALDING, Violin
Tickets at Kent's, University Book Store,
Harvard Sq., Cambridge.

TRANSCRIPT Oct. 16.

SANDERS THEATRE—Cambridge
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
OPENING CONCERT
Soloists
ALBERT SPALDING
Violin
Tickets at Kent's, University Book
Store, Harvard Sq.

POST- Oct. 16

SANDERS THEATRE—Cambridge
TONIGHT at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
OPENING CONCERT
Soloist, Albert Spalding, Violin
Tickets at Kent's, University Book
Store, Harvard Sq., Cambridge.

Oct. 16 HERALD

SANDERS THEATRE
CAMBRIDGE
TONIGHT (THURSDAY) AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin
Tickets at Kent's Univ. Book Store
Harvard Square

RECORD- Oct. 16

SYMPHONY HALL
TODAY at 2.30. SAT. EVE. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin
Tickets for Sat. Eve. Only

RECORD- Oct. 17.

SYMPHONY HALL
This Aft. at 2:30 & Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin
Limited number of seats for Sat. Eve.

AMERICAN- Oct. 17.

SYMPHONY HALL
This Aft. at 2:30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPAULDING, Violin
Limited Number of Seats for Sat. Eve.

HERALD- Oct.-17

SYMPHONY HALL
This Aft. at 2:30. Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin
Limited number tickets for Saturday Eve.

GLOBE- Oct. 17.

SYMPHONY HALL
This Aft. at 2:30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPAULDING, Violin
Limited Number of Seats for Sat. Eve.

GLOBE- Oct. 17.

SYMPHONY HALL
TOMORROW (SAT. EVE.) AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, Albert Spalding, Violin
Limited Number of Tickets for Sat. Eve.

TRANSCRIPT- Oct. 17

SUNDAY AFT.
November 16
at 3

PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MABEL GARRISON, Soprano Met. Opera Co.
Prices $2.00, $1.50, $1.00 (No Tax)

POST NOV. 1

SUNDAY AFT.
November 16
at 3

PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MABEL GARRISON, Soprano Met. Opera Co.
Prices $2.00,

TRANSCRIPT NOV.

SUNDAY AFT.
November 16

PENSION FUN
BY
BOSTON SYMPH
PIERRE MONT
Soloist—MABEL GARRISON,
Prices $2.00, $1.50, $1.00 (No Tax)

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Nov-18

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From 7
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EVE

HERALD NOV. 2

SUNDAY AFT.
November 16
at 3

PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MABEL GARRISON, Soprano, Met. Opera Co.
Prices $2.00, $1.50, $1.00 (No Tax)

FRIDAY AFT.
at 2:30
SATURDAY EVE.
at 8

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Limited Number Seats Available Saturday Evening

Oct. 22 TRANSCRIPT.

Fri. Aft. at 2:30 Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Limited number seats for Sat. Eve.

Fri. Aft. at 2:30. Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
MONTEUX, C

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Strive to Excite Attention
Mr. Alder Anderson, writing
London Daily Telegraph, dis
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STEINERT HAL
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HERALD Oct. 22

Fri. Aft. at 2:30. Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Limited number seats for Sat. Eve.

~~POST Oct. 22~~ AMERICAN Oct. 25

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Tickets at Box Office

SUNDAY AFT.
November 16
at 3

UND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Programme to be Announced. Mail Orders Now.
Ticket sale opens Wednesday, Oct. 22. Prices $2, $1.50, $1 (No Tax)

RECORD Oct. 18

TONIGHT
(SATURDAY)
at 8

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin

SYMPHONY HALL
This Aft. at 2:30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Limited Number Seats
Available for Sat. Eve.

SYMPHONY HALL
This Aft. at 7:30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Limited Number Seats
Available for Sat. Eve

GLOBE. Oct. 24 RECORD Oct. 24

SYMPHONY HALL
THIS AFT. AT 2.30. SAT. EVE. AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Limited Number Seats Available for
Sat. Eve.

SYMPHONY HALL
This Aft. at 2:30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Limited Number Seats
Available for Sat. Eve.

TRANSCRIPT Oct. 24 TRAVELER- Oct. 24.

SYMPHONY HALL
This Aft. at 2:30 & Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Limited Number Seats Available for
Saturday Eve.

AMERICAN Oct. 24

SYMPHONY HALL
This Aft. at 2:30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Limited Number Seats
Available for Sat. Eve.

GLOBE Oct. 24

TONIGHT
(SAT.)
at 8

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
NEXT WEEK—Soloist—SERGEI RACHMANINOFF, Piano
Limited Number of Seats Available for Saturday Evenings

TRANSCRIPT- Oct. 26

FRIDAY AFT.
at 2:30
SATURDAY
EVE. at 8

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—SERGEI RACHMANINOFF, Piano
Limited Number of Seats Available for Saturday Evening

POST Oct. 26

SUNDAY AFT.
November 16
at 3

PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Programme to be Announced. Mail Orders Now
Ticket sale opens Wednesday, Oct. 22.
Prices $2.00, $1.50, $1.00 (No Tax)

TRAVELER
Oct. 18

TONIGHT
(SATURDAY)
at 8

BOSTON SYMPHONY ORCHES
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin

SUN. AFT., NOV. 16, AT 3.30
Pension Fund Concert
BY THE
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—MABEL GARRISON
Soprano Met. Opera Co.
Prices $2.00, $1.50, $1.00 (No Tax)

GLOBE NOV. 4.

SUN. AFT., NOV. 16, AT 3.30
Pension Fund Concert
BY THE
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—MABEL GARRISON
Soprano Met. Opera Co.
Prices $2.00, $1.50, $1.00 (No Tax)

POST NOV. 4.

Sunday Afternoon, Nov. 16, at 3:30
PENSION FUND CONCERT
BY THE
Boston Symphony
Orchestra
PIERRE MONTEUX, Conductor
Soloist—MABEL GARRISON, Soprano Met.
Opera Co.
Prices, $2.00, $1.50, $1.00 (No Tax)

GLOBE NOV. 4

SUN. AFT., NOV. 16, AT 3:30
PENSION FUND CONCE
BY THE
BOSTON SYMPHO
ORCHESTRA
PIERRE MONTEUX, Condu
Soloist—MABEL GARRISON
(Soprano Met. Opera Co.)
Prices $2.00, $1.50, $1.00 (No Ta

TRAVELER NOV. 4

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin

GLOBE Oct. 18

HERALD
Oct. 19

SUNDAY AFT.
November 16
at 3

PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Programme to be Announced. Mail Orders Now
Ticket sale opens Wednesday, Oct. 22.
Prices $2.00, $1.50, $1.00 (No Tax)

SUNDAY AFT.
November 16
at 3

PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Programme to be Announced. Mail Orders Now.
Ticket sale opens Wednesday, Oct. 22. Prices $2.00, $1.50, $1.00
(No tax).

TONIGHT
(SATURDAY)
at 8

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ALBERT SPALDING, Violin

AMERICAN Oct. 18.

GLOBE
Oct. 19

SUNDAY AFT.
November 16
at 3

PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Programme to be Announced. Mail Orders Now.
Ticket Sale opens Wednesday, Oct. 22. Prices $2, $1.50, $1 (No tax)

NEXT
FRIDAY AFT.
at 2:30
SATURDAY EVE.
at 8

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Limited number of seats available for Saturday Evening

SYMPHONY HALL
TONIGHT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Tickets at Box Office

RECORD Oct. 25.

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Tickets at Box Office

TRAVELER Oct. 25

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Tickets at Box Office

GLOBE Oct. 25

SUNDAY AFT.
November 16
at 3

PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Programme to be Announced. Mail Orders Now.
Ticket sale opens Wednesday, Oct. 22. Prices $2, $1.50, $1 (No tax)

NEXT
FRIDAY AFT.
at 2:30
SATURDAY
EVE. at 8

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Limited number of seats available for Saturday Evening

POST Oct. 19

TIGHT BINDING

SUN. AFT., NOV. 16, AT
PENSION FUND CONC
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MABEL GARRISON
(Soprano Met. Opera Co.)
Prices $2.00, $1.50, $1.00 (No Tax)

HERALD NOV-4.

Sunday Afternoon, Nov. 16, at 3:30
PENSION FUND CONCERT
BY THE
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—MABEL GARRISON, Soprano Met. Opera Co.
Prices, $2.00, $1.50, $1.00 (No Tax)

GLOBE NOV 4

SUNDAY AFT. NOV. 16 at 3:30
Pension Fund Concert
BY THE
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—MABEL GARRISON, Soprano Met. Opera Co.
Prices $2.00, $1.50, $1.00 (No Tax)

POST NOV. 4

SYMPHONY HALL
SUN. AFT., NOV. 16, AT 3:30
PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MABEL GARRISON
(Soprano Met. Opera Co.)
Prices $2.00, $1.50, $1.00 (No Tax)

TRAVELER- NOV-5.

SUN. AFT., NOV. 16, AT 3.30
Pension Fund Concert
BY THE
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—MABEL GARRISON
Soprano Met. Opera Co.
Prices $2.00, $1.50, $1.00 (No Tax)

GLOBE NOV. 5.

SYMPHONY HALL
SUN. AFT., NOV. 16, AT 3:30
PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MABEL GARRISON
(Soprano Met. Opera Co.)
Prices $2.00, $1.50, $1.00 (No Tax)

TRAVELER NOV. 5.

SYMPHONY HALL
SUNDAY AFTERNOON, NOV. 16, AT 3
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
CONCERT In Aid **PENSION FUND**
MABEL GARRISON, Soloist
Tickets $2.00, $1.50, $1.00. No Tax.

HERALD NOV-6.

SYMPHONY HALL
SUNDAY AFTERNOON, Nov. 16, at 3
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
CONCERT In Aid **PENSION FUND**
Tickets $2.00, $1.50, $1.00. No Tax.

HERALD-NOV 8.

SUNDAY AFT. November 16 at 3

PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—Magdeleine Braird
YOUNG FRENCH PIANIST. "She does not need to be called [illegible] derful for her age. She is wonderful at any age."—N. Y. Eve. [illegible]
[illegible] $1.50, $1.00 (No Tax)

[illegible]

SUN. AFT., NOV. 16, AT 3:30
PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MABEL GARRISON
(Soprano Met. Opera Co.)
Prices $2.00, $1.50, $1.00 (No Tax)

HERALD NOV-5.

SYMPHONY HALL
SUNDAY AFTERNOON, NOV. 16, AT 3
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
CONCERT In Aid **PENSION FUND**
MABEL GARRISON, Soloist
Tickets $2.00, $1.50, $1.00. No Tax.

TRANSGRIPT- NOV-5.

SYMPHONY HALL
SUN. AFT., NOV. 16, AT 3:30
PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MABEL GARRISON
(Soprano Met. Opera Co.)
Prices $2.00, $1.50, $1.00 (No Tax)

TRAVELER NOV.5

SYMPHONY HALL
SUNDAY AFTERNOON, NOV. 16, AT 3
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
CONCERT In Aid **PENSION FUND**
MABEL GARRISON, Soloist
Tickets $2.00, $1.50, $1.00. No Tax.

TRAVELER-NOV 6.

SYMPHONY HALL
SUNDAY AFTERNOON, NOV. 16, at 3
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
CONCERT In Aid **PENSION FUND**
MABEL GARRISON, Soloist
Tickets $2.00, $1.50, $1.00. No Tax

AMERIGAN-NOV-6.

SYMPHONY HALL
SUNDAY AFTERNOON, NOV. 16, AT 3
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
CONCERT In Aid **PENSION FUND**
MABEL GARRISON, Soloist
Tickets $2.00, $1.50, $1.00. No Tax.

HERALD-NOV-6.

SYMPHONY HALL
SUNDAY AFTERNOON, NOV. 16, at 3
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
CONCERT In Aid **PENSION FUND**
Tickets $2.00, $1.50, $1.00. No Tax.

REGORD-NOV. 7.

SYMPHONY HALL
SUNDAY AFTERNOON, NOV. 16, AT 3
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
CONCERT In Aid **PENSION FUND**
Tickets $2.00, $1.50, $1.00. No Tax.

MONITER - NOV. 8.

SYMPHONY HALL
SUNDAY AFTERNOON, NOV. 16, at 3
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
CONCERT In Aid, **PENSION FUND**
Tickets $2.00, $1.50, $1.00, No Tax

AMERERIGAN NOV. 8.

SUNDAY AFT. November 16 at 3

PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Prices $2.00, $1.50, $1.00 (No Tax)

POST NOV. 9.

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SANDERS THEATRE—Cambridge
THURSDAY EVE. NOV. 13, AT 8
Soloist, VERA JANACOPULOS, Soprano
PROGRAM: Berlioz, Symphony, "Harold in Italy"; Chadwick, "Angel of Death"; Beethoven, "King Stephen Overture"; Arias.
Tickets at Kent's, University Book Store, Harvard Sq.
SYMPHONY HALL
Fri. Aft. at 2.30 & Sat. Eve. at 8
Soloist—POVLA FRIJSH—Soprano
Limited Number Seats for Saturday Eve.
SUNDAY AFT. NOV. 16 at 3
CONCERT IN AID **PENSION FUND**
PIERRE MONTEUX, Conductor
Soloist MAGDELEINE BRARD Pianist
$2.00 $1.50 $1.00 No Tax

TRANSGRIPT-NOV. 12

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SANDERS THEATRE—Cambridge
Thursday, Nov. 13, at 8
Solist, VERA JANACOPULOS, Soprano
Tickets at Kent's University Bookstore, Harvard Square
SYMPHONY HALL
Fri. Aft. at 2:30 & Sat. Eve. at 8
Soloist—POVLA FRIJSH—Soprano
Limited Number of Seats for Saturday Evening
SUNDAY AFT., NOV. 16, at 3
CONCERT IN AID **PENSION FUND**
PIERRE MONTEUX, Conductor
Soloist MAGDELEINE BRARD Pianist
$2.00, $1.50, $1.00. No Tax

GLOBE NOV. 12

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SANDERS THEATRE—Cambridge
THURSDAY, NOV. 13, at 8
Soloist, VERA JANACOPULOS, Soprano
Tickets at KENT'S UNIVERSITY BOOK STORE, Harvard Square
SYMPHONY HALL
Fri. Aft. at 2.30 & Sat. Eve. at 8
Soloist—POVLA FRIJSH—Soprano
Limited Number of Seats for Saturday Evening
SUNDAY AFT., NOV. 16, at 3
CONCERT IN AID **PENSION FUND**
PIERRE MONTEUX, Conductor
Soloist MAGDELEINE BRARD Pianist
$2.00, $1.50, $1.00. No Tax

REGORD NOV. 12.

SYMPHONY HALL
Today at 2:30 & Sat. Eve. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—POVLA FRIJSH—Soprano
Limited Number of Seats Available for Saturday Evening
SUNDAY AFT., NOV. 16, at 3
CONCERT IN AID **PENSION FUND**
PIERRE MONTEUX, Conductor
Soloist MAGDELEINE BRARD Pianist
$2.00, $1.50, $1.00. No Tax

REGORD NOV. 14

SYMPHONY HALL
Today at 2:10 & Sat. Eve. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—POVLA FRIJSH—Soprano
Limited Number of Seats for Saturday Evening
SUNDAY AFT., NOV. 16, at 3
CONCERT IN AID **PENSION FUND**
PIERRE MONTEUX, Conductor
Soloist MAGDELEINE BRARD Pianist
$2.00, $1.50, $1.00 No Tax

MER[illegible]

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SANDERS THEATRE, Cambridge
THURSDAY, Nov. 13, at 8
Soloist,
Vera Janacopulos,
Soprano
Tickets at Kent's, University Book Store, Harvard St.
SYMPHONY HALL
FRI. AFT., 2:30. SAT. EVE. at 8
Soloist, POVLA FRIJSH, Soprano
Limited number of seats available for Saturday Eve.
SUNDAY AFT., Nov. 16, at 3
Concert in Aid **PENSION FUND**
PIERRE MONTEUX, Conductor
Soloist, MAGDELIENE BRARD, Pianist
$2.00, $1.50, $1.00 (No Tax)

AMERIGAN NOV. 12.

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SANDERS THEATRE—Cambridge
Thursday Eve., Nov. 13, at 8
Soloist, VERA JANACOPULOS, Soprano
Tickets at Kent's, University Book Store, Harvard Square
SYMPHONY HALL
Fri. Aft. at 2:10 & Sat. Eve. at 8
Soloist — POVLA FRIJSH — Soprano
Limited Number of Seats for Saturday Evening
SUNDAY AFT., NOV. 16 at 3
CONCERT IN AID **PENSION FUND**
PIERRE MONTEUX, Conductor
Soloist MAGDELEINE BRARD Pianist
$2.00 $1.50 $1.00 No Tax

TRAVELER-NOV. 12.

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SANDERS THEATRE—Cambridge
Thursday, Nov. 13, at 8
Solist, VERA JANACOPULOS, Soprano
Tickets at Kent's University Bookstore, Harvard Square
SYMPHONY HALL
Fri. Aft. at 2:30 & Sat. Eve. at 8
Soloist—POVLA FRIJSH—Soprano
Limited Number of Seats for Saturday Evening
SUNDAY AFT., NOV. 16, at 3
CONCERT IN AID **PENSION FUND**
PIERRE MONTEUX, Conductor
Soloist MAGDELEINE BRARD Pianist
$2.00, $1.50, $1.00. No Tax

POST NOV. 12

SYMPHONY HALL
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Today at 2:30 & Sat. Eve. at 8
Soloist — POVLA FRIJSH — Soprano
Limited Number of Seats for Saturday Evening
SUNDAY AFT., NOV. 16 at 3
CONCERT IN AID **PENSION FUND**
PIERRE MONTEUX, Conductor
Soloist MAGDELEINE BRARD Pianist
Tickets at Box Office

TRAVELER NOV. 14

SYMPHONY HALL
Today at 2.30. Sat. Eve. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—POVLA FRIJSH—Soprano
Limited Number Seats for Saturday Eve.
SUNDAY AFT. NOV. 16 at 3
CONCERT IN AID **PENSION FUND**
PIERRE MONTEUX, Conductor
Soloist MAGDELEINE BRARD Pianist
$2.00 $1.50 $1.00 No Tax

TRANSGRIPT-NOV. 14

TOMORROW SUNDAY AFT. at 3

PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MAGDELEINE BRARD—Pianiste
Tickets at Box Office

TONIGHT at 8

SYMPHONY HALL
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—POVLA FRIJSH—Soprano
Tickets at Box Office

TRANSGRIPT NOV. 15

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—POVLA FRIJSH—Soprano
TOMORROW (SUN.) AFT. at 3
CONCERT IN AID **PENSION FUND**
PIERRE MONTEUX, Conductor
Soloist MAGDELEINE BRARD Pianist
Tickets at Box Office

TRAVELER NOV. 15

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—POVLA FRIJSH—Soprano

GLOBE NOV. 15

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—POVLA FRIJSH—Soprano

POST NOV. 15

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—POVLA FRIJSH—Soprano
TOMORROW (SUN.) AFT. at 3
CONCERT IN AID **PENSION FUND**
PIERRE MONTEUX, Conductor
Soloist MAGDELEINE BRARD Pianist
Tickets at Box Office

HERALD NOV. 15

SYMPHONY HALL
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Today at 2:30 & Sat. Eve. at 8
Soloist — POVLA FRIJSH — Soprano
Limited Number of Seats for Saturday Evening
SUNDAY AFT., NOV. 16 at 3
CONCERT IN AID **PENSION FUND**
PIERRE MONTEUX, Conductor
Soloist MAGDELEINE BRARD Pianist
Tickets at Box Office

HERALD NOV-14.

TIGHT BINDING

SUN. AFT., NOV. 16, AT 3:30
PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MABEL GARRISON
(Soprano Met. Opera Co.)
Prices $2.00, $1.50, $1.00 (No Tax)

HERALD NOV-4.

Sunday Afternoon, Nov. 16, at 3:30
PENSION FUND CONCERT
BY THE
Boston Symphony
Orchestra
PIERRE MONTEUX, Conductor
Soloist—MABEL GARRISON, Soprano Met. Opera Co.
Prices, $2.00, $1.50, $1.00 (No Tax)

GLOBE NOV 4

SUNDAY AFT. NOV. 16 at 3:30
Pension Fund Concert
BY THE
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—MABEL GARRISON, Soprano Met. Opera Co.
Prices $2.00, $1.50, $1.00 (No Tax)

POST NOV. 4

SYMPHONY HALL
SUN. AFT., NOV. 16, AT 3:30
PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MABEL GARRISON
(Soprano Met. Opera Co.)
Prices $2.00, $1.50, $1.00 (No Tax)

TRAVELER-NOV-5.

SUN. AFT., NOV. 16, AT 3.00
Pension Fund Concert
BY THE
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—MABEL GARRISON
Soprano Met. Opera Co.
Prices $2.00, $1.50, $1.00 (No Tax)

GLOBE NOV. 5.

SYMPHONY HALL
SUN. AFT., NOV. 16, AT 3:30
ENSION FUND CONCERT
BY THE
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MABEL GARRISON
(Soprano Met. Opera Co.)
Prices $2.00, $1.50, $1.00 (No Tax)

TRAVELER NOV. 5.

SYMPHONY HALL
SUNDAY AFTERNOON, NOV. 16, AT 3
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
CONCERT In Aid PENSION FUND
MABEL GARRISON, Soloist
Tickets $2.00, $1.50, $1.00. No Tax.

HERALD NOV-6.

SYMPHONY HALL
SUNDAY AFTERNOON, Nov. 16, at 3
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
CONCERT In Aid PENSION FUND
Tickets $2.00, $1.50, $1.00. No Tax.

HERALD-NOV 8.

SUNDAY AFT.
November 16
at 3

PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—Magdeleine Braird
YOUNG FRENCH PIANIST. "She does not need to be called wonderful for her age. She is wonderful at any age."—N. Y. Eve.
Prices $2.00, $1.50, $1.00 (No Tax)

POST

SUN. AFT., NOV. 16, AT 3:30
PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MABEL GARRISON
(Soprano Met. Opera Co.)
Prices $2.00, $1.50, $1.00 (No Tax)

HERALD NOV-5.

SYMPHONY HALL
SUNDAY AFTERNOON, NOV. 16, AT 3
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
CONCERT In Aid PENSION FUND
MABEL GARRISON, Soloist
Tickets $2.00, $1.50, $1.00. No Tax.

TRANSGRIPT-NOV-5.

SYMPHONY HALL
SUN. AFT., NOV. 16, AT 3:30
PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MABEL GARRISON
(Soprano Met. Opera Co.)
Prices $2.00, $1.50, $1.00 (No Tax)

TRAVELER NOV.5

SYMPHONY HALL
SUNDAY AFTERNOON, NOV. 16, AT 3
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
CONCERT In Aid PENSION FUND
MABEL GARRISON, Soloist
Tickets $2.00, $1.50, $1.00. No Tax.

TRAVELER-NOV-6.

SYMPHONY HALL
SUNDAY AFTERNOON, NOV. 16, at 3
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
CONCERT In Aid PENSION FUND
MABEL GARRISON, Soloist
Tickets $2.00, $1.50, $1.00. No Tax

AMERIGAN-NOV-6.

SYMPHONY HALL
SUNDAY AFTERNOON, NOV. 16, AT 3
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
CONCERT In Aid PENSION FUND
MABEL GARRISON, Soloist
Tickets $2.00, $1.50, $1.00. No Tax.

HERALD-NOV-6.

SYMPHONY HALL
SUNDAY AFTERNOON, NOV. 16, at 3
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
CONCERT In Aid PENSION FUND
Tickets $2.00, $1.50, $1.00. No Tax.

REGORD-NOV. 7.

SYMPHONY HALL
SUNDAY AFTERNOON, NOV. 16, AT 3
Boston Symphony
Orchestra
PIERRE MONTEUX, Conductor
CONCERT In Aid PENSION FUND
Tickets $2.00, $1.50, $1.00. No Tax.

MONITER-NOV. 8.

SYMPHONY HALL
SUNDAY AFTERNOON, NOV. 16, at 3
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
CONCERT In Aid PENSION FUND
Tickets $2.00, $1.50, $1.00, No Tax

AMERERIGAN
NOV. 8.

SUNDAY AFT.
November 16
at 3

PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Prices $2.00, $1.50, $1.00 (No Tax)

POST NOV. 9.

BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SANDERS THEATRE—Cambridge
THURSDAY EVE. NOV. 13, AT 8
Soloist, VERA JANACOPULOS, Soprano
PROGRAM: Berlioz, Symphony, "Harold in Italy"; Chadwick, "Angel of Death"; Beethoven, "King Stephen Overture"; Arias.
Tickets at Kent's, University Book Store, Harvard Sq.

SYMPHONY HALL
Fri. Aft. at 2.30 & Sat. Eve. at 8
Soloist—POVLA FRIJSH—Soprano
Limited Number Seats for Saturday Eve.

SUNDAY AFT. NOV. 16 at 3
CONCERT IN AID PENSION FUND
PIERRE MONTEUX, Conductor
Soloist MAGDELEINE BRARD Pianist
$2.00 $1.50 $1.00 No Tax

TRANSGRIPT-NOV.12

BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SANDERS THEATRE—Cambridge
Thursday, Nov. 13, at 8
Solist, VERA JANACOPULOS, Soprano
Tickets at Kent's University Bookstore, Harvard Square

SYMPHONY HALL
Fri. Aft. at 2:30 & Sat. Eve. at 8
Soloist—POVLA FRIJSH—Soprano
Limited Number of Seats for Saturday Evening

SUNDAY AFT., NOV. 16, at 3
CONCERT IN AID PENSION FUND
PIERRE MONTEUX, Conductor
Soloist MAGDELEINE BRARD Pianist
$2.00, $1.50, $1.00. No Tax

GLOBE NOV. 12

BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SANDERS THEATRE—Cambridge
THURSDAY, NOV. 13, at 8
Soloist, VERA JANACOPULOS, Soprano
Tickets at KENT'S UNIVERSITY BOOK STORE, Harvard Square

SYMPHONY HALL
Fri. Aft. at 2.30 & Sat. Eve. at 8
Soloist—POVLA FRIJSH—Soprano
Limited Number of Seats for Saturday Evening

SUNDAY AFT., NOV. 16, at 3
CONCERT IN AID PENSION FUND
PIERRE MONTEUX, Conductor
Soloist MAGDELEINE BRARD Pianist
$2.00, $1.50, $1.00. No Tax

REGORD NOV. 12.

SYMPHONY HALL
Today at 2:30 & Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—POVLA FRIJSH—Soprano
Limited Number of Seats Available for Saturday Evening

SUNDAY AFT., NOV. 16, at 3
CONCERT IN AID PENSION FUND
PIERRE MONTEUX, Conductor
Soloist MAGDELEINE BRARD Pianist
$2.00, $1.50, $1.00. No Tax

REGORD NOV. 14

SYMPHONY HALL
Today at 2:10 & Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—POVLA FRIJSH—Soprano
Limited Number of Seats for Saturday Evening

SUNDAY AFT., NOV. 16, at 3
CONCERT IN AID PENSION FUND
PIERRE MONTEUX, Conductor
Soloist MAGDELEINE BRARD Pianist
$2.00, $1.50, $1.00 No Tax

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BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SANDERS THEATRE, Cambridge
THURSDAY, Nov. 13, at 8
Soloist,
Vera Janacopulos,
Soprano
Tickets at Kent's, University Book Store, Harvard St.

SYMPHONY HALL
FRI. AFT., 2:30. SAT. EVE. at 8
Soloist, POVLA FRIJSH, Soprano
Limited number of seats available for Saturday Eve.

SUNDAY AFT., Nov. 16, at 3
Concert in Aid PENSION FUND
PIERRE MONTEUX, Conductor
Soloist, MAGDELIENE BRARD, Pianist
$2.00, $1.50, $1.00 (No Tax)

AMERIGAN NOV. 12.

BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SANDERS THEATRE—Cambridge
Thursday Eve., Nov. 13, at 8
Soloist, VERA JANACOPULOS, Soprano
Tickets at Kent's, University Book Store, Harvard Square

SYMPHONY HALL
Fri. Aft. at 2:10 & Sat. Eve. at 8
Soloist—POVLA FRIJSH—Soprano
Limited Number of Seats for Saturday Evening

SUNDAY AFT., NOV. 16 at 3
CONCERT IN AID PENSION FUND
PIERRE MONTEUX, Conductor
Soloist MAGDELEINE BRARD Pianist
$2.00, $1.50 $1.00 No Tax

TRAVELER-NOV. 12.

BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SANDERS THEATRE—Cambridge
Thursday, Nov. 13, at 8
Solist, VERA JANACOPULOS, Soprano
Tickets at Kent's University Bookstore, Harvard Square

SYMPHONY HALL
Fri. Aft. at 2:30 & Sat. Eve. at 8
Soloist—POVLA FRIJSH—Soprano
Limited Number of Seats for Saturday Evening

SUNDAY AFT., NOV. 16, at 3
CONCERT IN AID PENSION FUND
PIERRE MONTEUX, Conductor
Soloist MAGDELEINE BRARD Pianist
$2.00, $1.50, $1.00. No Tax

POST NOV 12

SYMPHONY HALL
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Today at 2:30 & Sat. Eve. at 8
Soloist—POVLA FRIJSH—Soprano
Limited Number of Seats for Saturday Evening
SUNDAY AFT., NOV. 16 at 3
CONCERT IN AID PENSION FUND
PIERRE MONTEUX, Conductor
Soloist MAGDELEINE BRARD Pianist
Tickets at Box Office

TRAVELER NOV. 14

SYMPHONY HALL
Today at 2.30. Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—POVLA FRIJSH—Soprano
Limited Number Seats for Saturday Eve.

SUNDAY AFT. NOV. 16 at 3
CONCERT IN AID PENSION FUND
PIERRE MONTEUX, Conductor
Soloist MAGDELEINE BRARD Pianist
$2.00 $1.50 $1.00 No Tax

TRANSGRIPT-NOV. 14.

TONIGHT
at 8

SYMPHONY HALL
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—POVLA FRIJSH—Soprano
Tickets at Box Office

TOMORROW
SUNDAY AFT.
at 3

PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MAGDELIENE BRARD—Pianiste
Tickets at Box Office

TRANSGRIPT
NOV 15

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—POVLA FRIJSH—Soprano
TOMORROW (SUN.) AFT. at 3
CONCERT IN AID PENSION FUND
PIERRE MONTEUX, Conductor
Soloist MAGDELEINE BRARD Pianist
Tickets at Box Office

TRAVELER
NOV. 15

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—POVLA FRIJSH—Soprano

GLOBE NOV. 15

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—POVLA FRIJSH—Soprano

POST NOV. 15

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—POVLA FRIJSH—Soprano
TOMORROW (SUN.) AFT. at 3
CONCERT IN AID PENSION FUND
PIERRE MONTEUX, Conductor
Soloist MAGDELEINE BRARD Pianist
Tickets at Box Office

HERALD NOV. 15

SYMPHONY HALL
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Today at 2:30 & Sat. Eve. at 8
Soloist—POVLA FRIJSH—Soprano
Limited Number of Seats for Saturday Evening
SUNDAY AFT., NOV. 16 at 3
CONCERT IN AID PENSION FUND
PIERRE MONTEUX, Conductor
Soloist MAGDELEINE BRARD Pianist
Tickets at Box Office

HERALD NOV-14

SYMPHONY HALL

THIS (SUNDAY) AFT. at 3

PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MAGDELEINE BRARD—Pianiste
Tickets at Box Office

NEXT FRI. AFT. at 2:30 and SAT. EVE. at 8.

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Limited Number of Seats Available for Sat. Eve.

POST NOV. 16

THIS (FRI.) AFT. at 2.30 and SAT. EVE. at 8

BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor. Soloist: FELIX FOX. The Concert will be in Memory of HENRY LEE HIGGINSON. Doors will be closed during the playing of the first number.
Schubert's Unfinished Symphony

TRANSCRIPT NOV. 16

SYMPHONY HALL

THIS (SUN.) AFT. at 3

PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MAGDELEINE BRARD—Pianiste
Tickets at Box Office

NEXT FRI. AFT. at 2:30 and SAT. EVE. at 8

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Limited Number Seats Available for Sat. Eve.

ADVETISER NOV. 16

SYMPHONY HALL

THIS (SUNDAY) AFT. at 3

PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MAGDELEINE BRARD—Pianiste
Tickets at Box Office

NEXT FRIDAY at 2:30 and SATURDAY EVE. at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Limited Number Seats Available Saturday Evening

GLOBE NOV. 16.

SYMPHONY HALL

THIS (SUNDAY) AFT., at 3,

PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MAGDELEINE BRARD—Pianiste
Tickets at Box Office

NEXT FRI. AFT., at 2:30. SAT. EVE., at 8.

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Limited Number Seats Available Sat. Eve.

HERALD NOV. 16.

SUNDAY AFT. November 16 at 3

PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MABEL GARRISON, Soprano Met. Opera Co.
Prices $2.00, $1.50, $1.00 (No Tax)

TRANSGRIPT - NOV - 1.

SUNDAY AFT. November 16 at 3

PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MABEL GARRISON, Soprano, Met. Opera Co.
Prices $2.00, $1.50, $1.00 (No Tax)

HERALD NOV. 1

THIS (FRI.) AFT. at 2:30 and SAT. EVE. at 8

SYMPHONY HALL
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
Soloist: FELIX FOX.
The Concert will be in Memory of HENRY LEE HIGGINSON.
Doors will be closed during the playing of the first number.
Schubert's Unfinished Symphony

REGORD NOV. 21

TODAY at 2:30 and SAT. EVE. at 8

SYMPHONY HALL
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
Soloist: FELIX FOX.
The Concert will be in Memory of HENRY LEE HIGGINSON.
Doors will be closed during the playing of the first number.
SCHUBERT'S UNFINISHED SYMPHONY

TRAVELER-NOV. 21

THIS (FRI.) AFT. at 2:30 and SAT. EVE. at 8

SYMPHONY HALL
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
Soloist: FELIX FOX.
The Concert will be in Memory of HENRY LEE HIGGINSON.
Doors will be closed during the playing of the first number, Schubert's Unfinished Symphony.

TRAVELER NOV. 21

SYMPHONY HALL

TONIGHT at 8

Boston Symphony Orchestra
Pierre Monteux, Cond.
Soloist—Felix Fox—Pianist
Concert in memory of Henry Lee Higginson.
Doors will remain closed during entire first number.

POST NOV. 22

SYMPHONY HALL

TONIGHT at 8

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—FELIX FOX—Pianist
The Concert will be in Memory of HENRY LEE HIGGINSON.
Doors will be closed during the playing of the entire first number.
NEXT WEEK—Soloist—LOUISE HOMER

TRANSGRIPT NOV. 22

NEXT FRI. AFT. at 2:30 AND SAT. EVE. at 8

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—LOUISE HOMER
Tickets at Box Office

GLOBE NOV. 23

THIS (Fri.) Aft. at 2:30 and SAT. EVE. at 8

SYMPHONY HALL
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
Soloist: FELIX FOX.
The Concert will be in Memory of HENRY LEE HIGGINSON.
Doors will be closed during the playing of the first number.
SCHUBERT'S UNFINISHED SYMPHONY

ERICAN NOV. 21

TONIGHT at 8

BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
Soloist: FELIX FOX.
The Concert will be in Memory of HENRY LEE HIGGINSON.
Doors will be closed during the playing of the entire first number.

HERALD. NOV. 22

SYMPHONY HALL

THIS (F.) AFT. at 2.30 and

BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor. Soloist: FELIX FOX. The Concert will be in Memory of HENRY LEE HIGGINSON. Doors will be closed during the playing of the first number.
Unfinished Symphony

ORCHESTRA
MONTEUX, Conductor
Soloist—LOUISE HOMER
Tickets at Box Office

SYMPHONY HALL
PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MAGDELEINE BRARD—Pianiste
Tickets at Box Office

THIS (SUNDAY) AFT. at 3

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Limited Number of Seats Available for Sat. Eve.

NEXT FRI. AFT. at 2:30 and SAT. EVE. at 8.

POST NOV. 16

SYMPHONY HALL
BOSTON SYMPHONY ORCHESTRA

THIS (FRI.) AFT. at 2.30 and SAT. EVE. at 8

Pierre Monteux, Conductor. Soloist: FELIX FOX. The Concert will be in Memory of HENRY LEE HIGGINSON. Doors will be closed during the playing of the first number.
Schubert's Unfinished Symphony

TRANSCRIPT NOV. 16

SYMPHONY HALL
PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MAGDELEINE BRARD—Pianiste
Tickets at Box Office

THIS (SUN.) AFT. at 3

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Limited Number Seats Available for Sat. Eve.

NEXT FRI. AFT. at 2:30 and SAT. EVE. at 8

ADVETISER NOV. 16

SYMPHONY HALL
PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MAGDELEINE BRARD—Pianiste
Tickets at Box Office

THIS (SUNDAY) AFT. at 3

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Limited Number Seats Available Saturday Evening

NEXT FRIDAY at 2:30 and SATURDAY EVE. at 8

GLOBE NOV. 16

SYMPHONY HALL
PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MAGDELEINE BRARD—Pianiste
Tickets at Box Office

THIS (SUNDAY) AFT., at 3.

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Limited Number Seats Available Sat. Eve.

NEXT FRI. AFT., at 2:30. SAT. EVE., at 8.

[illegible] NOV. 16.

PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MABEL GARRISON, Soprano Met. Opera Co.
Prices $2.00, $1.50, $1.00 (No Tax)

SUNDAY AFT. November 16 at 3

TRANSCRIPT- NOV-1.

PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MABEL GARRISON, Soprano, Met. Opera Co.
Prices $2.00, $1.50, $1.00 (No Tax)

SUNDAY AFT. November 16 at 3

HERALD NOV. 1

SYMPHONY HALL
BOSTON SYMPHONY ORCHESTRA

THIS (FRI.) AFT. at 2:30 and SAT. EVE. at 8

Pierre Monteux, Conductor
Soloist: FELIX FOX.
The Concert will be in Memory of HENRY LEE HIGGINSON.
Doors will be closed during the playing of the first number.
Schubert's Unfinished Symphony

RECORD NOV. 21

SYMPHONY HALL
BOSTON SYMPHONY ORCHESTRA

TODAY at 2:30 and SAT. EVE. at 8

Pierre Monteux, Conductor
Soloist: FELIX FOX
The Concert will be in Memory of HENRY LEE HIGGINSON.
Doors will be closed during the playing of the first number.
SCHUBERT'S UNFINISHED SYMPHONY

TRAVELER-NOV. 21

SYMPHONY HALL
Boston Symphony Orchestra

TONIGHT at 8

Pierre Monteux, Cond.
Soloist—Felix Fox—Pianist
Concert in memory of Henry Lee Higginson.
Doors will remain closed during entire first number.

POST NOV. 22

SYMPHONY HALL
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—FELIX FOX—Pianist
The Concert will be in Memory of HENRY LEE HIGGINSON.
Doors will be closed during the playing of the entire first number.
NEXT WEEK—Soloist—LOUISE HOMER

TONIGHT at 8

TRANSCRIPT NOV. 22

SYMPHONY HALL
BOSTON SYMPHONY ORCHESTRA

THIS (FRI.) AFT. at 2:30 and SAT. EVE. at 8

Pierre Monteux, Conductor
Soloist: FELIX FOX.
The Concert will be in Memory of HENRY LEE HIGGINSON.
Doors will be closed during the playing of the first number, Schubert's Unfinished Symphony.

TRAVELER NOV. 21

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—LOUISE HOMER
Tickets at Box Office

NEXT FRI. AFT. at 2:30 AND SAT. EVE. at 8

GLOBE NOV. 2

SYMPHONY HALL.
BOSTON SYMPHONY ORCHESTRA

THIS (Fri.) Aft. at 2:30 and SAT. EVE. at 8

Pierre Monteux, Conductor
Soloist: FELIX FOX.
The Concert will be in Memory of HENRY LEE HIGGINSON.
Doors will be closed during the playing of the first number.
SCHUBERT'S UNFINISHED SYMPHONY

MERICAN NOV. 2

BOSTON SYMPHONY ORCHESTRA

TONIGHT at 8

Pierre Monteux, Conductor
Soloist: FELIX FOX.
The Concert will be in Memory of HENRY LEE HIGGINSON.
Doors will be closed during the playing of the entire first number.

HERALD. NOV. 22.

SYMPHONY HALL
BOSTON SYMPHONY ORCHESTRA

THIS (.) AFT. at 2:30 and EVE.

Pierre Monteux, Conductor. Soloist: FELIX FOX. The Concert will be in Memory of HENRY LEE HIGGINSON. Doors will be closed during the playing of the first number.
Schubert's Unfinished Symphony

ORCHESTRA
ONTEUX, Conductor
loist—LOUISE HOMER
Tickets at Box Office

HERALD NOV-2

TIGHT BINDING

EXT FRI. AFT.
AND
SAT. EVE.

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—LEO ORNSTEIN—Pianist
Tickets at Box Office

POST DEC. 14

SYMPHONY HALL

NEXT FRI. AFT.
AND
SAT. EVE.

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—LEO ORNSTEIN—Pianist
Tickets at Box Office

GLOBE DEC. 14.

SYMPHONY HALL
Fri. Aft. at 2:30 & Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Leo Ornstein, Pianist
imited Number Seats for Sat. Eve.

POS DEC. 17

SYMPHONY HALL
EXT FRI. AFT. AND SAT. EVE.
OSTON SYMPHONY
ORCHESTRA
IERRE MONTEUX, Conductor
Soloist, LEO ORNSTEIN, Pianist
ited Number of Seats Available for Sat. Eve.

SYMPHONY HALL
Today at 2:30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist LEO ORNSTEIN Pianist
Limited number seats available for Saturday evening.

HER D-DEC. 17

SYMPHONY HALL

EXT FRI. AFT.
AND
SAT EVE.

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—LEO ORNSTEIN—Pianist
Limited number of tickets available for Saturday

TRANSCRIPT DEC. 17

SYMPHONY HALL
Tonight (Sat.) at 8
Boston Symphony
ORCHESTRA
Pierre Monteux, Conductor
Soloist—LEO ORNSTEIN—Pianist
Tickets at Box Office

MONITAR DEC. 20.

SYMPHONY HALL
ay at 2:30 and Saturday Eve. at 8
OSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
oloist—LEO ORNSTEIN—Pianist
ited Number Seats Available for Saturday Evening

SYMPHONY HALL
Tonight (Sat.) at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist LEO ORNSTEIN Pianist
Tickets at Box Office.

SYMPHONY HALL
TONIGHT (SAT.) at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—LEO ORNSTEIN—Pianist
TICKETS AT BOX OFFICE

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteaux, Conductor
Soloist—LEO ORNSTEIN—Pianist
TICKETS AT BOX OFFICE

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
Soloist—LEO ORNSTEIN—Pianist
TICKETS BOX OFFICE

GLOBE DEC. 17 T. DEC. 20 AMERICAN DEC. 20 POST DEC. 20. GLOBE. DEC. 20

HERALD

TIGHT BINDING

NEXT FRI. AFT.
AND
SAT. EVE.

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—LEO ORNSTEIN—Pianist
Tickets at Box Office

PO DEC. 14

SYMPHONY HALL

NEXT FRI. AFT.
AND
SAT. EVE.

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—LEO ORNSTEIN—Pianist
Tickets at Box Office

DEC. 14.

SYMPHONY HALL
Fri. Aft. at 2:30 & Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Leo Ornstein, Pianist
Limited Number Seats for Sat. Eve.

PS DEC 17

SYMPHONY HALL
NEXT FRI. AFT. AND SAT. EVE.
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, LEO ORNSTEIN, Pianist
Limited Number of Seats Available for Sat. Eve.

SYMPHONY HALL
Today at 2:30 and Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist LEO ORNSTEIN Pianist
Limited number seats available for Saturday evening.

H-F J-DEC. 17

SYMPHONY HALL

NEXT FRI. AFT.
AND
SAT EVE.

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—LEO ORNSTEIN—Pianist
Limited number of tickets available for Saturday

TR SCRIPT DEC. 17

SYMPHONY HALL
Tonight (Sat.) at 8
Boston Symphony
ORCHESTRA
Pierre Monteux, Conductor
Soloist—LEO ORNSTEIN—Pianist
Tickets at Box Office

MONITAR DEC. 20.

SYMPHONY HALL
Today at 2:30 and Saturday Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
Soloist—LEO ORNSTEIN—Pianist
Limited Number Seats Available for Saturday Evening

GLOBE DEC 19

SYMPHONY HALL
Tonight (Sat.) at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist LEO ORNSTEIN Pianist
Tickets at Box Office.

POST DEC. 20

SYMPHONY HALL
TONIGHT (SAT.) at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—LEO ORNSTEIN—Pianist
TICKETS AT BOX OFFICE

AMERICAN DEC. 20.

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteaux, Conductor
Soloist—LEO ORNSTEIN—Pianist
TICKETS AT BOX OFFICE

POST DEC. 20.

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
Soloist—LEO ORNSTEIN—Pianist
TICKETS AT BOX OFFICE

GLOBE. DEC. 20

HERALD

NEXT FRI. AFT.
AND
SAT. EVE.

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—JOSEPH BONNET, Organ
Tickets

POST DEC. 21.

NEXT FRI. AFT.
AND
SAT EVE.

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—JOSEPH BONNET, Organ
Limited number of Tickets for Saturday

HERALD DEC. 21

TONIGHT
at 8

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—JOSEPH BONNET, Organ
Limited number Tickets available for next Fri. Aft. and Sat. Evening.

TRANSCRIPT DEC. 27

T FRI. AFT.
AND
AT. EVE.

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Limited number Tickets available for Sat. Evening

POST DEC. 28

NEXT FRI. AFT.
AND
SAT. EVE.

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—JOSEPH BONNET, Organ
Tickets

POST DEC. [illegible]

NEXT FRI. AFT.
AND
SAT EVE.

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—JOSEPH BONNET, Organ
Limited number of Tickets for Saturday

HERALD DEC. 21

ONIGHT
at 8

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—JOSEPH BONNET, Organ
Limited number Tickets available for next Fri. Aft. and Sat. Evening.

TRANS [illegible]

T FRI. AFT.
AND
AT. EVE.

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Limited number Tickets available for Sat. Evening

OST DEC. 28

SYMPHONY HALL

TONIGHT
at 8.00

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Soloist—MARGARET MATZENAUER Next Week—KREISLER

CRIPT JAN. 17-1920.

NEXT FRI. AFT.
at 2:30
SAT. EVE.
at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
SOLOIST—JEAN BEDETTI—'CELLIST
Limited Number Seats Available for Saturday

HERALD JAN 25.

NEXT FRI. AFT.
and
SAT. EVE.

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Soloist—KREISLER

GLOBE JAN 18.

NEXT FRI. AFT.
SAT. EVE.
and

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Soloist—KREISLER

POST. JAN-18

SYMPHONY HALL

TONIGHT
at 8.00

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Soloist—MARGARET MATZENAUER Next Week—KREISLER

[illegible] PT JAN. 17-1920.

NEXT FRI. AFT.
at 2:30
SAT. EVE.
at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
SOLOIST—JEAN BEDETTI—'CELLIST
Limited Number Seats Available for Saturday

HERALD JAN 25.

NEXT FRI. AFT.
and
SAT. EVE.

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Soloist—KREISLER

[illegible] E JAN. 18.

NEXT FRI. AFT.
SAT. EVE.
and

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Soloist—KREISLER

P ST. JAN-18

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NEXT FRIDAY
AFTERNOON
and SATURDAY
EVE.

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Soloist – FREDRIC FRADKIN – Violin
Limited Number of Tickets Available for Saturday Evening

HERALD. Globe. Post. American
Feb. 15

NEXT FRI. AFT.
at 2:30
SAT. EVE.
at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
SOLOIST—JEAN BEDETTI—'CELLIST
Limited Number Seats Available for Saturday

TRANSCRIPT. Jan. 24
HERALD Jan. 25
Globe
POST
AMERICAN

NEXT FRIDAY
AFTERNOON
and SATURDAY
EVE.

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Soloist – FREDRIC FRADKIN – Violin
Limited Number of Tickets Available for Saturday Evening

HERALD. Globe. Post. American
Feb. 15

NEXT FRI. AFT.
at 2:30
SAT. EVE.
at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
SOLOIST—JEAN BEDETTI—'CELLIST
Limited Number Seats Available for Saturday

RIPT. Jan. 24
D Jan. 25

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ARTICLE(S) PEELED AWAY

1922-23.

AM[illegible] - SEPT- 9.

TRAV- SEPT- 9.

MONTR - SEPT-9

ADVTSR- SEPT-10

POST-SEPT-10.

[illegible] SEPT-10.

TRAV-SEPT-13. POST-SEPT-13 HERALD-SEPT-13. GLOBE-SEPT

[illegible]-SEPT-13.

TELE-SEPT-16.

[illegible]MER. SEPT 16. TRANS-SEPT-16. TRAV-SEPT-16

GLOBE-SEPT-

ADVRTSR-SEPT-17

POST-SEPT-17.

ARTICLE(S) PEELED AWAY

HERALD - SEPT-20.

POST - SEPT-20.

MONITR SE

POST-SEPT-20.

HERALD-SEPT-26.

Barnum's Biggest Show

Didn't Furnish Tables Around Which You Could Glorify Your College in Near Beer and Song

Harvard Night

at the

POPS

On TUESDAY EVENING, JUNE 1st, in Symphony Hall will be the Biggest Night of the Year!

Hasty Pudding
Programme
Ap 14 — May 1

OPENING NIGHT MONDAY, MAY 3
POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
TICKET SALE OPENS MONDAY, APRIL 26
Prices $1.00, 75c, 50c. Admission 25c (No Tax)

APRIL 17 1920

OPENING NIGHT MONDAY, MAY 3
Globe Apr 18 **POPS**
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
TICKET SALE OPENS MONDAY, APRIL 26
Prices $1.00, 75c, 50c. Admission 25c (No Tax)

GLOBE 18 APRIL

OPENING NIGHT MONDAY, MAY 3
POPS Post Apr 18
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
TICKET SALE OPENS MONDAY, APRIL 26
Prices $1.00, 75c, 50c. Admission 25c (No Tax)

POST APRIL 18

OPENING NIGHT MONDAY, MAY 3
Amer **POPS** Apr 24
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
TICKET SALE OPENS MONDAY, APRIL 26
Prices $1.00, 75c, 50c. Admission 25c (No Tax)

AMERICAN APRIL 24

OPENING NIGHT MONDAY, MAY 3
Trans Apr 24 **POPS**
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
TICKET SALE OPENS MONDAY, APRIL 26
Prices $1.00, 75c, 50c. Admission 25c (No Tax)

TRANSCRIPT APRIL 24

OPENING NIGHT MONDAY, MAY 3
Herald **POPS** Apr 25
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
TICKET SALE OPENS MONDAY, APRIL 26
Prices $1.00, 75c, 50c. Admission 25c (No Tax)
All Mail Orders to L. H. MUDGETT, Symphony Hall, will be filled in order received.
Remittances should include 10%

HERALD APRIL 25

OPENING NIGHT MONDAY, MAY 3
POPS Post Apr 25
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
TICKET SALE OPENS MONDAY, APRIL 26
Prices $1.00, 75c, 50c. Admission 25c (No Tax)

POST APRIL 25

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POPS
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ADVERTISER APRIL 25

OPENING NIGHT MONDAY, MAY 3
Globe **POPS** Apr 25
ORCHESTRA OF SYMPHONY PLAYERS
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All Mail Orders to L. H. MUDGETT, Symphony Hall, will be filled in order received.
should include 10% War Tax.

GLOBE APRIL 25

POPS SYMPHONY HALL
OPENING NIGHT
Monday, May 3
Orchestra of Symphony Players
Agide Jacchia, Conductor
Light Refreshments Popular Music
Tickets now: 25c, 50c, 75c, $1. (No tax)

GLOBE APRIL 27

POPS SYMPHONY HALL
OPENING NIGHT
MONDAY, MAY 3
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia, Conductor
Light Refreshments Popular Music
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TRAVELER APRIL 27

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OPENING NIGHT
MONDAY, MAY 3
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HERALD APRIL 27

POPS SYMPHONY HALL
OPENING NIGHT
Monday, May 3
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia, Conductor
Light Refreshments Popular Music
Tickets now: 25c, 50c, 75c, $1. (No tax)

POST APRIL 28

POPS SYMPHONY HALL
OPENING NIGHT
Monday, May 3
Orchestra of Symphony Players
Agide Jacchia, Conductor
Light Refreshments Popular Music
Tickets now: 25c, 50c, 75c, $1. (No tax)

GLOBE APRIL 28

POPS SYMPHONY HALL
OPENING NIGHT
Monday, May 3
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia, Conductor
Light Refreshments Popular Music
Tickets now: 25c, 50c, 75c, $1. (No tax)

AMERICAN APRIL 28

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OPENING NIGHT
Monday, May 3
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia, Conductor
Light Refreshments Popular Music
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TRANSCRIPT APRIL 28

POPS SYMPHONY HALL
OPENING NIGHT
MONDAY, MAY 3
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia, Conductor
Light Refreshments Popular Music
Tickets now: 25c, 50c, 75c, $1. (No tax)

HERALD APRIL 29

POPS SYMPHONY HALL
OPENING NIGHT
MONDAY, MAY 3
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia, Conductor
Light Refreshments Popular Music
Tickets now: 25c, 50c, 75c, $1. (No tax)

TRAVELA APRIL 2

POPS SYMPHONY HALL
OPENING NIGHT
Monday, May 3
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia, Conductor
Light Refreshments Popular Music
Tickets now: 25c, 50c, 75c, $1. (No tax)

TRANSCRIPT APRIL 29

POPS SYMPHONY HALL
OPENING NIGHT
Monday, May 3
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia, Conductor
Light Refreshments Popular Music
Tickets now: 25c, 50c, 75c, $1. (No tax)

AMERICAN APRIL 29

POPS SYMPHONY HALL
OPENING NIGHT
Monday, May 3
Orchestra of Symphony Players
Agide Jacchia, Conductor
Light Refreshments Popular Music
Tickets now: 25c, 50c, 75c, $1. (No tax)

GLOBE A 30

POPS SYMPHONY HALL
OPENING NIGHT
Monday, May 3
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia, Conductor
Light Refreshments Popular Music
Tickets now: 25c, 50c, 75c, $1. (No tax)

TRANSCRI AIL 30

POPS SYMPHONY HALL
OPENING NIGHT
MONDAY, MAY 3
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia, Conductor
Light Refreshments Popular Music
Tickets now: 25c, 50c, 75c, $1. (No tax)

TRAVELER AIL 30

OPENING NIGHT MONDAY, MAY 3
POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
TICKET SALE OPENS MONDAY, APRIL 26
Prices $1.00, 75c, 50c. Admission 25c (No Tax)

APRIL 17 1920

OPENING NIGHT MONDAY, MAY 3
Globe Apr 18 **POPS**
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
TICKET SALE OPENS MONDAY, APRIL 26
Prices $1.00, 75c, 50c. Admission 25c (No Tax)

GLOBE 18 APRIL

OPENING NIGHT MONDAY, MAY 3
POPS Post Apr 18
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
TICKET SALE OPENS MONDAY, APRIL 26
Prices $1.00, 75c, 50c. Admission 25c (No Tax)

POST APRIL 18

OPENING NIGHT MONDAY, MAY 3
Amer **POPS** Apr 24
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
TICKET SALE OPENS MONDAY, APRIL 26
Prices $1.00, 75c, 50c. Admission 25c (No Tax)

AMERICAN APRIL 24

OPENING NIGHT MONDAY, MAY 3
Trans Apr 24 **POPS**
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
TICKET SALE OPENS MONDAY, APRIL 26
Prices $1.00, 75c, 50c. Admission 25c (No Tax)

TRANSCRIPT APRIL 24

OPENING NIGHT MONDAY, MAY 3
Herald **POPS** Apr 25
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
TICKET SALE OPENS MONDAY, APRIL 26
Prices $1.00, 75c, 50c. Admission 25c (No Tax)
All Mail Orders to L. H. MUDGETT, Symphony Hall, will be filled in order received. Remittances should include 10% War Tax.

HERALD APRIL 25

OPENING NIGHT MONDAY, MAY 3
POPS Post Apr 25
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
TICKET SALE OPENS MONDAY, APRIL 26
Prices $1.00, 75c, 50c. Admission 25c (No Tax)

POST APRIL 25

OPENING NIGHT MONDAY, MAY 3
POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
TICKET SALE OPENS MONDAY, APRIL 26
Prices $1.00, 75c, 50c. Admission 25c (No Tax)
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ADVERTISER APRIL 25

OPENING NIGHT MONDAY, MAY 3
Globe **POPS** Apr 25
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
TICKET SALE OPENS MONDAY, APRIL 26
Tickets $1.00, 75c, 50c. Admission 25c (No Tax)
All Mail Orders to L. H. MUDGETT, Symphony Hall, will be filled in order received. Remittances should include 10% War Tax.

GLOBE APRIL 25

POPS SYMPHONY HALL
OPENING NIGHT
Monday, May 3
Orchestra of Symphony Players
Agide Jacchia, Conductor
Light Refreshments Popular Music
Tickets now: 25c, 50c, 75c, $1. (No tax)

GLOBE APRIL 27

POPS SYMPHONY HALL
OPENING NIGHT
MONDAY, MAY 3
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia, Conductor
Light Refreshments Popular Music
Tickets now: 25c, 50c, 75c, $1. (No tax)

TRAVELER APRIL 27

POPS SYMPHONY HALL
OPENING NIGHT
MONDAY, MAY 3
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia, Conductor
Light Refreshments Popular Music
Tickets now: 25c, 50c, 75c, $1. (No tax)

HERALD APRIL 27

POPS SYMPHONY HALL
OPENING NIGHT
Monday, May 3
Post 28
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia, Conductor
Light Refreshments Popular Music
Tickets now: 25c, 50c, 75c, $1. (No tax)

POST APRIL 28

POPS SYMPHONY HALL
OPENING NIGHT
Monday, May 3
Orchestra of Symphony Players
Agide Jacchia, Conductor
Light Refreshments Popular Music
Tickets now: 25c, 50c, 75c, $1. (No tax)

GLOBE APRIL 28

POPS SYMPHONY HALL
OPENING NIGHT
Monday, May 3
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia, Conductor
Light Refreshments Popular Music
Tickets now: 25c, 50c, 75c, $1. (No tax)

AMERICAN APRIL 28

POPS SYMPHONY HALL
OPENING NIGHT
Monday, May 3
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia, Conductor
Light Refreshments Popular Music
Tickets now: 25c, 50c, 75c, $1. (No tax)

TRANSCRIPT APRIL 28

POPS SYMPHONY HALL
OPENING NIGHT
MONDAY, MAY 3
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia, Conductor
Light Refreshments Popular Music
Tickets now: 25c, 50c, 75c, $1. (No tax)

HERAL [illegible] 29

POPS SYMPHONY HALL
OPENING NIGHT
MONDAY, MAY 3
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia, Conductor
Light Refreshments Popular Music
Tickets now: 25c, 50c, 75c, $1. (No tax)

TRAVELA [illegible] APRIL 2

POPS SYMPHONY HALL
OPENING NIGHT
Monday, May 3
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia, Conductor
Light Refreshments Popular Music
Tickets now: 25c, 50c, 75c, $1. (No tax)

TRANS [illegible] APR

POPS SYMPHONY HALL
OPENING NIGHT
Monday, May 3
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia, Conductor
Light Refreshments Popular Music
Tickets now: 25c, 50c, 75c, $1. (No tax)

AMER [illegible]

POPS SYMPHONY HALL
OPENING NIGHT
Monday, May 3
Orchestra of Symphony Players
Agide Jacchia, Conductor
Light Refreshments Popular Music
Tickets now: 25c, 50c, 75c, $1. (No tax)

GL [illegible]

POPS SYMPHONY HALL
OPENING NIGHT
Monday, May 3
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia, Conductor
Light Refreshments Popular Music
Tickets now: 25c, 50c, 75c, $1. (No tax)

TRANS [illegible]

POPS SYMPHONY HALL
OPENING NIGHT
MONDAY, MAY 3
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia, Conductor
Light Refreshments Popular Music
Tickets now: 25c, 50c, 75c, $1. (No tax)

TRAVELE [illegible] IL 30

POPS SYMPHONY HALL
OPENING NIGHT
Monday, May 3
Orchestra of Symphony Players
Agide Jacchia, Conductor
Light Refreshments Popular Music
Tickets now: 25c, 50c, 75c, $1. (No tax)

GLOBE MAY 1

OPENING NIGHT MONDAY, MAY 3
POPS
ORCHESTRA OF SYMPHONY PLAYERS
PROGRAMMES OF POPULAR MUSIC
AGIDE JACCHIA, Conductor
REFRESHMENTS AND SMOKING AT FLOOR TABLES
Prices $1.00, 75c, 50c. Admission 25c (No Tax)

AMERICAN MAY 1

POPS SYMPHONY HALL
OPENING NIGHT
MONDAY, MAY 3
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia, Conductor
Light Refreshments Popular Music
Tickets now: 25c, 50c, 75c, $1. (No tax)

HERALD MAY 1

POPS SYMPHONY HALL
OPENING NIGHT
Monday, May 3
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia, Conductor
Light Refreshments Popular Music
Tickets now: 25c, 50c, 75c, $1. (No tax)

POST MAY 1

POPS SYMPHONY HALL
OPENING NIGHT
Monday, May 3
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia, Conductor
Light Refreshments Popular Music
Tickets now: 25c, 50c, 75c, $1 (No tax)

RECORD MAY 1

OPENING NIGHT
MONDAY, MAY 3
POPS
Orchestra of Symphony Players
PROGRAMMES OF POPULAR MUSIC
AGIDE JACCHIA, Conductor
REFRESHMENTS AND SMOKING AT FLOOR TABLES
Prices $1.00, 75c, 50c. Admission 25c. (No Tax)

GLOBE. MAY. 2.

POPS SYMPHONY HALL
OPENING NIGHT
MONDAY, MAY 3
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia, Conductor
Light Refreshments Popular Music
Tickets now: 25c, 50c, 75c, $1. (No tax)

TRAVELER
MAY 1.

OPENING NIGHT MONDAY, MAY 3
POPS
Trans
May 1
ORCHESTRA OF SYMPHONY PLAYERS
PROGRAMMES OF POPULAR MUSIC
AGIDE JACCHIA, Conductor
REFRESHMENTS AND SMOKING AT FLOOR TABLES
Prices $1.00, 75c, 50c. Admission 25c (No Tax)

SYMPHONY HALL

EVERY EVENING Except Sunday
8 P. M. to 11 P. M.

POPS

POPULAR MUSIC,
LIGHT REFRESHMENTS SMOKING
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor

Reserved Seats at Tables, 75c and $1.00
Reserved Seats, 1st Balcony, 50c and 75c
Admission 25c No Tax

32

This Week in Boston
May 2 – 8

OPENING NIGHT TOMORROW (MONDAY), MAY 3
POPS
Herald
MAY 2
ORCHESTRA OF SYMPHONY PLAYERS
PROGRAMMES OF POPULAR MUSIC
AGIDE JACCHIA, Conductor
REFRESHMENTS AND SMOKING AT FLOOR TABLES
Prices $1.00, 75c, 50c. Admission 25c (No Tax)

POPS SYMPHONY HALL
OPENING
TONIGHT 8-11
AGIDE JACCHIA, Conductor
ORCHESTRA OF SYMPHONY PLAYERS
Refreshments Popular Music
Tickets: 25c, 50c, 75c, $1. (No tax)

POST MAY 3

POPS SYMPHONY HALL
OPENING
Tonight 8-11
Agide Jacchia, Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets: 25c, 50c, 75c, $1. (No tax)

Globe May 3

GLOBE MAY 3

POPS Symphony Hall
OPENING
Tonight 8-11
AGIDE JACCHIA
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets: 25c, 50c, 75c, $1. (No Tax)

American May 3

AMERICAN. MAY. 3.

POPS SYMPHONY HALL
OPENING
TONIGHT 8-11
Agide Jacchia,
Conductor
ORCHESTRA OF SYMPHONY PLAYERS
Refreshments Popular Music
Tickets: 25c, 50c, 75c, $1. (No tax)

TRAVELER MAY. 3.

POPS SYMPHONY HALL
OPENING
Tonight 8-11
AGIDE JACCHIA, Conductor
ORCHESTRA OF SYMPHONY PLAYERS
Refreshments Popular Music
Tickets: 25c, 50c, 75c, $1. (No tax)

TRANSCRIPT. MAY. 3.

Record May 3

POPS SYMPHONY HALL
OPENING
Tonight 8-11
Agide Jacchia,
Conductor
ORCHESTRA OF SYMPHONY PLAYERS
Refreshments Popular Music
Tickets: 25c, 50c, 75c, $1. (No tax)

RECORD. MAY. 3.

POPS SYMPHONY HALL
OPENING
TONIGHT 8-11
Agide Jacchia,
Conductor
ORCHESTRA OF SYMPHONY PLAYERS
Refreshments Popular Music
Tickets: 25c, 50c, 75c, $1. (No tax)

HERALD. MAY. 3.

POPS Symphony Hall
TONIGHT 8-11
AGIDE JACCHIA
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets: 25c, 50c, 75c, $1. (No tax.)
Thursday, May 6—OPERATIC NIGHT

GLOBE. MAY 4.

Herald May 4

POPS Symphony Hall
TONIGHT 8-11
AGIDE JACCHIA
Conductor
ORCHESTRA OF SYMPHONY PLAYERS
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. .. (No Tax)
Thursday, May 6—OPERATIC NIGHT

HERAD MAY. 4.

POPS Symphony Hall
TONIGHT 8-11
AGIDE JACCHIA
Conductor
Post May 4
Orchestra of Symphony Players
Refreshments Popular Music
Tickets: 25c, 50c, 75c, $1. (No tax)
Thursday, May 6—OPERATIC NIGHT

POST MAY 4

POPS Symphony Hall
Tonight 8-11
AGIDE JACCHIA
Conductor
Amer May 4
ORCHESTRA OF SYMPHONY PLAYERS
Refreshments Popular Music
Tickets: 25c, 50c, 75c, $1. (No Tax)
Thursday, May 6—OPERATIC NIGHT

AMERICAN MAY 4

POPS SYMPHONY HALL
TONIGHT 8-11
AGIDE JACCHIA
Conductor
ORCHESTRA OF SYMPHONY PLAYERS
Refreshments Popular Music
Tickets: 25c, 50c, 75c, $1. (No tax)
Thursday, May 6—OPERATIC NIGHT

TRANSCRIPT
MAY. 4.

POPS Symphony Hall
TONIGHT 8-11
AGIDE JACCHIA
Conductor
ORCHESTRA OF SYMPHONY PLAYERS
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. .. (No Tax)
Thursday, May 6—OPERATIC NIGHT

TRAVELER
MAY 4.

POPS SYMPHONY HALL
TONIGHT 8-11
AGIDE JACCHIA
Conductor
ORCHESTRA OF SYMPHONY PLAYERS
Refreshments Popular Music
Tickets: 25c, 50c, 75c, $1. (No tax)
Thursday, May 6—OPERATIC NIGHT

TRANSCRIPT. MAY. 5.

POPS Symphony Hall
TONIGHT 8-11
AGIDE JACCHIA
Conductor
ORCHESTRA OF SYMPHONY PLAYERS
Refreshments Popular Music
Tickets: 25c, 50c, 75c, $1. (No tax)
Thursday, May 6—OPERATIC NIGHT

REGORD MAY. 5.

POPS Symphony Hall
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AGIDE JACCHIA
Conductor
ORCHESTRA OF SYMPHONY PLAYERS
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. .. (No Tax)
Thursday, May 6—OPERATIC NIGHT

TRAVELER
MAY. 5.

POPS Symphony Hall
Tonight 8-11
AGIDE JACCHIA
Conductor
ORCHESTRA OF SYMPHONY PLAYERS
Refreshments Popular Music
Tickets: 25c, 50c, 75c, $1 (No Tax)
OPERATIC NIGHT TONIGHT

AMERICAN MAY 6

POPS Symphony Hall
TONIGHT 8-11
AGIDE JACCHIA
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets: 25c, 50c, 75c, $1. (No tax)
OPERATIC NIGHT TONIGHT

POST. MAY. 6.

POPS Symphony Hall
TONIGHT 8-11
AGIDE JACCHIA
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets: 25c, 50c, 75c, $1 (No tax.)
OPERATIC NIGHT TONIGHT

GLOBE MAY. 6.

Herald May 6

POPS Symphony Hall
TONIGHT 8-11
AGIDE JACCHIA
Conductor
ORCHESTRA OF SYMPHONY PLAYERS
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 .. (No Tax)
TONIGHT—OPERATIC NIGHT

HERALD. MAY. 6.

POPS SYMPHONY HALL
TONIGHT 8-11
AGIDE JACCHIA
Conductor
ORCHESTRA OF SYMPHONY PLAYERS
Refreshments Popular Music
Tickets: 25c, 50c, 75c, $1. (No tax)
Thursday, May 6—OPERATIC NIGHT

TRANSCRIPT MAY 6

POPS SYMPHONY HALL
OPENING NIGHT
Monday, May 3
Orchestra of Symphony Players
Agide Jacchia, Conductor
Light Refreshments Popular Music
Tickets now: 25c, 50c, 75c, $1. (No tax)

GLOBE MAY 1

OPENING NIGHT MONDAY, MAY 3
POPS
ORCHESTRA OF SYMPHONY PLAYERS
PROGRAMMES OF POPULAR MUSIC
AGIDE JACCHIA, Conductor
REFRESHMENTS AND SMOKING AT FLOOR TABLES
Prices $1.00, 75c, 50c. Admission 25c (No Tax)

A[illegible] MAY 1

POPS SYMPHONY HALL
OPENING NIGHT
MONDAY, MAY 3
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia, Conductor
Light Refreshments Popular Music
Tickets now: 25c, 50c, 75c, $1. (No tax)

+ E.

POPS SYMPHONY HALL
OPENING NIGHT
Monday, May 3
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia, Conductor
Light Refreshments Popular Music
Tickets now: 25c, 50c, 75c, $1. (No tax)

POPS SYMPHONY HALL
OPENING NIGHT
Monday, May 3
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia, Conductor
Light Refreshments Popular Music
Tickets now: 25c, 50c, 75c, $1 (No tax)

OPENING NIGHT
MONDAY, MAY 3
POPS
Orchestra of Symphony Players
PROGRAMMES OF POPULAR MUSIC
AGIDE JACCHIA, Conductor
REFRESHMENTS AND SMOKING AT FLOOR TABLES
Prices $1.00, 75c, 50c. Admission 25c.
(No Tax)

GLOBE.MAY.

POPS SYMPHONY HALL
OPENING NIGHT
MONDAY, MAY 3
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia, Conductor
Light Refreshments Popular Music
Tickets now: 25c, 50c, 75c, $1. (No tax)

OPENING NIGHT MONDAY, MAY 3
POPS
ORCHESTRA OF SYMPHONY PLAYERS
PROGRAMMES OF POPULAR MUSIC
AGIDE JACCHIA, Conductor
REFRESHMENTS AND SMOKING AT FLOOR TABLES
Prices $1.00, 75c, 50c. Admission 25c (No Tax)

Trans May 1

SYMPHONY HALL

EVERY EVENING Except Sunday
8 P. M. to 11 P. M.
POPS
POPULAR MUSIC,
LIGHT REFRESHMENTS SMOKING
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor

Reserved Seats at Tables, 75c and $1.00
Reserved Seats, 1st Balcony, 50c and 75c
Admission 25c No Tax

This Week in Boston 12
May 2-8

OPENING NIGHT TOMORROW (MONDAY), MAY 3
POPS
ORCHESTRA OF SYMPHONY PLAYERS
PROGRAMMES OF POPULAR MUSIC
AGIDE JACCHIA, Conductor
REFRESHMENTS AND SMOKING AT FLOOR TABLES
Prices $1.00, 75c, 50c. Admission 25c (No Tax)

Herald
MAY 2

POPS SYMPHONY HALL
OPENING
TONIGHT 8-11
AGIDE JACCHIA, Conductor
ORCHESTRA OF SYMPHONY PLAYERS
Refreshments Popular Music
Tickets: 25c, 50c, 75c, $1. (No tax)

Post

POST MAY 3

POPS SYMPHONY HALL
OPENING
Tonight 8-11
Agide Jacchia, Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets. 25c, 50c, 75c, $1. (No tax.)

GLOBE MAY 3

POPS Symphony Hall
OPENING
Tonight 8-11
AGIDE JACCHIA
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets: 25c, 50c, 75c, $1. (No Tax)

American May 3

AMERICAN.MAY.3.

POPS SYMPHONY HALL
OPENING
TONIGHT 8-11
Agide Jacchia,
Conductor
ORCHESTRA OF SYMPHONY PLAYERS
Refreshments Popular Music
Tickets: 25c, 50c, 75c, $1. (No tax)

TRAVELER MAY.3.

POPS SYMPHONY HALL
OPENING
Tonight 8-11
AGIDE JACCHIA, Conductor
ORCHESTRA OF SYMPHONY PLAYERS
Refreshments Popular Music
Tickets: 25c, 50c, 75c, $1. (No tax)

TRANSCRIPT MAY.3.

POPS SYMPHONY HALL
OPENING
Tonight 8-11
Agide Jacchia,
Conductor
ORCHESTRA OF SYMPHONY PLAYERS
Refreshments Popular Music
Tickets: 25c, 50c, 75c, $1. (No tax)

RECORD.MAY.3.

POPS SYMPHONY HALL
OPENING
TONIGHT 8-11
Agide Jacchia,
Conductor
ORCHESTRA OF SYMPHONY PLAYERS
Refreshments Popular Music
Tickets: 25c, 50c, 75c, $1. (No tax)

HERALD.MAY.3.

POPS Symphony Hall
TONIGHT 8-11
AGIDE JACCHIA
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets: 25c, 50c, 75c, $1. (No tax.)
Thursday, May 6—OPERATIC NIGHT

GLOBE.MAY 4

POPS Symphony Hall
TONIGHT 8-11
AGIDE JACCHIA
Conductor
ORCHESTRA OF SYMPHONY PLAYERS
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. .. (No Tax)
Thursday, May 6—OPERATIC NIGHT

HERAD MAY.4.

POPS Symphony Hall
TONIGHT 8-11
AGIDE JACCHIA
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets: 25c, 50c, 75c, $1. (No tax)
Thursday, May 6—OPERATIC NIGHT

Post May 4

POST MAY 4

POPS Symphony Hall
Tonight 8-11
AGIDE JACCHIA
Conductor
ORCHESTRA OF SYMPHONY PLAYERS
Refreshments Popular Music
Tickets: 25c, 50c, 75c, $1. (No Tax)
Thursday, May 6—OPERATIC NIGHT

Amer May 4

AMERICAN MAY 4

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POPS SYMPHONY HALL
TONIGHT 8-11
AGIDE JACCHIA
Conductor
ORCHESTRA OF SYMPHONY PLAYERS
Refreshments Popular Music
Tickets: 25c, 50c, 75c, $1. (No tax)
Thursday, May 6—OPERATIC NIGHT

TRANSCRIPT
MAY.4.

POPS Symphony Hall
TONIGHT 8-11
AGIDE JACCHIA
Conductor
ORCHESTRA OF SYMPHONY PLAYERS
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. .. (No Tax)
Thursday, May 6—OPERATIC NIGHT

TRAVELER
MAY 4.

POPS SYMPHONY HALL
TONIGHT 8-11
AGIDE JACCHIA
Conductor
ORCHESTRA OF SYMPHONY PLAYERS
Refreshments Popular Music
Tickets: 25c, 50c, 75c, $1. (No tax)
Thursday, May 6—OPERATIC NIGHT

TRANSCRIPT.MAY.5.

POPS Symphony Hall
TONIGHT 8-11
AGIDE JACCHIA
Conductor
ORCHESTRA OF SYMPHONY PLAYERS
Refreshments Popular Music
Tickets: 25c, 50c, 75c, $1. (No tax)
Thursday, May 6—OPERATIC NIGHT

REGORD MAY.5.

POPS Symphony Hall
TONIGHT 8-11
AGIDE JACCHIA
Conductor
ORCHESTRA OF SYMPHONY PLAYERS
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. .. (No Tax)
Thursday, May 6—OPERATIC NIGHT

TRAVELER
MAY.5.

POPS Symphony Hall
Tonight 8-11
AGIDE JACCHIA
Conductor
ORCHESTRA OF SYMPHONY PLAYERS
Refreshments Popular Music
Tickets: 25c, 50c, 75c, $1 (No Tax)
OPERATIC NIGHT TONIGHT

AMERICAN MK 6

POPS Symphony Hall
TONIGHT 8-11
AGIDE JACCHIA
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets: 25c, 50c, 75c, $1. (No tax)
OPERATIC NIGHT TONIGHT

POST. MAY. 6.

POPS Symphony Hall
TONIGHT 8-11
AGIDE JACCHIA
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets: 25c, 50c, 75c, $1 (No tax.)
OPERATIC NIGHT TONIGHT

GLOBE MAY.6

Herald May 6

POPS Symphony Hall
TONIGHT 8-11
AGIDE JACCHIA
Conductor
ORCHESTRA OF SYMPHONY PLAYERS
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. .. (No Tax)
TONIGHT—OPERATIC NIGHT

HERALD. MAY.6.

POPS SYMPHONY HALL
TONIGHT 8-11
AGIDE JACCHIA
Conductor
ORCHESTRA OF SYMPHONY PLAYERS
Refreshments Popular Music
Tickets: 25c, 50c, 75c, $1. (No tax)
Thursday, May 6—OPERATIC NIGHT

TRANSCRIPT MAY 6

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. .. (No Tax)
Mon. May 10—Chamber of Commerce Night.
Wed. May 12—Amherst College Night.
Fri. May 14—Russian Tschaikowsky Night.

HERALD. MAY 7.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)
Mon., May 10—Chamber of Commerce Night. Wed., May 12—Amherst College Night. Fri., May 14—Russian-Tschaikowsky Program.

GLOBE MAY 7.

POPS
Symphony Hall
8-11
TONIGHT
AGIDE JACCHIA
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets: 25c, 50c, 75c, $1. (No tax)
Mon., May 10—Chamber of Com. Night
Wed., May 12—Amherst College Night
Fri., May 14—
Russian-Tschaikowsky Program

POST MAY. 7.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. .. (No Tax)
Mon. May 10—Chamber of Commerce Night.
Wed. May 12—Amherst College Night.
Fri. May 14—Russian Tschaikowsky Night.

TRAVELER MAY 7.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)
Mon., May 10—Chamber of Commerce Night. Wed., May 12—Amherst College Night. Fri., May 14—Russian-Tschaikowsky Program.

GLOBE-MAY 8-

POPS
Symphony Hall
TONIGHT 8-11
AGIDE JACCHIA
Conductor
ORCHESTRA OF SYMPHONY PLAYERS
Refreshments Popular Music
Mon., May 10—Chamber of Commerce Night.
Wed., May 12—Amherst Night.
Fri., May 14—Russian - Tschaikowsky Program.
Tickets 25c, 50c, 75c, $1. (No Tax)

RECORD. MAY 8

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Mon., May 10—Chamber of Commerce Night.
Wed., May 12—Amherst College Night
Fri., May 14—Russian Tschaikowsky Programme.
Tickets 25c, 50c, 75c, $1. (No Tax)

AMERICAN
MAY. 8.

POPS
Symphony Hall
8-11
TONIGHT
AGIDE JACCHIA
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets: 25c, 50c, 75c, $1. (No tax)
Mon., May 10—Chamber of Com. Night
Wed., May 12—Amherst College Night
Fri., May 14—
Russian-Tschaikowsky Program

POST. MAY 8

SYMPHONY HALL
Tomorrow, 8 to 11
And Every Night Except Sunday

POPS

Orchestra of Symphony Players
Agide Jacchia, Conductor
Refreshments Popular Music
Mon., May 10—Chamber of Commerce Night
Wed., May 12—Amherst College Night
Fri., May 14—Russian Tschaikowsky Programme
Table Seats, 75c and $1.00
Balcony—Reserved, 50c and 75c
Admission 25c (No Tax)

GLOBE. MAY. 9

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tonight—Chamber of Commerce Night
Tickets 25c, 50c, 75c, $1. (No Tax)

GLOBE MAY 10.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tonight, May 10—Chamber of Commerce Night.
Tickets 25c, 50c, 75c, $1. (No Tax)

AMERICAN. MAY 10.

POPS
Symphony Hall
TONIGHT 8-11
AGIDE JACCHIA
Conductor
ORCHESTRA OF SYMPHONY PLAYERS
Refreshments Popular Music
Tonight, May 10—Chamber of Commerce Night.
Tickets 25c, 50c, 75c, $1. (No Tax)

RECORD, MAY 10.

POPS
Symphony Hall
8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments
Popular Music
Tonight—Chamber of Commerce Night
Tickets 25c, 50c, 75c, $1 (No Tax)

TRAN. MAY 10

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tonight—Chamber of Commerce night.
Tickets 25c, 50c, 75c, $1. .. (No Tax)

HERALD, MAY. 10

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

POST MAY 11

SYMPHONY HALL
Every Night Except Sunday, 8-11

POPS

ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia, Conductor
REFRESHMENTS POPULAR MUSIC
Mon., May 10—Chamber of Commerce Night
Wed., May 12—Amherst College Night
Fri., May 14—Russian Tschaikowsky Programme.
Table Seats, 75c and $1.00. Balcony—Reserved, 50c and 75c; admission, 25c (no tax)

TRANSCRIPT. MAY 8

SYMPHONY HALL
Tomorrow, 8-11
And Every Night Except Sunday

POPS

Orchestra of Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music
Mon., May 10—Chamber of Commerce Night.
Wed., May 12—Amherst College Night.
Fri., May 14—Russian Tschaikowsky Programme.
Table Seats, 75c and $1.00. Balcony—Reserved, 50c and 75c; admission, 25c (no tax).

ADVERTISER. MAY 9

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POST MAY 9

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD. MAY. 11

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

POST. MAY. 11.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1........(No Tax)

TRANSCRIPT. MAY 11.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players—Refreshments—Popular Music—Tickets 25c, 50c, 75c, $1.00 (No Tax)
Amherst Night—Open to the Public

POST. MAY. 12

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)
Amherst Night—Open to the Public

Herald May 12

HERALD. MAY 12.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
AMHERST NIGHT—Open to the Public
Tickets 25c, 50c, 75c, $1 (No Tax)

RECORD. MAY. 12.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Tonight—Amherst Night—Open to the Public
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1........(No Tax)

TRAN. MAY. 12.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Amherst Night—Open to the Public
Tickets 25c, 50c, 75c, $1. (No Tax)

GLOBE. MAY. 12

Symphony Hall, Boston
POPS
TONIGHT
And Every Night Except Sunday
Orchestra of Symphony Players
AGIDE JACCHIA, CONDUCTOR
REFRESHMENTS. SMOKING.
TABLES.
Tickets: $1, .75, .50, .25 (no tax).
WED., MAY 12—AMHERST NIGHT.
FRI., MAY 14—RUSSIAN TSCHAIKOWSKY PROGRAM.

Crimson

Symphony Hall, Boston
POPS
TONIGHT
And Every Night Except Sunday
Orchestra of Symphony Players
AGIDE JACCHIA, CONDUCTOR
REFRESHMENTS. SMOKING.
TABLES.
Tickets: $1, .75, .50, .25 (no tax).
TONIGHT—AMHERST NIGHT.
FRI., MAY 14—RUSSIAN TSCHAIKOWSKY PROGRAM.

CRIM

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)
Amherst Night—Open to the Public

TRAV.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1........(No Tax)

TRAN. MA

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

AMERIC

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

POST M

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

GLOBE. MAY

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. . . (No Tax)
Mon. May 10—Chamber of Commerce Night.
Wed. May 12—Amherst College Night.
Fri. May 14—Russian Tschaikowsky Night.

HERALD MAY 7.

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)
Mon., May 10—Chamber of Commerce Night. Wed., May 12—Amherst College Night. Fri., May 14—Russian-Tschaikowsky Program.

GLOBE MAY 7.

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AGIDE JACCHIA
Conductor
Orchestra of Symphony Players
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Tickets: 25c, 50c, 75c, $1. (No tax)
Mon., May 10—Chamber of Com. Night
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POST MAY 7.

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Symphony
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Mon. May 10—Chamber of Commerce Night.
Wed. May 12—Amherst College Night.
Fri. May 14—Russian Tschaikowsky Night.

TRAVELER MAY

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
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Refreshments Popular Music
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Mon., May 10—Chamber of Commerce Night. Wed., May 12—Amherst College Night. Fri., May 14—Russian-Tschaikowsky Program.

GLOBE M

POPS
Symphony Hall
TONIGHT 8-11
AGIDE JACCHIA
Conductor
ORCHESTRA OF SYMPHONY PLAYERS
Refreshments Popular Music
Mon., May 10—Chamber of Commerce Night.
Wed., May 12—Amherst Night.
Fri., May 14—Russian - Tschaikowsky Program.
Tickets 25c, 50c, 75c, $1. (No Tax)

REG

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Mon., May 10—Chamber of Commerce Night.
Wed., May 12—Amherst College Night
Fri., May 14—Russian Tschaikowsky Programme.
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AMERICAN

POPS
Symphony Hall
8-11
TONIGHT
AGIDE JACCHIA
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets: 25c, 50c, 75c, $1. (No tax)
Mon., May 10—Chamber of Com. Night
Wed., May 12—Amherst College Night
Fri., May 14—Russian-Tschaikowsky Program

POST MAY 8

SYMPHONY HALL
Tomorrow, 8 to 11
And Every Night Except Sunday
POPS
Orchestra of Symphony Players
Agide Jacchia, Conductor
Refreshments Popular Music
Mon., May 10—Chamber of Commerce Night
Wed., May 12—Amherst College Night
Fri., May 14—Russian Tschaikowsky Programme
Table Seats, 75c and $1.00
Balcony—Reserved, 50c and 75c
Admission 25c (No Tax)

GLOBE

POPS
Symphony
Hall, 8-11
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Symphony Hall
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Symphony Hall
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Orchestra of Symphony Players
Refreshments
Popular Music
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TRAV. MAY 10

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tonight—Chamber of Commerce night.
Tickets 25c, 50c, 75c, $1. . . (No Tax)

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

POST MAY

SYMPHONY HALL
Every Night Except Sunday, 8-11
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ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia, Conductor
REFRESHMENTS POPULAR MUSIC
Mon., May 10—Chamber of Commerce Night
Wed., May 12—Amherst College Night
Fri., May 14—Russian Tschaikowsky Programme.
Table Seats, 75c and $1.00. Balcony—Reserved, 50c and 75c; admission, 25c (no tax)

TRANSCRIPT. MAY 8.

[27]

SYMPHONY HALL
Tomorrow, 8-11
And Every Night Except Sunday
POPS
Orchestra of Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music
Mon., May 10—Chamber of Commerce Night.
Wed., May 12—Amherst College Night.
Fri., May 14—Russian Tschaikowsky Programme.
Table Seats, 75c and $1.00. Balcony—Reserved, 50c and 75c; admission, 25c (no tax).

ADVERTISER MAY

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD MAY

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

POPS
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Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1........(No Tax)

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players—Refreshments—Popular Music—Tickets 25c, 50c, 75c, $1.00 (No Tax)
Amherst Night—Open to the Public

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)
Amherst Night—Open to the Public

Herald May 12

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
AMHERST NIGHT—Open to the Public
Tickets 25c, 50c, 75c, $1 (No Tax)

RECORD MAY

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Tonight—Amherst Night—Open to the Public
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1........(No Tax)

TRAV. MAY 12

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Amherst Night—Open to the Public
Tickets 25c, 50c, 75c, $1. (No Tax)

GLOBE. MAY 12.

Symphony Hall, Boston
POPS
TONIGHT
And Every Night Except Sunday
Orchestra of Symphony Players
AGIDE JACCHIA, CONDUCTOR
REFRESHMENTS. SMOKING.
TABLES.
Tickets: $1, .75, .50, .25 (no tax).
WED., MAY 12—AMHERST NIGHT.
FRI., MAY 14—RUSSIAN TSCHAIKOWSKY PROGRAM.

Crimson

Symphony Hall, Boston
POPS
TONIGHT
And Every Night Except Sunday
Orchestra of Symphony Players
AGIDE JACCHIA, CONDUCTOR
REFRESHMENTS. SMOKING.
TABLES.
Tickets: $1, .75, .50, .25 (no tax).
TONIGHT—AMHERST NIGHT.
FRI., MAY 14—RUSSIAN TSCHAIKOWSKY PROGRAM.

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Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
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Amherst Night—Open to the Public

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TONIGHT
Agide Jacchia
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Orchestra of 80 Symphony Players
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Orchestra of 80 Symphony Players
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GLOBE

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. . . (No Tax)
Mon. May 10—Chamber of Commerce Night.
Wed. May 12—Amherst College Night.
Fri. May 14—Russian Tschaikowsky Night.

HERALD. MAY 7.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)
Mon., May 10—Chamber of Commerce Night. Wed., May 12—Amherst College Night. Fri., May 14—Russian-Tschaikowsky Program.

GLOBE MAY 7.

POPS
Symphony Hall
8-11
TONIGHT
AGIDE JACCHIA
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets: 25c, 50c, 75c, $1. (No tax)
Mon., May 10—Chamber of Com. Night
Wed., May 12—Amherst College Night
Fri., May 14—
Russian-Tschaikowsky Program

POST MAY 7.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. . . (No Tax)
Mon. May 10—Chamber of Commerce Night.
Wed. May 12—Amherst College Night.
Fri. May 14—Russian Tschaikowsky Night.

TRAVELER MAY 7.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)
Mon., May 10—Chamber of Commerce Night. Wed., May 12—Amherst College Night. Fri., May 14—Russian-Tschaikowsky Program.

GLOBE-MAY 8-

POPS
Symphony Hall
TONIGHT 8-11
AGIDE JACCHIA
Conductor
ORCHESTRA OF SYMPHONY PLAYERS
Refreshments Popular Music
Mon., May 10—Chamber of Commerce Night.
Wed., May 12—Amherst Night.
Fri., May 14—Russian - Tschaikowsky Program.
Tickets 25c, 50c, 75c, $1. (No Tax)

RECORD. MAY 8

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Mon., May 10—Chamber of Commerce Night.
Wed., May 12—Amherst College Night
Fri., May 14—Russian Tschaikowsky Programme.
Tickets 25c, 50c, 75c, $1. (No Tax)

AMERICAN
MAY 8

POPS
Symphony Hall
8-11
TONIGHT
AGIDE JACCHIA
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets: 25c, 50c, 75c, $1. (No tax)
Mon., May 10—Chamber of Com. Night
Wed., May 12—Amherst College Night
Fri., May 14—
Russian-Tschaikowsky Program

POST. MAY 8

SYM
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And Every N
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Orchestra of S
Agide Jac
Refreshments
Mon., May 10—C
Night
Wed., May 12—A
Fri., May 14—R
Programme
Table Seats
Balcony—Reser
Admission

of $2.20 per bushel for mo
present price of flour is pred
wheat at nearly $4 per b
nearly double the governmen
mum price.
TO FIGHT MOUNTING COS
The United States Grain C
tion has used every power
sessed of late to check the sk
ing of the price of flour.
dumped immense quantities
ernment flour into the ma
prices lower than the Min
and Kansas City market qu
Speculation in wheat on t
of grain exchanges has been
den for the past two years
only customers the farmers c
for wheat were the mills
Grain Corporation. The mills
best grades and paid a prem
it, and the Grain Corporation
balance at prices fixed by la
Daniel Willard, president
Baltimore & Ohio railroad, a
dent of the Council of Nati
fence during the early par
war, yesterday announced a

GLOBE

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tonight—Chamber of Commerce Night
Tickets 25c, 50c, 75c, $1. (No Tax)

GLOBE MAY 10

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tonight, May 10—Chamber of Commerce Night.
Tickets 25c, 50c, 75c, $1. (No Tax)

AMER[illegible] MAY [illegible]

POPS
Symphony Hall
TONIGHT 8-11
AGIDE JACCHIA
Conductor
ORCHESTRA OF SYMPHONY PLAYERS
Refreshments Popular Music
Tonight, May 10—Chamber of Commerce Night.
Tickets 25c, 50c, 75c, $1. (No Tax)

RECORD, MAY 10.

POPS
Symphony Hall
8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments
Popular Music
Tonight—Chamber of Commerce Night
Tickets 25c, 50c, 75c, $1 (No Tax)

TRAN. MAY 10.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tonight—Chamber of Commerce night.
Tickets 25c, 50c, 75c, $1. . . (No Tax)

HERALD. MAY 10

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

POST MAY 11

SYMPHONY HALL
Every Night Except Sunday, 8-11

POPS

ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia, Conductor
REFRESHMENTS POPULAR MUSIC
Mon., May 10—Chamber of Commerce Night
Wed., May 12—Amherst College Night
Fri., May 14—Russian Tschaikowsky Programme.
Table Seats, 75c and $1.00. Balcony—Reserved, 50c and 75c; admission, 25c (no tax)

TRANSCRIPT. MAY 8

SYMPHONY HALL

P O P S **P O P S**

TOMORROW
8-11
and
EVERY NIGHT
(Except Sunday)
Orchestra
OF
SYMPHONY PLAYERS
AGIDE JACCHIA
Conductor
Refreshments
Popular Music
Mon., May 10—Chamber of Commerce Night
Wed., May 12—Amherst College Night
Fri., May 14—Russian Tschaikowsky Programme
Table Seats 75c and $1.00. Balcony—Reserved, 50c and 75c; admission, 25c (no tax)

POST MAY 9.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c. $1 (No Tax)

HERALD. MAY 11

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

POST MAY 11.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1........(No Tax)

TRAN[illegible]IPT. MAY 11.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players—Refreshments—Popular Music—Tickets 25c, 50c, 75c, $1.00 (No Tax) Amherst Night—Open to the Public

POST. MAY 12

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c. $1 (No Tax)
Amherst Night—Open to the Public

Herald May 12

HERALD. MAY 12.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
AMHERST NIGHT—Open to the Public
Tickets 25c, 50c, 75c, $1 (No Tax)

RECORD. MAY. 12.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Tonight—Amherst Night—Open to the Public
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1........(No Tax)

TRAN. MAY. 12.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Amherst Night—Open to the Public
Tickets 25c, 50c, 75c, $1. (No Tax)

GLOBE. MAY. 12.

Symphony Hall, Boston
P O P S
TONIGHT
And Every Night Except Sunday
Orchestra of Symphony Players
AGIDE JACCHIA, CONDUCTOR
REFRESHMENTS. SMOKING.
TABLES.
Tickets: $1, .75, .50, .25 (no tax).
WED., MAY 12—AMHERST NIGHT.
FRI., MAY 14—RUSSIAN TSCHAIKOWSKY PROGRAM.

Crimson

Symphony Hall, Boston
P O P S
TONIGHT
And Every Night Except Sunday
Orchestra of Symphony Players
AGIDE JACCHIA, CONDUCTOR
REFRESHMENTS. SMOKING.
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Tickets: $1, .75, .50, .25 (no tax).
TONIGHT—AMHERST NIGHT.
FRI., MAY 14—RUSSIAN TSCHAIKOWSKY PROGRAM.

CRIM[illegible]

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c. $1 (No Tax)
Amherst Night—Open to the Public

TRAV.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1........(No Tax)

TRAN. M

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshment. Popular Music
Tickets 25c, 50c, 75c, $[illegible] (No Tax)

AMERIC

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

POST M

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

GLOBE. MAY

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)
Russian-Tschaikowsky Program

H RALD MAY 1[illegible]

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Tonight, Russian—Tschaikowsky Program
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1........(No Tax)

T[illegible] 14

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Russian—Tschaikowsky Program
Tickets 25c, 50c, 75c, $1. (No Tax)

POPS
Symphony Hall, 3-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players—Refreshments—Popular Music—Tickets 25c, 50c, 75c, $1.00 (No Tax) Russian—Tschaikowsky Program

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POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c. $1 (No Tax)

HA[illegible]

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Russian—Tschaikowsky Program
Tickets 25c, 50c, 75c, $1. (No Tax)

GL[illegible]

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c. $1 (No Tax)

T[illegible]

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

AM[illegible]

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

POST MA[illegible]

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

R[illegible]

SYMPHONY HALL
Tomorrow
and every night
(except Sundays)
REFRESHMENTS
Popular
Music

POPS

80
Members
BOSTON
SYMPHONY
ORCHESTRA
Conducted by
Agide Jacchia
Tuesday, May 18—Wagner Program
Friday, May 21—Roxbury Latin Night
MIRABILE DICTU!
Prices same as 1916, 1917, 1918, 1919
Table Seats $1 & 75c; Balcony 75c & 50c
Admission 25c. (No tax.)

HERALD.MAY.16

SYMPHONY HALL
Tomorrow
and every night
(except Sundays)
REFRESHMENTS
Popular
Music

POPS

80
Members
BOSTON
SYMPHONY
ORCHESTRA
Conducted by
Agide Jacchia
Tuesday, May 18—Wagner Program
Friday, May 21—Roxbury Latin Night
MIRABILE DICTU!
Prices same as 1916, 1917, 1918, 1919:—
Table Seats $1 & 75c; Balcony 75c & 50c
Admission 25c. (No tax.)

GLOBE.MAY.16.

SYMPHONY HALL
Tomorrow
and every night
(Except Sundays)
REFRESHMENTS
Popular
Music

POPS

80
Members
BOSTON
SYMPHONY
ORCHESTRA
Conducted by
Agide Jacchia
Tuesday, May 18—Wagner Program
Friday, May 21—Roxbury Latin Night
MIRABILE DICTU!
Prices same as 1916, 1917, 1918, 1919.
Table Seats $1 & 75c; Balcony 75c & 50c
Admission 25c (No Tax)

POST.MAY.16

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

TRANSCRIPT.MAY.17.

SYMPHONY HALL
Every Night Except Sunday, 8-11

POPS

Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
REFRESHMENTS POPULAR MUSIC
Tuesday, May 18—Wagner Programme, Friday, May 21—Roxbury Latin Night.
MIRABILE DICTU!
Prices same as 1916, 1917, 1918, 1919.
Table Seats $1 & 75c; Balcony 75c & 50c.
Admission 25c. (No tax.)

TRAN MAY 15

SYMPHONY HALL
Tomorrow
and every night
(except Sundays)
REFRESHMENTS
Popular
Music

POPS

80
Members
BOSTON
SYMPHONY
ORCHESTRA
Conducted by
Agide Jacchia
Tuesday, May 18—Wagner Program
Friday, May 21—Roxbury Latin Night
MIRABILE DICTU!
Prices same as 1916, 1917, 1918, 1919.
Table Seats $1 & 75c; Balcony 75c & 50c
Admission 25c. (No tax.)

ADVETISER
MAY.16.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

GLOBE.MAY.17.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c. $1 (No Tax)

HERALD.MAY.17

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

POST.MAY.17.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

AMERICAN
MAY.17.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

REGORD MAY 17

POPS
Symphony Hall, 8-11
TONIGHT
Wagner
Program
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

POST.MAY.18.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
TONIGHT—WAGNER PROGRAM
Tickets 25c, 50c, 75c, $1 (No Tax)

TRANSCRIPT.MAY.18.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)
TONIGHT—WAGNER PROGRAMME

AMERICAN.MAY.18.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
TONIGHT—WAGNER PROGRAM
Tickets 25c, 50c, 75c, $1. (No Tax)

GLOBE MAY 18.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

TRAN. MAY.19.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c. $1 (No Tax)

HERALD MAY19.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

RECORD MAY19.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c. $1 (No Tax)

HERALD MAY.20.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

GLOBE.MAY.20.

POPS 7 20
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

TRANSCRIPT. MAY.20.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)
Roxbury Latin Night—Open to Public

HERALD MAY 21.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tonight—Rox. Latin Night—Open to public
Tickets 25c, 50c, 75c, $1 (No Tax)

TRAN MAY. 21.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)
TONIGHT—WAGNER PROGRAM

HERALD.MAY.18

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c. $1 (No Tax)

AMERICAN. MAY.18.

POPS
Symphony Hall,
RO[illegible]
[illegible]
Open to Public
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

POST. MAY.21.

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)
Russian-Tschaikowsky Program

H[illegible]D

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Tonight, Russian—Tschaikowsky Program
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1........(No Tax)

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Russian—Tschaikowsky Program
Tickets 25c, 50c, 75c, $1. (No Tax)

POPS
Symphony
Hall, 3-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players—Refreshments—Popular Music—Tickets 25c, 50c, 75c, $1.00 (No Tax)
Russian—Tschaikowsky Program

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c. $1 (No Tax)

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Russian—Tschaikowsky Program
Tickets 25c, 50c, 75c, $1. (No Tax)

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c. 50c, 75c, $1. (No Tax)

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

SYMPHONY HALL
Tomorrow
and every night
(except Sundays)
REFRESHMENTS
Popular
Music

POPS

80
Members
BOSTON
SYMPHONY
ORCHESTRA

Conducted by
Agide Jacchia
Tuesday, May 18—Wagner Program
Friday, May 21—Roxbury Latin Night
MIRABILE DICTU!

Prices same as 1916, 1917, 1918, 1919
Table Seats $1 & 75c; Balcony 75c & 50c
Admission 25c. (No tax.)

HERALD MAY [illegible]

SYMPHONY HALL
Tomorrow
and every night
(except Sundays)
REFRESHMENTS
Popular
Music

POPS

80
Members
BOSTON
SYMPHONY
ORCHESTRA

Conducted by
Agide Jacchia
Tuesday, May 18—Wagner Program
Friday, May 21—Roxbury Latin Night
MIRABILE DICTU!

Prices same as 1916, 1917, 1918, 1919:—
Table Seats $1 & 75c; Balcony 75c & 50c
Admission 25c. (No tax.)

GLOBE!

SYMPHONY HALL
Tomorrow
and every night
(Except Sundays)
REFRESHMENTS
Popular
Music

POPS

80
Members
BOSTON
SYMPHONY
ORCHESTRA

Conducted by
Agide Jacchia
Tuesday, May 18—Wagner Program
Friday, May 21—Roxbury Latin Night
MIRABILE DICTU!

Prices same as 1916, 1917, 1918, 1919.
Table Seats $1 & 75c; Balcony 75c & 50c
Admission 25c (No Tax)

POST [illegible]

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

TRANSCRIPT. MA[illegible]

SYMPHONY HALL
Every Night Except Sunday, 8-11

POPS

Orchestra of 80 Symphony Players
ACIDE JACCHIA, Conductor
REFRESHMENTS POPULAR MUSIC
Tuesday, May 18—Wagner Programme,
Friday, May 21—Roxbury Latin Night.
MIRABILE DICTU!

Prices same as 1916, 1917, 1918, 1919.
Table Seats $1 & 75c; Balcony 75c & 50c.
Admission 25c. (No tax.)

TRAN. MAY 15

SYMPHONY HALL
Tomorrow
and every night
(except Sundays)
REFRESHMENTS
Popular
Music

POPS

80
Members
BOSTON
SYMPHONY
ORCHESTRA

Conducted by
Agide Jacchia
Tuesday, May 18—Wagner Program
Friday, May 21—Roxbury Latin Night
MIRABILE DICTU!

Prices same as 1916, 1917, 1918, 1919.
Table Seats $1 & 75c; Balcony 75c & 50c
Admission 25c. (No tax.)

ADVETISER
MAY. 16.

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

GL[illegible]

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c. $1 (No Tax)

HERALD [illegible]

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

P[illegible] MAY 17.

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

AM[illegible]
[illegible]17.

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

REGORD MAY 17

POPS
Symphony
Hall, 8-11
TONIGHT
Wagner
Program
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

POST. MAY. [illegible]

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
TONIGHT—WAGNER PROGRAM
Tickets 25c, 50c, 75c, $1 (No Tax)

TRANSCRIPT. MAY 18.

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)
TONIGHT—WAGNER PROGRAMME

AMERICAN. MAY 18.

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
TONIGHT—WAGNER PROGRAM
Tickets 25c, 50c, 75c, $1. (No Tax)

GLOBE MAY 18.

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

TRAN. MAY. 19.

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c. $1 (No Tax)

HERALD MAY 19.

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

RECORD MAY 19.

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c. $1 (No Tax)

HERALD MAY 20.

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

[illegible] MAY 20.

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c. $1 (No Tax)

TRANSCRIPT. MAY 20.

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)
Roxbury Latin Night—Open to Public

HERALD MAY 21.

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tonight—Rox. Latin Night—Open to public
Tickets 25c, 50c, 75c. $1 (No Tax)

TRAN MAY. 21.

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)
TONIGHT—WAGNER PROGRAM

HERALD. MAY. 18.

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c. $1 (No Tax)

AMERICAN. MAY 18.

POPS
Symphony
Hall,
RO[illegible]
[illegible]
Open to
Public
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

POST. MAY. 21.

[28]

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

AMERICAN. MAY.22.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

RECORD. MAY. 22.

SYMPHONY HALL
Every Night Except Sunday, 8-11
POPS
Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
REFRESHMENTS POPULAR MUSIC
Mon., May 24—B. A. A. Night
Tues., May 25—Simmons College Night
Thurs., May 27—City Club Night
(These nights open to the public.)
A NOTABLE FACT
Prices same as 1916, 1917, 1918, 1919—
Table Seats $1 & 75c. Balcony 75c & 50c.
Admission 25c. (No tax.)

TRANSCRIPT. MAY.22.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

TRAV. MAY.22.

SYMPHONY HALL
Tomorrow
and every night
(except Sundays)
REFRESHMENTS
Popular
Music
POPS
80
Members
BOSTON
SYMPHONY
ORCHESTRA
Conducted by
Agide Jacchia
Mon., May 24—B. A. A. Night.
Tues, May 25—Simmons College Night
Thurs., May 27—City Club Night
(These nights open to the public)
A NOTABLE FACT:
Prices same as 1916, 1917, 1918, 1919—
Table Seats $1 & 75c. Balcony 75c & 50c
Admission 25c. (No tax)

ADVETISER. MAY.23.

SYMPHONY HALL
Tomorrow
and every night
(except Sundays)
REFRESHMENTS
Popular
Music
POPS
80
Members
BOSTON
SYMPHONY
ORCHESTRA
Conducted by
Agide Jacchia
Mon., May 24—B. A. A. Night.
Tues., May 25—Simmons College Night
Thurs., May 27—City Club Night
(These nights open to the public.)
A NOTABLE FACT:—
Prices same as 1916, 1917, 1918, 1919—
Table Seats $1 & 75c. Balcony 75c & 50c
Admission 25c. (No tax.)

HERALD MAY 23

SYMPHONY HALL
Tomorrow
and every night
(except Sundays)
REFRESHMENTS
Popular
Music
POPS
80
Members
BOSTON
SYMPHONY
ORCHESTRA
Conducted by
Agide Jacchia
Mon., May 24—B. A. A. Night.
Tues., May 25—Simmons College Night
Thurs., May 27—City Club Night
(These nights open to the public.)
A NOTABLE FACT:—
Prices same as 1916, 1917, 1918, 1919—
Table Seats $1 & 75c. Balcony 75c & 50c
Admission 25c. (No tax.)

GLOBE MAY23

SYMPHONY HALL
Tomorrow
and every night
(except Sundays)
REFRESHMENTS
Popular
Music
POPS
80
Members
BOSTON
SYMPHONY
ORCHESTRA
Conducted by
Agide Jacchia
Mon., May 24—B. A. A. Night.
Tues., May 25—Simmons College Night
Thurs., May 27—City Club Night
(These nights open to the public,)
A NOTABLE FACT:—
Prices same as 1916, 1917, 1918, 1919—
Table Seats $1 & 75c. Balcony 75c & 50c
Admission 25c. (No tax.)

POST. MAY. 23.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tonight—B. A. A. Night—Open to Public
Tickets 25c, 50c, 75c, $1..........(No Tax)

TRAM. MAY. 24.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD MAY 24

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)
B. A. A. NIGHT—OPEN TO PUBLIC

POST MAY.24

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tonight — Simmons College Night — Open to Public
Tickets 25c, 50c, 75c, $1..........(No Tax)

TRANSCRIPT MAY 25.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)
Simmons College Night—Open to Public

HERALD MAY. 25.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Simmons College Night—Open to Public
Tickets 25c, 50c, 75c, $1 (No Tax)

GLOBE MAY. 25.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)
Simmons College Night—Open to Public

POST MAY 25

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1..........(No Tax)

TRANS. MAY26

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

POST MAY 26

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

AMERIGAN MAY.26.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

RECORD MAY.26.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD. MAY.26

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

GLOBE MAY.26.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)
CITY CLUB NIGHT—Open to Public

HERALD MAY.27

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tonight—City Club Night—Open to Public
Tickets 25c, 50c, 75c, $1..........(No Tax)

TRANS. MAY 27.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)
City Club Night—Open to Public

Post. May 27

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1..........(No Tax)

TRANS. MAY. 28

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

AMERICAN. MAY2

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

GLOBE. MAY. 28.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

AMERICAN. MAY.29.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

TRAVELAR MAY. 29.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD MAY.24

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

POST. MAY.2

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

AMERICAN. MAY.22.

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

RECORD. MAY.22.

SYMPHONY HALL
Every Night Except Sunday, 8-11

POPS

Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
REFRESHMENTS POPULAR MUSIC
Mon., May 24—B. A. A. Night
Tues., May 25—Simmons College Night
Thurs., May 27—City Club Night
(These nights open to the public.)
A NOTABLE FACT
Prices same as 1916, 1917, 1918, 1919—
Table Seats $1 & 75c. Balcony 75c & 50c.
Admisison 25c. (No tax.)

TRANSCRIPT. MAY.22.

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

TRAV. MAY.22.

SYMPHONY HALL
Tomorrow
and every night
(except Sundays)
REFRESHMENTS
Popular
Music

POPS

80
Members
BOSTON
SYMPHONY
ORCHESTRA
Conducted by
Agide Jacchia
Mon., May 24—B. A. A. Night.
Tues, May 25—Simmons College Night
Thurs., May 27—City Club Night
(These nights open to the public)
A NOTABLE FACT:
Prices same as 1916, 1917, 1918, 1919—
Table Seats $1 & 75c. Balcony 75c & 50c
Admission 25c. (No tax)

ADVETISER. MAY.23.

SYMPHONY HALL
Tomorrow
and every night
(except Sundays)
REFRESHMENTS
Popular
Music

POPS

80
Members
BOSTON
SYMPHONY
ORCHESTRA
Conducted by
Agide Jacchia
Mon., May 24—B. A. A. Night.
Tues., May 25—Simmons College Night
Thurs., May 27—City Club Night
(These nights open to the public.)
A NOTABLE FACT:—
Prices same as 1916, 1917, 1918, 1919—
Table Seats $1 & 75c. Balcony 75c & 50c
Admission 25c. (No tax.)

HERALD MAY 23

SYMPHONY HALL
Tomorrow
and every night
(except Sundays)
REFRESHMENTS
Popular
Music

POPS

80
Members
BOSTON
SYMPHONY
ORCHESTRA
Conducted by
Agide Jacchia
Mon., May 24—B. A. A. Night.
Tues., May 25—Simmons College Night
Thurs., May 27—City Club Night
(These nights open to the public.)
A NOTABLE FACT:—
Prices same as 1916, 1917, 1918, 1919—
Table Seats $1 & 75c. Balcony 75c & 50c
Admission 25c. (No tax.)

GLOBE MAY 23

SYMPHONY HALL
Tomorrow
and every night
(except Sundays)
REFRESHMENTS
Popular
Music

POPS

80
Members
BOSTON
SYMPHONY
ORCHESTRA
Conducted by
Agide Jacchia
Mon., May 24—B. A. A. Night.
Tues., May 25—Simmons College Night
Thurs., May 27—City Club Night
(These nights open to the public.)
A NOTABLE FACT:—
Prices same as 1916, 1917, 1918, 1919—
Table Seats $1 & 75c. Balcony 75c & 50c
Admission 25c. (No tax.)

POST. MAY. 23.

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tonight—B. A. A. Night—Open to Public
Tickets 25c, 50c, 75c, $1..........(No Tax)

TRAM. MAY. 24.

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD MAY 24

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)
B. A. A. NIGHT—OPEN TO PUBLIC

POST MAY 24

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tonight — Simmons College Night — Open to Public
Tickets 25c, 50c, 75c, $1..........(No Tax)

TRANSCRIPT MAY 25.

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)
Simmons College Night—Open to Public

HERALD MAY.25.

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Simmons College Night—Open to Public
Tickets 25c, 50c, 75c, $1 (No Tax)

GLOBE. MAY.25.

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)
Simmons College Night—Open to Public

POST MAY 25

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1..........(No Tax)

TRANS. MAY 26

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

POST MAY 26

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

AMERICAN MAY.26.

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

RECORD MAY.26.

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD. MAY.26.

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

GLOBE MAY.26.

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)
CITY CLUB NIGHT—Open to Public

HERALD MAY.27

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tonight—City Club Night—Open to Public
Tickets 25c, 50c, 75c, $1..........(No Tax)

TRANS. MAY 27.

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)
City Club Night—Open to Public

Post. May 27

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1..........(No Tax)

TRANS. MAY.

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

AMERICAN. MA

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

GLOBE. MAY. 2

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

AMERICAN. MAY.29.

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

TRAVELAR MAY.29.

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
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POPS
Symphony
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Agide Jacchia
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Refreshments Popular Music
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SYMPHONY HALL
TONIGHT and every Night (except Sundays)

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The Musical and
Social CENTRE
of Greater Boston

Orchestra of 80 Symphony Players
Agide Jacchia, Conductor
Refreshments Popular Music

Tuesday, June 1 — HARVARD NIGHT
(With Harvard Glee Club—60 Voices)
Wed., June 2—Program of DANCE Music
Thurs., June 3—Teachers' Night
Fri., June 4—Commercial Travelers have taken entire house (all other nights public).
Table Seats $1 & 75c. Balcony 75c & 50c.
Admission 25c. (No tax.)

ANS MAY 2

SYMPHONY HALL
TOMORROW and Every Night
(Except Sundays)

P P
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The Musical and
Social CENTER
of Greater Boston

Orchestra of 80 Symphony Players
Agide Jacchia, Conductor
Refreshments Popular Music

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Admission 25c. (No tax.)

ADVERTISER
MAY 30

SYMPHONY HALL
TOMORROW and Every Night
Except Sundays

P P
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The Musical and
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POST MAY 30.

SYMPHONY HALL
TOMORROW and EVERY NIGHT (Except Sundays)

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Admission 25c. (No Tax)

HERALD MAY 30.

Symphony Hall—Tomorrow
and Every Night (except Sundays)

P P
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The Musical and
Social CENTER
of Greater Boston

Orchestra of 80 Symphony Players
Agide Jacchia, Conductor
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Table Seats $1 & 75c. Balcony 75c & 50c
Admission 25c. (No tax.)

GLOBE. MAY. 30

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

HERALD. MAY. 31

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

GLOBE MAY 31

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
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Tickets 25c, 50c, 75c, $1. (No Tax)

POST. 31. May.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
TONIGHT—Harvard Night, with Harvard Glee Club—60 Voices
Tickets 25c, 50c, 75c, $1 (No Tax)

GLOBE. JUNE 1.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)
Tonight—Harvard Night, with Harvard Glee Club—60 Voices

POST. JUNE 1.

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Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
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Tonight—Harvard Night, with Harvard Glee Club—60 Voices
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HERALD. JUNE 1.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
ORCHESTRA OF 80 SYMPHONY PLAYERS
Refreshments Popular Music
Tonight—Harvard Night, with Harvard Glee Club—60 voices.
Tickets 25c, 50c, 75c, $1 (No Tax)

TRANSCRIPT. JUNE

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)
Tonight—Dance Music Program

AMERICAN. JUNE 2

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)
Tonight—Dance Music Programme

POST. JUNE. 2.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
TONIGHT—Dance Music Prog.
Tickets 25c, 50c, 75c, $1. (No Tax)

HERALD JUNE 2

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
TONIGHT—Program of Dance Music
Tickets 25c, 50c, 75c, $1 (No Tax)

GLOBE JUNE 2.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
ORCHESTRA OF 80 SYMPHONY PLAYERS
Refreshments Popular Music
TONIGHT—DANCE MUSIC PROGRAMME
Tickets 25c, 50c, 75c, $1 (No Tax)

TRANS. JUNE 2.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)
Teachers' Night—Open to Public

POST. JUNE 3.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
ORCHESTRA OF 80 SYMPHONY PLAYERS
Refreshments Popular Music
Tonight—Teachers' Night, open to public.
Tickets 25c, 50c, 75c, $1 (No Tax)

TRANS JUNE 3.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Teachers' Night (Open to Public)
Tickets 25c, 50c, 75c, $1. (No Tax)

HERALD. JUNE 3.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80
Symphony Players
Refreshments Popular Music
TUES. JUNE 1
TONIGHT—HARVARD NIGHT WITH
HARVARD GLEE CLUB—60 VOICES
Tickets 25c, 50c, 75c, $1 (No Tax)

RECORD. JUNE 1.

POPS
Symphony Hall, 8-11
NIGHTLY
(Except Sun.)
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (no tax).
Tonight—Commercial Travelers have taken entire house (no public sale).

HERALD, JUNE 4.

POPS
Symphony Hall, 8-11
NIGHTLY
(Except Sun.)
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tonight—Commercial Travelers have taken the entire house (no public sale)
Tickets 25c, 50c, 75c, $1. (No Tax)

POST. JUNE 4.

POPS
Symphony Hall, 8-11
Every Night
(Except Sun.)
Agide Jacchia
Conductor
ORCHESTRA OF 80 SYMPHONY PLAYERS
Refreshments Popular Music
Tonight—Commercial Travelers have taken entire house (no public sale).
Tickets 25c, 50c, 75c, $1 (No Tax)

TRANS. JUNE 4

Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
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(No Tax)

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Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
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(No Tax)

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SYMPHONY HALL
TONIGHT and every Night (except Sundays)

P P
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The Musical and
Social CENTRE
of Greater Boston
Orchestra of 80 Symphony Players
Agide Jacchia, Conductor
Refreshments Popular Music
Tuesday, June 1 — HARVARD NIGHT
(With Harvard Glee Club—60 Voices)
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Fri., June 4—Commercial Travelers have taken entire house (all other nights public).
Table Seats $1 & 75c. Balcony 75c & 50c.
Admission 25c. (No tax.)

MAY

SYMPHONY HALL
TOMORROW and Every Night
(Except Sundays)

P P
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The Musical and
Social CENTER
of Greater Boston
Orchestra of 80 Symphony Players
Agide Jacchia, Conductor
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Admission 25c. (No tax.)

ADVERTISER
MAY 30

SYMPHONY HALL
TOMORROW and Every Night
Except Sundays

P P
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The Musical and
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of Greater Boston
Orchestra of 80 Symphony Players
Agide Jacchia, Conductor
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POST MAY 30.

SYMPHONY HALL
TOMORROW and EVERY NIGHT (Except Sundays)

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Orchestra of 80 Symphony Players
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HERALD MAY 30.

Symphony Hall—Tomorrow
and Every Night (except Sundays)

P P
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P P
S S

The Musical and
Social CENTER
of Greater Boston
Orchestra of 80 Symphony Players
Agide Jacchia, Conductor
Refreshments Popular Music
Tues., June 1—HARVARD NIGHT
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Table Seats $1 & 75c. Balcony 75c & 50c
Admission 25c. (No tax.)

GLOBE. MAY. 30.

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

HERALD. MAY. 31.

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

GLOBE MAY 31.

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conducter
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

POST 31. May.

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
TONIGHT—Harvard Night, with Harvard Glee Club—60 Voices
Tickets 25c, 50c, 75c, $1 (No Tax)

GLOBE. JUNE 1.

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conducter
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)
Tonight—Harvard Night, with Harvard Glee Club—60 Voices

POST JUNE 1.

POPS
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Hall, 8-11
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Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tonight—Harvard Night, with Harvard Glee Club—60 Voices
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HERALD. JUNE 1.

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
ORCHESTRA OF 80 SYMPHONY PLAYERS
Refreshments Popular Music
Tonight—Harvard Night, with Harvard Glee Club—60 voices.
Tickets 25c, 50c, 75c, $1 (No Tax)

TRANSCRIPT. JUNE

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)
Tonight—Dance Music Program

AMERICAN. JUNE 2

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conducter
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)
Tonight—Dance Music Programme

POST. JUNE. 2.

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
TONIGHT—Dance Music Prog.
Tickets 25c, 50c, 75c, $1. (No Tax)

HERALD JUNE 2

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
TONIGHT—Program of Dance Music
Tickets 25c, 50c, 75c, $1 (No Tax)

GLOBE JUNE 2.

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
ORCHESTRA OF 80 SYMPHONY PLAYERS
Refreshments Popular Music
TONIGHT—DANCE MUSIC PROGRAMME
Tickets 25c, 50c, 75c, $1 (No Tax)

TRANS. JUNE 2.

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conducter
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)
Teachers' Night—Open to Public

POST. JUNE 3.

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
ORCHESTRA OF 80 SYMPHONY PLAYERS
Refreshments Popular Music
Tonight—Teachers' Night, open to public.
Tickets 25c, 50c, 75c, $1 (No Tax)

TRANS JUNE 3.

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Teachers' Night (Open to Public)
Tickets 25c, 50c, 75c, $1. (No Tax)

HERALD. JUNE 3.

POPS
Symphony
Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80
Symphony Players
Popular Music
Refreshments
TUES. JUNE 1
TONIGHT – HARVARD NIGHT WITH
HARVARD GLEE CLUB—60 VOICES
Tickets 25c, 50c, 75c, $1 (No Tax)

RECORD. JUNE 1.

POPS
Symphony
Hall, 8-11
NIGHTLY
(Except Sun.)
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (no tax).
Tonight—Commercial Travelers have taken entire house (no public sale).

HERALD, JUNE 4.

POPS
Symphony
Hall, 8-11
NIGHTLY
(Except Sun.)
Agide Jacchia
Conducter
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tonight—Commercial Travelers have taken the entire house (no public sale)
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POST JUNE 4.

POPS
Symphony
Hall, 8-11
Every Night
(Except Sun.)
Agide Jacchia
Conductor
ORCHESTRA OF 80 SYMPHONY PLAYERS
Refreshments Popular Music
Tonight—Commercial Travelers have taken entire house (no public sale).
Tickets 25c, 50c, 75c, $1 (No Tax)

TRANS. JUNE 4

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)
Tonight—Dance Music Program

AMERICAN JUNE 5

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

HERALD JUNE 5

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

Post JUNE 5

SYMPHONY HALL
TONIGHT and Every Night
8 TO 11 (Except Sunday)

POPS

Popular Programs by 80 Members
BOSTON SYMPHONY ORCHESTRA
Conducted by AGIDE JACCHIA
REFRESHMENTS SMOKING
For REQUEST NIGHT (Mon., June 21) mail votes (limit 3 pieces) to Agide Jacchia, Symphony Hall.
Prices same as 1916, 1917, 1918, 1919—Table Seats $1 & 75c. Balcony 75c & 50c. Admission 25c. (No tax.)

TRANSCRIPT JUNE 5.

SYMPHONY HALL
Tomorrow and every Night, 8 to 11
(Except Sundays) Popular Programs by
80 Members
Boston
Symphony
Orchestra
Conducted by
Agide Jacchia
Refreshments

POPS

For REQUEST NIGHT (Mon., June 21) mail votes (limit 3 pieces) to Agide Jacchia, Symphony Hall.
Prices same as 1916, 1917, 1918, 1919—Table Seats $1 & 75c. Balcony 75c & 50c. Admission 25c. (No tax.)

ADVERTISER JUNE 6

SYMPHONY HALL
TOMORROW and Every Night, 8—11
(Except Sundays) Popular Programs by
80 Members
BOSTON
SYMPHONY
ORCHESTRA
Conducted by
Agide Jacchia
Refreshments

POPS

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POST JUNE 6

SYMPHONY HALL
TOMORROW and every Night, 8—11
(Except Sundays) Popular Programs by
80 Members
Boston
Symphony
Orchestra
Conducted by
Agide Jacchia
Refreshments

POPS

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HERALD JUNE 6.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

RECORD JUNE 7

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

TRANSCRIPT JUNE 7.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

GLOBE JUNE 7.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

HERALD JUNE 7.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

POST JUNE 7.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80
Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

AMERICAN JUNE 7

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

TRANSCRIPT JUNE 8.

POPS
Symphony Hall 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80
Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

POST JUNE 8.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80
Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

AMERICAN JUNE 8

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

HERALD JUNE 8

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

GLOBE JUNE 8.

POPS
Symphony Hall 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80
Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)
Women's City Club—Also Public

POST JUNE 9.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Women's City Club—also Public
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

HERALD JUNE 9.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

GLOBE 9 JUNE

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tonight—Women's City Club—Also Public
Tickets 25c, 50c, 75c, $1. (No Tax)

TRANSCRIPT JUNE 9.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80
Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

RECORD JUNE 10.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

TRANS. JUNE 10.

POPS
Symphony Hall 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80
Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

POST JUNE 10

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

HERALD JUNE 10.

POPS
Symphony Hall 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80
Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

Post JUNE 12

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

HERALD JUNE 12

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80
Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

AMERICAN JUNE 12

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80
Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

RECORD JUNE 12

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

TRAVELAR JUNE 12.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)
Tonight—Dance Music Program

AMERICAN JUNE 5

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

HERALD JUNE 5

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

Post JUNE 5

SYMPHONY HALL
TONIGHT and Every Night
8 TO 11 (Except Sunday)
POPS
Popular Programs by 80 Members
BOSTON SYMPHONY ORCHESTRA
Conducted by AGIDE JACCHIA
REFRESHMENTS SMOKING
For REQUEST NIGHT (Mon., June 21) mail votes (limit 3 pieces) to Agide Jacchia, Symphony Hall.
Prices same as 1916, 1917, 1918, 1919—Table Seats $1 & 75c. Balcony 75c & 50c. Admission 25c. (No tax.)

TRANSCRIPT JUNE 5.

SYMPHONY HALL
TOMORROW and every Night, 8—11
(Except Sundays) Popular Programs by
80 Members
Boston
Symphony
Orchestra
Conducted by
Agide Jacchia
Refreshments
POPS
For REQUEST NIGHT (Mon., June 21) mail votes (limit 3 pieces) to Agide Jacchia, Symphony Hall.
Prices same as 1916, 1917, 1918, 1919—Table Seats $1 & 75c. Balcony [illegible] & 50c Admission 25c. (No tax.)

HERALD JUNE 6.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

TRANSCRIPT JUNE 8.

POPS
Symphony Hall 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80
Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

POST JUNE 8.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80
Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

AMERICAN JUNE 8

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

HERALD JUNE 8

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

GLOBE JUNE 8.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80
Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

RECORD JUNE 10.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

TRANS. JUNE 10.

POPS
Symphony Hall 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80
Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

POST JUNE 10

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

HERALD JUNE 10.

SYMPHONY HALL
Tomorrow and every Night, 8 to 11
(Except Sundays) Popular Programs by
80 Members
Boston
Symphony
Orchestra
Conducted by
Agide Jacchia
Refreshments
POPS
For REQUEST NIGHT (Mon., June 21) mail votes (limit 3 pieces) to Agide Jacchia, Symphony Hall.
Prices same as 1916, 1917, 1918, 1919—Table Seats $1 & 75c, Balcony 75c & 50c Admission 25c. (No tax.)

ADVERTISER JUNE 6.

SYMPHONY HALL
TOMORROW and Every Night, 8—11
(Except Sundays) Popular Programs by
80 Members
BOSTON
SYMPHONY
ORCHESTRA
Conducted by
Agide Jacchia
Refreshments
POPS
For REQUEST NIGHT (Mon., June 21) mail votes (limit 3 pieces) to Agide Jacchia, Symphony Hall.
Prices same as 1916, 1917, 1918, 1919—Table Seats $1 & 75c. Balcony 75c & 50c. Admission 25c. (No tax.)

POST. JUNE. 6.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80
Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

RECORD JUNE 7

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

TRANSCRIPT JUNE 7.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

GLOBE JUNE 7.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

HERALD JUNE 7.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

POST JUNE 7.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80
Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

AMERICAN JUNE 7

POPS
Symphony Hall 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80
Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)
Women's City Club—Also Public

POST JUNE 9.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Women's City Club—also Public
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

HERALD JUNE 9.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

GLOBE 9. JUNE

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tonight—Women's City Club—Also Public
Tickets 25c, 50c, 75c, $1. (No Tax)

TRANSCRIPT JUNE 9.

POPS
Symphony Hall 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80
Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

Post JUNE 12

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

HERALD JUNE 12.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80
Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

AMERICAN JUNE

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of 80
Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

RECORD JUNE 12.

POPS
Symphony Hall, 8-11
TONIGHT
Agide Jacchia
Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tickets 25c, 30c, 75c, $1. (No Tax)

TRAVELAR JUNE 12

POPS

SYMPHONY HALL

EVERY NIGHT (Except Sunday), 8 to 11

Popular Programs by 80 Members

Boston Symphony Orchestra

Conducted by

Agide Jacchia

POPS

REFRESHMENTS

Mon., June 14—N. E. Conservatory Night with female chorus of 50 (open to public). Wed., 16—B. U. have taken entire house. Thurs., 17—Bankers' Convention has taken entire house. Table Seats $1 and 75c; Balcony 75c and 50c. Admission 25c (no tax).

T[illegible] 17

POPS

SYMPHONY HALL

EVERY NIGHT (Except Sunday) 8 to 11

Popular Programs by 80 Members

Boston Symphony Orchestra

Conducted by

Agide Jacchia

Refreshments

POPS

Mon., June 14—N. E. Conservatory Night with female chorus of 50 (open to public). Wed., 16—B. U. has taken entire house. Thurs., 17—Bankers' Convention has taken entire house.

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HERAL

POPS

SYMPHONY HALL

EVERY NIGHT (Except Sunday) 8 to 11

Popular Programs by 80 Members

Boston Symphony Orchestra

Conducted by

Agide Jacchia

Refreshments

POPS

Mon., June 14—N. E. Conservatory Night, with female chorus of 50 (open to public). Wed., 16—B. U. has taken entire house. Thurs., 17—Bankers' Convention have taken entire house.

Table Seats, $1 and 75c; Balcony, 75c and 50c. Admission 25c (no tax).

POS

POPS

SYMPHONY HALL

EVERY NIGHT (Except Sunday) 8 to 11

Popular Programs by 80 Members

Boston Symphony Orchestra

Conducted by

Agide Jacchia

Refreshments

POPS

Mon., June 14—N. E. Conservatory Night with female chorus of 50 (open to public). Wed., 16—B. U. has taken entire house. Thurs., 17—Bankers' Convention has taken entire house.

Table Seats $1 and 75c; Balcony 75c and 50c. Admission 25c (no tax).

GLOBE JU[illegible]

POPS

SYMPHONY HALL

EVERY NIGHT (Except Sunday) 8 to 11

Popular Programs by 80 Members

Boston Symphony Orchestra

Conducted by

Agide Jacchia

Refreshments

POPS

Mon., June 14—N. E. Conservatory Night with female chorus of 50 (open to public). Wed., 16—B. U. has taken entire house. Thurs., 17—Bankers' Convention has taken entire house.

Table Seats $1 and 75c; Balcony 75c and 50c. Admission 25c (no tax).

ADVERTISER JUNE 13

POPS Symphony Hall, 8-11 TONIGHT

Agide Jacchia Conductor

Orchestra of 80 Symphony Players

TONIGHT—N. E. Conservatory with Women's Chorus of 50. (Open to the public.)

Refreshments — Popular Music

Tickets 25c, 50c, 75c, $1 (No tax)

HERALD JUNE 14.

POPS Symphony Hall, 8-11 TONIGHT

Agide Jacchia Conductor

Orchestra of 80 Symphony Players

Refreshments — Popular Music

Tickets 25c, 50c, 75c, $1. (No Tax)

TONIGHT—N. E. Conservatory with Women's Chorus of 50. (Open to Public)

GLOBE JUNE 14.

POPS Symphony Hall, 8-11 TONIGHT

Orchestra of 80 Symphony Players

Agide Jacchia Conductor

Refreshments — Popular Music

Tickets 25c, 50c, 75c, $1 (No Tax)

Tonight—N. E. Conservatory with Women's Chorus of 50 (Open to the public).

TRANS. JUNE 14.

POPS Symphony Hall 8-11 EVERY NIGHT

Orchestra of 80 Symphony Players

Agide Jacchia Conductor

Refreshments — Popular Music

Tickets 25c, 50c, 75c, $1 (No Tax)

POST JUNE 15

POPS Symphony Hall, 8-11 TONIGHT

Orchestra of 80 Symphony Players

Agide Jacchia Conductor

Refreshments — Popular Music

Tickets 25c, 50c, 75c, $1 (No Tax)

TRANS. JUNE 15.

POPS Symphony Hall, 8-11 TONIGHT

Agide Jacchia Conductor

Orchestra of 80 Symphony Players

Refreshments — Popular Music

Tickets 25c, 50c, 75c, $1. (No Tax)

TONIGHT—N. E. Conservatory with Women's Chorus of 50. (Open to Public)

GLOBE JUNE 15.

POPS Symphony Hall, 8-11 TONIGHT

Agide Jacchia Conductor

Orchestra of 80 Symphony Players

Refreshments — Popular Music

Tickets 25c, 50c, 75c, $1 (No tax)

POPS Symphony Hall, 8-11 TONIGHT

Orchestra of 80 Symphony Players

Agide Jacchia Conductor

Refreshments — Popular Music

Tickets 25c, 50c, 75c, $1 (No Tax)

AMERICAN JUNE 15.

POPS Symphony Hall 8-11 EVERY NIGHT

Orchestra of 80 Symphony Players

Agide Jacchia Conductor

Refreshments — Popular Music

Tickets 25c, 50c, 75c, $1 (No Tax)

POST JUNE 15.

SYMPHONY HALL

(Cor. Huntington and Mass. Aves.) Boston

POPS 8-11 EVERY NIGHT Except Sundays

Agide Jacchia Conductor

Orchestra of 80 Symphony Players

Refreshments — Popular Music

An institution unique to Boston—35th season

Tickets 25c, 50c, 75c, $1 (No Tax)

MONITAR JUNE 15

POPS Symphony Hall, 8-11 TONIGHT

Agide Jacchia Conductor

Orchestra of 80 Symphony Players

Refreshments — Popular Music

Tickets 25c, 50c, 75c, $1. (No Tax)

je15 18 19

REGORD JUNE 15.

POPS Symphony Hall 8-11 TONIGHT

Orchestra of 80 Symphony Players

Agide Jacchia Conductor

Refreshments — Popular Music

Tickets 25c, 50c, 75c, $1 (No Tax)

Tonight—Boston University. Reserved Seats and Admission on Public Sale.

POST JUNE 16

POPS Symphony Hall, 8-11 TONIGHT

Orchestra of 80 Symphony Players

Agide Jacchia Conductor

Refreshments — Popular Music

Boston University. Reserved seats and admission on public sale.

Tickets 25c, 50c, 75c, $1. (No Tax)

HERALD JUNE 16

POPS Symphony Hall, 8-11 TONIGHT

Orchestra of 80 Symphony Players

Agide Jacchia Conductor

Refreshments — Popular Music

Tonight—Boston University. Reserved Seats and admission on public sale.

Tickets 25c, 50c, 75c, $1 (No Tax)

TRANS JUNE 16

POPS Symphony Hall 8-11 EVERY NIGHT Except Sunday

Orchestra of 80 Symphony Players

Agide Jacchia Conductor

Refreshments — Popular Music

Tickets 25c, 50c, 75c, $1 (No Tax)

Tonight — Bankers' Convention Has Taken Entire House. Mon., June 21—Request Night. Friday, June 25—Italian-Verdi Programme.

POST JUNE 17.

POPS Symphony Hall, 8-11 EVERY NIGHT (Except Sun.)

Orchestra of 80 Symphony Players

Agide Jacchia Conductor

Refreshments — Popular Music

Tonight—Bankers' Convention has taken entire house

Mon., June 21—Request Night

Fri., June 25—Italian Verdi Program

Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD JUNE 17

SYMPHONY HALL

EVERY NIGHT (Except Sunday) 8-11

SYMPHONY ORCHESTRA of 80, Conducted by AGIDE JACCHIA

Refreshments

Pops

The Most Popular of Programs by the Finest of Orchestras

Mon., June 21—REQUEST NIGHT.

Tues., June 22 — The Bank Officers' Association has taken entire house.

Fri., 23—ITALIAN-VERDI Program.

Table seats $1 & 75c; Balcony 75c & 50c Admission 25c (No Tax)

AMECAN JUNE 19.

POPS Symphony Hall, 8-11 TONIGHT

Orchestra of 80 Symphony Players

Agide Jacchia Conductor

Refreshments — Popular Music

Tickets 25c, 50c, 75c, $1 (No Tax)

TRANS JUNE 18.

POPS Symphony Hall 8-11 TONIGHT

Orchestra of 80 Symphony Players

Agide Jacchia Conductor

Refreshments — Popular Music

Tickets 25c, 50c, 75c, $1 (No Tax)

POST JUNE 18

POPS Symphony Hall, 8-11 TONIGHT

Orchestra of 80 Symphony Players

Agide Jacchia Conductor

Refreshments — Popular Music

Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD JUNE 18

POPS Symphony Hall, 8-11 TONIGHT

Agide Jacchia Conductor

Orchestra of 80 Symphony Players

Refreshments — Popular Music

Tickets 25c, 50c, 75c, $1. (No Tax)

TONIGHT — N. E. Conservatory with Women's Chorus of 50. (Open to Public)

GLOBE JUNE 18

SYMPHONY HALL

(Cor. Huntington and Mass. Aves.) Boston

POPS 8-11 EVERY NIGHT Except Sundays

Agide Jacchia Conductor

Orchestra of 80 Symphony Players

Refreshments — Popular Music

An institution unique to Boston—35th season

Tickets 25c, 50c, 75c, $1 (No Tax)

MONITOR JUNE 18

Symphony Hall, Boston

POPS

OGNI SERA

(ECCETTUATO LA DOMENICA)

Orchestra di 80 Persone

AGIDE JACCHIA, Direttore

Musica Popolare — Rinfreschi

Venerdi 25 Giugno, Programma di musica italiana di Verdi

Biglietti: $1, .75, .50, .25

(senza tassa)

GASETTA DEL MASS.

POPS Symphony Hall, 8-11 TONIGHT

Orchestra of 80 Symphony Players

Agide Jacchia Conductor

Refreshments — Popular Music

Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD JUNE 19.

POPS Symphony Hall 8-11 TONIGHT

Orchestra of 80 Symphony Players

Agide Jacchia Conductor

Refreshments — Popular Music

Tickets 25c, 50c, 75c, $1 (No Tax)

POST JUNE 19.

[3-7]

SYMPHONY HALL

EVERY NIGHT (Except Sunday) 8-11

SYMPHONY ORCHESTRA of 80, Conducted by AGIDE JACCHIA

Refreshments

Pops

The Most Popular of Programs by the Finest of Orchestras

Mon., June 21—REQUEST NIGHT

Tues., June 22—The Bank Officers' Association has taken entire house.

Fri., June 25—ITALIAN-VERDI Program.

Table seats $1 and 75c; Balcony 75c and 50c Admission 25c (No Tax)

TRANS. JUNE 19

POPS Symphony Hall, 8-11 TONIGHT

Agide Jacchia Conductor

Orchestra of 80 Symphony Players

Refreshments — Popular Music

Tickets 25c, 50c, 75c, $1. (No Tax)

RECORD. JUNE 19

SYMPHONY HALL

EVERY NIGHT (Except Sunday) 8-11

SYMPHONY ORCHESTRA of 80, Conducted by AGIDE JACCHIA

Refreshments

Pops

The Most Popular of Programs by the Finest of Orchestras

Tomorrow—REQUEST NIGHT.

Tues., June 22 — The Bank Officers' Association has taken the entire house.

Fri., June 25—ITALIAN-VERDI Program.

Table seats $1 & 75c; Balcony 75c & 50c Admission 25c (No Tax)

ADVERTISER JUNE 20

SYMPHONY HALL

EVERY NIGHT (Except Sunday) 8-11

SYMPHONY ORCHESTRA of 80, Conducted by AGIDE JACCHIA

Refreshments

Pops

The Most Popular of Programmes by the Finest of Orchestras

Tomorrow—REQUEST NIGHT

Tues., June 22—The Bank Officers' Association has taken entire house.

Fri., 23—ITALIAN-VERDI Programme.

Table seats $1 & 75c; Balcony 75c & 50c Admission 25c (No Tax)

POST JUNE 20

SYMPHONY HALL

EVERY NIGHT (Except Sunday) 8-11

SYMPHONY ORCHESTRA of 80, Conducted by AGIDE JACCHIA

Refreshments

Pops

The Most Popular of Programs by the Finest of Orchestras

Tomorrow—REQUEST NIGHT.

Tues.—June 22—The Bank Officers. Association has taken entire house.

Fri., 23—ITALIAN-VERDI Program.

Table seats $1 & 75c; Balcony 75c & 50c Admission 25c (No Tax)

GLOBE JUNE 20

POPS SYMPHONY HALL **POPS**

EVERY NIGHT
(Except Sunday),
8 to 11
Popular Programs
by 80 Members
Boston
Symphony
Orchestra
Conducted by
Agide Jacchia

REFRESHMENTS

Mon., June 14—N. E. Conservatory Night with female chorus of 50 (open to public). Wed., 16—B. U. have taken entire house. Thurs., 17—Bankers' Convention has taken entire house.
Table Seats $1 and 75c; Balcony 75c and 50c.
Admission 25c (no tax).

POPS SYMPHONY HALL **POPS**

EVERY NIGHT
(Except Sunday)
8 to 11
Popular Programs
by 80 Members
Boston
Symphony
Orchestra
Conducted by
Agide Jacchia
Refreshments

Mon., June 14—N. E. Conservatory Night with female chorus of 50 (open to public). Wed., 16—B. U. has taken entire house. Thurs., 17—Bankers' Convention has taken entire house.
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POPS SYMPHONY HALL **POPS**

EVERY NIGHT
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Popular Programs
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Boston
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Agide Jacchia
Refreshments

Mon., June 14—N. E. Conservatory Night with female chorus of 50 (open to public).
Wed., 16—B. U. has taken entire house.
Thurs., 17—Bankers' Convention has taken entire house.
Table Seats $1 and 75c; Balcony 75c and 50c.
Admission 25c (no tax).

POPS SYMPHONY HALL **POPS**

EVERY NIGHT
(Except Sunday)
8 to 11
Popular Programs
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Boston
Symphony
Orchestra
Conducted by
Agide Jacchia
Refreshments

Mon., June 14—N. E. Conservatory Night, with female chorus of 50 (open to public).
Wed., 16—B. U. has taken entire house.
Thurs., 17—Bankers' Convention have taken entire house.
Table Seats, $1 and 75c; Balcony, 75c and 50c. Admission 25c (no tax).

POPS SYMPHONY HALL **POPS**

EVERY NIGHT
(Except Sunday)
8 to 11
Popular Programs
by 80 Members
Boston
Symphony
Orchestra
Conducted by
Agide Jacchia
Refreshments

Mon., June 14—N. E. Conservatory Night with female chorus of 50 (open to public). Wed., 16—B. U. has taken entire house. Thurs., 17—Bankers' Convention has taken entire house.
Table Seats $1 and 75c; Balcony 75c and 50c. Admission 25c (no tax).

GL

ADVERTISER JUNE 13

POPS Symphony Hall, 8-11 TONIGHT Agide Jacchia Conductor
Orchestra of 80 Symphony Players
TONIGHT—N. E. Conservatory with Women's Chorus of 50. (Open to the public.)
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No tax)

HERALD JUNE 14.

POPS Symphony Hall, 8-11 TONIGHT Agide Jacchia Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)
TONIGHT—N. E. Conservatory with Women's Chorus of 50. (Open to Public)

GLOBE JUNE 14.

POPS Symphony Hall, 8-11 TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)
Tonight—N. E. Conservatory with Women's Chorus of 50 (Open to the public).

TRANS. JUNE 14.

POPS Symphony Hall 8-11 EVERY NIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

POST JUNE 15

POPS Symphony Hall, 8-11 TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

TRANS. JUNE 15.

POPS Symphony Hall, 8-11 TONIGHT Agide Jacchia Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)
TONIGHT—N. E. Conservatory with Women's Chorus of 50. (Open to Public)

GLOBE JUNE 15.

POPS Symphony Hall, 8-11 TONIGHT Agide Jacchia Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No tax)

HERALD JUNE 15.

POPS Symphony Hall, 8-11 TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

AMERICAN JUNE 15.

POPS Symphony Hall 8-11 EVERY NIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

POST JUNE 15.

SYMPHONY HALL
(Cor. Huntington and Mass. Aves.) Boston

POPS 8-11 EVERY NIGHT Except Sundays Agide Jacchia Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
An institution unique to Boston—35th season
Tickets 25c, 50c, 75c, $1 (No Tax)

MONITOR JUNE 15.

POPS Symphony Hall, 8-11 TONIGHT
Agide Jacchia Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)
je15 18 19

RECORD JUNE 15.

POPS Symphony Hall 8-11 TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)
Tonight—Boston University. Reserved Seats and Admission on Public Sale.

POST JUNE 16.

POPS Symphony Hall, 8-11 TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Refreshments Popular Music
Boston University. Reserved seats and admission on public sale.
Tickets 25c, 50c, 75c, $1. (No Tax)

HERALD JUNE 16

POPS Symphony Hall, 8-11 TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Refreshments Popular Music
Tonight—Boston University. Reserved Seats and admission on public sale.
Tickets 25c, 50c, 75c, $1 (No Tax)

TRANS JUNE 16

POPS Symphony Hall 8-11 EVERY NIGHT Except Sunday
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)
Tonight — Bankers' Convention Has Taken Entire House. Mon., June 21—Request Night. Friday, June 25—Italian-Verdi Programme.

POST JUNE 17.

POPS Symphony Hall, 8-11 EVERY NIGHT (Except Sun.)
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Refreshments Popular Music
Tonight—Bankers' Convention has taken entire house
Mon., June 21—Request Night
Fri., June 25—Italian Verdi Program
Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD JUNE 17

SYMPHONY HALL
EVERY NIGHT (Except Sunday) 8-11
SYMPHONY ORCHESTRA
of 80, Conducted by
AGIDE JACCHIA
Refreshments

Pops

The Most Popular of Programs
by the Finest of Orchestras

Mon., June 21—REQUEST NIGHT.
Tues., June 22 — The Bank Officers' Association has taken entire house.
Fri., 23—ITALIAN-VERDI Program.
Table seats $1 & 75c; Balcony 75c & 50c
Admission 25c (No Tax)

AM[illegible]AN JUNE.19.

POPS Symphony Hall, 8-11 TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

TRANS JUNE 18.

POPS Symphony Hall 8-11 TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

POST JUNE 18

POPS Symphony Hall, 8-11 TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD JUNE 18

POPS Symphony Hall, 8-11 TONIGHT Agide Jacchia Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)
TONIGHT — N. E. Conservatory with Women's Chorus of 50. (Open to Public)

GLOBE JUNE 18.

SYMPHONY HALL
(Cor. Huntington and Mass. Aves.) Boston

POPS 8-11 EVERY NIGHT Except Sundays Agide Jacchia Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
An institution unique to Boston—35th season
Tickets 25c, 50c, 75c, $1 (No Tax)

MONITOR JUNE 1

Symphony Hall, Boston

POPS

OGNI SERA
(ECCETTUATO LA DOMENICA)
Orchestra di 80 Persone
ACIDE JACCHIA, Direttore
Musica Popolare Rinfreschi
Venerdi 25 Giugno, Programma di musica italiana di Verdi
Biglietti: $1, .75, .50, .25
(senza tassa)

GASETTA DEL
MASS.

POPS Symphony Hall, 8-11 TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD JUNE 19.

POPS Symphony Hall 8-11 TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

POST JUNE 19.

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SYMPHONY HALL
EVERY NIGHT (Except Sunday) 8-11
SYMPHONY ORCHESTRA
of 80, Conducted by
AGIDE JACCHIA
Refreshments

Pops

The Most Popular of Programs by the Finest of Orchestras

Mon., June 21—REQUEST NIGHT
Tues., June 22—The Bank Officers' Association has taken entire house.
Fri., June 25—ITALIAN-VERDI Program.
Table seats $1 and 75c; Balcony 75c and 50c
Admission 25c (No Tax)

TRANS. JUNE 19

POPS Symphony Hall, 8-11 TONIGHT
Agide Jacchia Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

RECORD. JUNE.1

SYMPHONY HALL
EVERY NIGHT (Except Sunday) 8-11
SYMPHONY ORCHESTRA
of 80, Conducted by
AGIDE JACCHIA
Refreshments

Pops

The Most Popular of Programs
by the Finest of Orchestras

Tomorrow—REQUEST NIGHT.
Tues., June 22 — The Bank Officers' Association has taken the entire house.
Fri., June 25—ITALIAN-VERDI Program.
Table seats $1 & 75c; Balcony 75c & 50c
Admission 25c (No Tax)

ADVERTISER JUNE 20

SYMPHONY HALL
EVERY NIGHT (Except Sunday) 8-11
SYMPHONY ORCHESTRA
of 80, Conducted by
AGIDE JACCHIA
Refreshments

Pops

The Most Popular of Programmes
by the Finest of Orchestras

Tomorrow—REQUEST NIGHT
Tues., June 22—The Bank Officers' Association has taken entire house.
Fri., 23—ITALIAN-VERDI Programme.
Table seats $1 & 75c; Balcony 75c & 50c
Admission 25c (No Tax)

POST JUNE 20

SYMPHONY HALL
EVERY NIGHT (Except Sunday) 8-11
SYMPHONY ORCHESTRA
of 80, Conducted by
AGIDE JACCHIA
Refreshments

Pops

The Most Popular of Programs
by the Finest of Orchestras

Tomorrow—REQUEST NIGHT.
Tues.—June 22—The Bank Officers, Association has taken entire house.
Fri., 23—ITALIAN-VERDI Program.
Table seats $1 & 75c; Balcony 75c & 50c
Admission 25c (No Tax)

GLOBE JUNE 20

SYMPHONY HALL
EVERY NIGHT (Except Sunday) 8-11
SYMPHONY ORCHESTRA
of 80, Conducted by
AGIDE JACCHIA
Refreshments

Pops

The Most Popular of Programs by the Finest of Orchestras
Tomorrow—REQUEST NIGHT.
Tues., June 22—The Bank Officers' Association has taken entire house.
Fri., 25—ITALIAN-VERDI Program.
Table seats $1 & 75c; Balcony 75c & 50c
Admission 25c (No Tax)

HERALD JUNE.26

POPS

Symphony Hall, 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
TONIGHT—REQUEST NIGHT
Tickets 25c, 50c, 75c, $1 (No Tax)

TRANS. JUNE.21.

POPS

Symphony Hall 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments. Tonight—Request Night
Tickets 25c, 50c, 75c, $1 (No Tax)

POST JUNE.21

POPS

Symphony Hall, 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
Tonight—REQUEST NIGHT
Tickets 25c, 50c, 75c, $1 (No Tax)

GLOBE JUNE.21.

POPS

Symphony Hall, 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music Tonight—Request Night
Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD JUNE 21

POPS

Symphony Hall, 8-11
TONIGHT
Orchestra of 80
SymphonyPlayers
Agide Jacchia
Conductor
Refreshments
Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)
Tonight—REQUEST NIGHT

AMER. JUNE.21.

POPS

Symphony Hall, 8-11
EVERY NIGHT
(Except Sun.)
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)
TONIGHT—Bank Officers have taken entire house (no public sale)
Fri., June 25—Italian-Verdi Program

HERALD JUNE.22.

POPS

Symphony Hall 8-11
EVERY NIGHT
(Except Sunday)
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments.
Tickets 25c, 50c, 75c, $1 (No Tax)
Tonight—Bank Officers have taken entire house (no public sale). Fri., June 25, Italian-Verdi programme.

POST JUNE 22.

SYMPHONY HALL

POPS

OGNI SERA (ECCETTO LA DOMENICA)
Orchestra di 80 musicisti sinfonici
AGIDE JACCHIA DIRETTORE
RINFRESCHI MUSICA POPOLARE
VENERDI 25 GIUGNO
Programma Musica di Verdi e d'altri autori italiani
BIGLIETTI: $1, 75c, 50c, 25c, (senza tassa)
1407-21-20-25

LA-MOTIZIA
JUNE.21.

POPS

Symphony Hall, 8-11
EVERY NIGHT
(Except Sun.)
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music Tonight—Entire floor and 1st balcony taken by Mass. Insurance Society.
Fri., June 25—ITALIAN-VERDI Program

HERALD JUNE 23.

POPS

Symphony Hall 8-11
EVERY NIGHT
(Except Sunday)
Agide Jacchia
Conductor
Orchestra of 80
Symphony Players
Popular Music
Refreshments.
Tonight—Entire floor and 1st Balcony taken by Mass. Insurance Society. Fri., June 25—ITALIAN–VERDI Program.

POST JUNE.23.

POPS

Symphony Hall, 8-11
EVERY NIGHT
(Except Sun.)
Orchestra of 80
Symphony Players
Agide Jacchia
Refreshments Popular Music Conductor
TONIGHT—Entire floor and 1st Balcony taken by Mass. Insurance Society.
Fri., June 25—ITALIAN-VERDI Program.

TRAN. JUNE.23

POPS

Symphony Hall 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

POST JUNE.24.

POPS

Symphony Hall, 8-11
EVERY NIGHT
(Except Sun.)
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music Tonight—Entire floor and 1st balcony taken by Mass. Insurance Society.
Fri., June 25—ITALIAN-VERDI Program

HERALD.JUNE.24.

POPS

Symphony Hall, 8-11
TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1. (No Tax)

RECORD.JUNE.24.

POPS

Symphony Hall, 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
Tickets 25c, 50c, 75c $1 (No Tax)

TRAN. June. 24.

POPS

Symphony Hall, 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

GLOBE JUNE.24.

SYMPHONY HALL, 8 TO 11

POPS

EVERY NIGHT
(EXCEPT SUNDAYS)
POPULAR PROGRAMS
BY
SYMPHONY ORCHESTRA OF 80
AGIDE JACCHIA, CONDUCTOR.
REFRESHMENTS. SMOKING.
Table Seats .75 & 1.00. Balcony .75 & .50.
Admission .25 (no tax).

TOMORROW—ITALIAN VERDI PROGRAM.

GRIMSON.JUNE24.

POPS

Symphony Hall, 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
TONIGHT—Italian-Verdi Program
Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD.JUNE.25.

POPS

Symphony Hall, 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
Tonight—ITALIAN—VERDI Program
Tickets 25c, 50c, 75c $1 (No Tax)

TRANS.JUNE 25

POPS

Symphony Hall, 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
TONIGHT—Italian—Verdi Program
Tickets 25c, 50c, 75c, $1 (No Tax)

GLOBE JUNE.25.

POPS

Symphony Hall 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Tonight—Italian-Verdi Programme
Tickets 25c, 50c, 75c, $1 (No Tax)

POST JUNE.25.

POPS

Symphony Hall, 8-11
TONIGHT
Orchestra of 80
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1. (No Tax)
Tonight—ITALIAN-VERDI PROGRAM

AMERICAN JUNE 26.

POPS

Symphony Hall, 8-11
TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1. (No Tax)
Tonight—ITALIAN-VERDI Program

AEGORD.JUNE.25.

POPS

Symphony Hall, 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

TRAVELER. JUNE.25.

POPS

Symphony Hall, 8-11
TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1. (No Tax)

RECORD.JUNE 26.

SYMPHONY HALL
EVERY NIGHT (Except Sunday) 8-11
Last Week But One of the

POPS

FAMOUS SYMPHONY ORCHESTRA
AGIDE JACCHIA, Conductor
Popular Programs Refreshments
Tues., June 29—Boston Conservatory Night—Open to the Public.
Fri., July 2—WAGNER Program.
Table seats $1 & 75c, Balcony 75c & 50c
Admission 25c (No tax)

TRANS. JUNE.26.

POPS

Symphony Hall 8-11
TONIGHT
Orchestra of 80
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

POST JUNE.26.

POPS

Symphony Hall, 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD.JUNE.26.

SYMPHONY HALL
EVERY NIGHT (Except Sunday) 8-11
Last Week But One of the

POPS

Famous SYMPHONY ORCHESTRA
AGIDE JACCHIA, Conductor
Popular Programs Refreshments
Tues., June 29—Boston Conservatory Night—Open to the Public
Fri., July 2—WAGNER Program
Table seats $1 & 75c, Balcony 75c & 50c
Admission 25c (No tax)

AMERICAN.JUNE 26

SYMPHONY HALL
(Cor. Huntington and Mass. Aves.) Boston

POPS

8-11
EVERY NIGHT
Except Sundays
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments
Popular Music
An institution unique to Boston—35th season
Tickets 25c, 50c, 75c, $1 (No Tax)

MONITOR JUNE 26

סימפאני האלל
8 ביז 11

THE DAY

POPS

אלע נאכט (איסער זונטאגס)
פאפולערע פראגראמען — 80 שפיעלער פון
באסטאן סימפאני ארקעסטרא
קאנדאקטער פון
אגיד יאכיא
רעפרעשמענטס — סמאוקינג
טייבעל סיטס 75ס. און $1.00 באלקאני 75—50ס.
איינטריט 25ס. (קיינע טעקס)

POPS

Famous SYMPHONY ORCHESTRA
AGIDE JACCHIA, Conductor
Popular Programs — Refreshments
Tuesday, June 29—Boston Conservatory Night—Open to the Public
Friday, July 2—WAGNER Program
Table seats $1 & 75c, Balcony 75c & 50c
Admission 25c (No tax)

HERALD JUNE 27.

SYMPHONY HALL
EVERY NIGHT (Except Sunday) 8-11
Last Week But One of the

POPS

Famous SYMPHONY ORCHESTRA
AGIDE JACCHIA, Conductor
Popular Programs Refreshments
Tues., June 29—Boston Conservatory Night—Open to the Public
Friday, July 2—WAGNER Program
Table seats $1 & 75c, Balcony 75c & 50c
Admission 25c (No Tax)

GLOBE [illegible]

SYMPHONY HALL
EVERY NIGHT (Except Sunday) 8-11
Last Week But One of the

POPS

Famous SYMPHONY ORCHESTRA
AGIDE JACCHIA, Conductor
Popular Programs —— Refreshments
Tues., June 29—Boston Conservatory Night—Open to the Public
Fri., July 2—WAGNER Program
Table seats $1 & 75c, Balcony 75c & 50c
Admission 25c (No tax)

AM [illegible] JUNE 27.

SYMPHONY HALL
EVERY NIGHT (Except Sunday) 8-11
Last Week But One of the

POPS

Famous SYMPHONY ORCHESTRA
AGIDE JACCHIA, Conductor
Popular Programs Refreshments
Tues., June 29—Boston Conservatory Night—Open to the Public
Fri., July 2—WAGNER Program
Table seats $1 & 75c, Balcony 75c & 50c
Admission 25c (No tax)

POST [illegible] 27.

POPS

Symphony Hall 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

POS [illegible] 26

POPS

Symphony Hall, 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

TRA [illegible] JUNE 28

SYMPHONY HALL
EVERY NIGHT (Except Sunday) 8-11
SYMPHONY ORCHESTRA
of 80, Conducted by
AGIDE JACCHIA
Refreshments

Pops

The Most Popular of Programs by the Finest of Orchestras
Tomorrow—REQUEST NIGHT.
Tues., June 22—The Bank Officers' Association has taken entire house.
Fri., 23—ITALIAN-VERDI Program.
Table seats $1 & 75c; Balcony 75c & 50c
Admission 25c (No Tax)

HERALD JUNE.26

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT—REQUEST NIGHT
Tickets 25c, 50c, 75c, $1 (No Tax)

TRANS. JUNE.21

POPS
Symphony Hall 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments, Tonight—Request Night
Tickets 25c, 50c, 75c, $1 (No Tax)

POST JUNE.21

POPS
Symphony Hall. 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—REQUEST NIGHT
Tickets 25c, 50c, 75c, $1 (No Tax)

GLOBE JUNE.21.

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music Tonight—Request Night
Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD JUNE 21

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of 80
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1. (No Tax)
Tonight—REQUEST NIGHT

AMER. JUNE.21.

POPS
Symphony Hall, 8-11
EVERY NIGHT
(Except Sun.)
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1 (No Tax)
TONIGHT—Bank Officers have taken entire house (no public sale)
Fri., June 25—Italian-Verdi Program

HERALD JUNE.22.

POPS
Symphony Hall 8-11
EVERY NIGHT
(Except Sunday)
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments.
Tickets 25c, 50c, 75c, $1 (No Tax)
Tonight—Bank Officers have taken entire house (no public sale). Fri., June 25, Italian-Verdi programme.

POST JUNE.22

SYMPHONY HALL
POPS
OGNI SERA (ECCETTO LA DOMENICA)
Orchestra di 8[illegible] musicisti sinfonici
AGIDE JACCHIA, DIRETTORE
RINFRESCHI [illegible] MUSICA POPOLARE
VENERDI 25 GIUGNO
Prpgramma Musica di Verdi e d'altri autori italiani
BIGLIETTI: $1, 75c, 50c, 25c, (senza tassa)
1407-21-20-25

LA-MOTIZIA
JUNE.21.

POPS
Symphony Hall, 8-11
EVERY NIGHT
(Except Sun.)
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music Tonight—Entire floor and 1st balcony taken by Mass. Insurance Society.
Fri., June 25—ITALIAN-VERDI Program

HERALD. JUNE.23.

POPS
Symphony Hall 8-11
EVERY NIGHT
(Except Sunday)
Agide Jacchia
Conductor
Orchestra of 80
Symphony Players
Popular Music
Refreshments.
Tonight—Entire floor and 1st Balcony taken by Mass. Insurance Society. Fri., June 25—ITALIAN-VERDI Program.

POST JUNE.23.

POPS
Symphony Hall, 8-11
EVERY NIGHT
(Except Sun.)
Orchestra of 80
Symphony Players
Agide Jacchia
Refreshments Popular Music Conductor
TONIGHT—Entire floor and 1st Balcony taken by Mass. Insurance Society.
Fri., June 25—ITALIAN-VERDI Program.

TRAN. JUNE.23

POPS
Symphony Hall 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

POST JUNE.24.

POPS
Symphony Hall, 8-11
EVERY NIGHT
(Except Sun.)
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music Tonight—Entire floor and 1st balcony taken by Mass. Insurance Society.
Fri., June 25—ITALIAN-VERDI Program

HERALD. JUNE. 24.

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1. (No Tax)

RECORD. JUNE. 24.

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c $1 (No Tax)

TRAN. June. 24.

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1 (No Tax)

GLOBE JUNE.24.

SYMPHONY HALL, 8 TO 11
POPS
EVERY NIGHT
(EXCEPT SUNDAYS)
POPULAR PROGRAMS
BY
SYMPHONY ORCHESTRA OF 80
AGIDE JACCHIA, CONDUCTOR.
REFRESHMENTS. SMOKING.
Table Seats .75 & 1.00. Balcony .75 & .50.
Admission .25 (no tax).

TOMORROW—ITALIAN VERDI PROGRAM.

GRIMSON. JUNE.24.

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT—Italian-Verdi Program
Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD. JUNE.25.

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—ITALIAN—VERDI Program
Tickets 25c, 50c, 75c $1 (No Tax)

TRANS. JUNE 25

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT—Italian—Verdi Program
Tickets 25c, 50c, 75c, $1 (No Tax)

GLOBE JUNE.25.

POPS
Symphony Hall 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Tonight—Italian-Verdi Programme
Tickets 25c, 50c, 75c, $1 (No Tax)

POST JUNE.25.

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of 80
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments (No Tax)
Tickets 25c, 50c, 75c, $1.
Tonight—ITALIAN-VERDI PROGRAM

AMERICAN JUNE 25.

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments (No Tax)
Tickets 25c, 50c, 75c, $1.
Tonight—ITALIAN-VERDI Program

RECORD JUNE 25

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1 (No Tax)

TRAVELER. JUNE.25.

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1. (No Tax)

RECORD. JUNE 25

SYMPHONY HALL
EVERY NIGHT (Except Sunday) 8-11
Last Week But One of the

POPS

FAMOUS SYMPHONY ORCHESTRA
AGIDE JACCHIA, Conductor
Popular Programs Refreshments
Tues., June 29—Boston Conservatory Night—Open to the Public.
Fri., July 2—WAGNER Program.
Table seats $1 & 75c, Balcony 75c & 50c
Admission 25c (No tax)

TRANS. JUNE.26.

POPS
Symphony Hall 8-11
TONIGHT
Orchestra of 80
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

POST JUNE.26.

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD. JUNE.26.

SYMPHONY HALL
EVERY NIGHT (Except Sunday) 8-11
Last Week But One of the

POPS

Famous SYMPHONY ORCHESTRA
AGIDE JACCHIA, Conductor
Popular Programs Refreshments
Tues., June 29—Boston Conservatory Night—Open to the Public
Fri., July 2—WAGNER Program
Table seats $1 & 75c, Balcony 75c & 50c
Admission 25c (No tax)

AMERICAN JUNE 26

SYMPHONY HALL
(Cor. Huntington and Mass. Aves.) Boston
8-11

POPS

EVERY NIGHT
Except Sundays
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
An institution unique to Boston—35th season
Tickets 25c, 50c, 75c, $1 (No Tax)

MONITOR JUNE 26

סימפאני האלל
8 ביז 11
POPS
אלע נאכט (אויסער זונטאגס)
פאפולערע פראגראמען — 80 שפיעלער פון
באסטאן סימפאני ארקעסטרא
קאנדאקטער פון
אגיד יאכיא
רעפרעשמענטס — סמאוקינג
טייבעל סיטס 75ס. און $1.00 באלקאני 75—50ס.
איינטריט 25ס. (קיינע טעקס)

POPS

Famous SYMPHONY ORCHESTRA
AGIDE JACCHIA, Conductor
Popular Programs — Refreshments
Tuesday, June 29—Boston Conservatory Night—Open to the Public
Friday, July 2—WAGNER Program
Table seats $1 & 75c, Balcony 75c & 50c
Admission 25c (No tax)

HERALD. JUNE 27.

SYMPHONY HALL
EVERY NIGHT (Except Sunday) 8-11
Last Week But One of the

POPS

Famous SYMPHONY ORCHESTRA
AGIDE JACCHIA, Conductor
Popular Programs Refreshments
Tues., June 29—Boston Conservatory Night—Open to the Public
Friday, July 2—WAGNER Program
Table seats $1 & 75c, Balcony 75c & 50c
Admission 25c (No Tax)

GL[illegible]

SYMPHONY HALL
EVERY NIGHT (Except Sunday) 8-11
Last Week But One of the

POPS

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AGIDE JACCHIA, Conductor
Popular Programs —— Refreshments
Tues., June 29—Boston Conservatory Night—Open to the Public
Fri., July 2—WAGNER Program
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H[illegible]

SYMPHONY HALL
EVERY NIGHT (Except Sunday) 8-11
Last Week But One of the

POPS

Famous SYMPHONY ORCHESTRA
AGIDE JACCHIA, Conductor
Popular Programs Refreshments
Tues., June 29—Boston Conservatory Night—Open to the Public
Fri., July 2—WAGNER Program
Table seats $1 & 75c, Balcony 75c & 50c
Admission 25c (No tax)

PO[illegible]

POPS
Symphony Hall 8-11
TONIGHT
Orchestra of 80
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1 (No Tax)

P[illegible]

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
(No Tax)
Refreshments
Tickets 25c, 50c, 75c, $1.

TR[illegible] 25

SYMPHONY HALL
EVERY NIGHT (Except Sunday) 8-11
SYMPHONY ORCHESTRA
of 80, Conducted by
AGIDE JACCHIA
Refreshments

Pops

The Most Popular of Programs by the Finest of Orchestras
Tomorrow—REQUEST NIGHT.
Tues., June 22—The Bank Officers' Association has taken entire house.
Fri., 23—ITALIAN-VERDI Program.
Table seats $1 & 75c; Balcony 75c & 50c
Admission 25c (No Tax)

HERALD JUNE.26

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
TONIGHT—REQUEST NIGHT
Tickets 25c, 50c, 75c, $1 (No Tax)

TRANS. JUNE.21

POPS
Symphony Hall 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments. Tonight—Request Night
Tickets 25c, 50c, 75c, $1 (No Tax)

POST JUNE.21

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—REQUEST NIGHT
Tickets 25c, 50c, 75c, $1 (No Tax)

GLOBE JUNE.21.

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music Tonight—Request Night
Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD JUNE 21

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)
Tonight—REQUEST NIGHT

AMER. JUNE 21

POPS
Symphony Hall, 8-11
EVERY NIGHT
(Except Sun.)
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)
TONIGHT—Bank Officers have taken entire house (no public sale)
Fri., June 25—Italian-Verdi Program

HERALD JUNE.22.

POPS
Symphony Hall 8-11
EVERY NIGHT
(Except Sunday)
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments.
Tickets 25c, 50c, 75c, $1 (No Tax)
Tonight—Bank Officers have taken entire house (no public sale). Fri., June 25, Italian-Verdi programme.

POST JUNE 22

SYMPHONY HALL

POPS

OGNI SERA (ECCETTO LA DOMENICA)
Orchestra di 80 musicisti sinfonici
AGIDE JACCHIA DIRETTORE
RINFRESCHI E MUSICA POPOLARE
VENERDI 25 GIUGNO
Prpgramma Musica di Verdi e d'altri autori italiani
BIGLIETTI: $1, 75c, 50c, 25c, (senza tassa)
1407-2t-20-25

LA-MOTIZIA
JUNE.21.

POPS
Symphony Hall, 8-11
EVERY NIGHT
(Except Sun.)
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music Tonight—Entire floor and 1st balcony taken by Mass. Insurance Society.
Fri., June 25—ITALIAN-VERDI Program

HERALD JUNE 23.

POPS
Symphony Hall 8-11
EVERY NIGHT
(Except Sunday)
Agide Jacchia
Conductor
Orchestra of 80
Symphony Players
Popular Music
Refreshments.
Tonight—Entire floor and 1st Balcony taken by Mass. Insurance Society. Fri., June 25—ITALIAN-VERDI Program.

POST JUNE.23.

POPS
Symphony Hall, 8-11
EVERY NIGHT
(Except Sun.)
Orchestra of 80
Symphony Players
Agide Jacchia
Refreshments Popular Music Conductor
TONIGHT—Entire floor and 1st Balcony taken by Mass. Insurance Society.
Fri., June 25—ITALIAN-VERDI Program.

TRAN. JUNE.23

POPS
Symphony Hall 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

POST JUNE.24.

POPS
Symphony Hall, 8-11
EVERY NIGHT
(Except Sun.)
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music Tonight—Entire floor and 1st balcony taken by Mass. Insurance Society.
Fri., June 25—ITALIAN-VERDI Program

HERALD.JUNE.24.

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1. (No Tax)

RECORD.JUNE.24.

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c $1 (No Tax)

TRAN. June. 24.

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1 (No Tax)

GLOBE JUNE.24.

SYMPHONY HALL, 8 TO 11

POPS

EVERY NIGHT
(EXCEPT SUNDAYS)
POPULAR PROGRAMS
BY
SYMPHONY ORCHESTRA OF 80
AGIDE JACCHIA, CONDUCTOR.
REFRESHMENTS. SMOKING.
Table Seats .75 & 1.00. Balcony .75 & .50.
Admission .25 (no tax).

TOMORROW—ITALIAN VERDI PROGRAM.

GRIMSON.JUNE.24.

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT—Italian-Verdi Program
Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD.JUNE.25.

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—ITALIAN—VERDI Program
Tickets 25c, 50c, 75c $1 (No Tax)

TRANS.JUNE 25

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT—Italian—Verdi Program
Tickets 25c, 50c, 75c, $1 (No Tax)

GLOBE JUNE.25.

POPS
Symphony Hall 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Tonight—Italian-Verdi Programme
Tickets 25c, 50c, 75c, $1 (No Tax)

POST JUNE.25.

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1. (No Tax)
Tonight—ITALIAN-VERDI PROGRAM

AMERICAN JUNE 25.

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1. (No Tax)
Tonight—ITALIAN-VERDI Program

RECORD JUNE 25

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1 (No Tax)

TRAVELER. JUNE.25.

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1. (No Tax)

RECORD.JUNE 25.

SYMPHONY HALL
EVERY NIGHT (Except Sunday) 8-11
Last Week But One of the

POPS

FAMOUS SYMPHONY ORCHESTRA
AGIDE JACCHIA, Conductor
Popular Programs Refreshments
Tues., June 29—Boston Conservatory Night—Open to the Public.
Fri., July 2—WAGNER Program.
Table seats $1 & 75c, Balcony 75c & 50c
Admission 25c (No tax)

TRANS. JUNE.26.

POPS
Symphony Hall 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

POST JUNE.26.

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD.JUNE.26.

SYMPHONY HALL
EVERY NIGHT (Except Sunday) 8-11
Last Week But One of the

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Famous SYMPHONY ORCHESTRA
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Fri., July 2—WAGNER Program
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Admission 25c (No tax)

AMERICAN JUNE 26

SYMPHONY HALL
(Cor. Huntington and Mass. Aves.) Boston

POPS

8-11
EVERY NIGHT
Except Sundays
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
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MONITOR JUNE 26

סימפאני האלל

[illegible]

SYMPHONY HALL
EVERY NIGHT (Except Sunday) 8-11
Last Week But One of the

POPS

Famous SYMPHONY ORCHESTRA
AGIDE JACCHIA, Conductor
Popular Programs — Refreshments
Tuesday, June 29—Boston Conservatory Night—Open to the Public
Friday, July 2—WAGNER Program
Table seats $1 & 75c, Balcony 75c & 50c
Admission 25c (No tax)

HERALD JUNE 27.

SYMPHONY HALL
EVERY NIGHT (Except Sunday) 8-11
Last Week But One of the

POPS

Famous SYMPHONY ORCHESTRA
AGIDE JACCHIA, Conductor
Popular Programs Refreshments
Tues., June 29—Boston Conservatory Night—Open to the Public
Friday, July 2—WAGNER Program
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Admission 25c (No Tax)

GL[illegible]

SYMPHONY HALL
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Last Week But One of the

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[illegible]

SYMPHONY HALL
EVERY NIGHT (Except Sunday) 8-11
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Admission 25c (No tax)

PO[illegible]

POPS
Symphony Hall 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1 (No Tax)

[illegible]

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1. (No Tax)

TR[illegible] 25

[33]

SYMPHONY HALL
EVERY NIGHT (Except Sunday) 8-11
SYMPHONY ORCHESTRA
of 80, Conducted by
AGIDE JACCHIA
Refreshments

Pops

The Most Popular of Programs by the Finest of Orchestras
Tomorrow—REQUEST NIGHT.
Tues., June 22—The Bank Officers' Association has taken entire house.
Fri., 23—ITALIAN-VERDI Program.
Table seats $1 & 75c; Balcony 75c & 50c
Admission 25c (No Tax)

HERALD JUNE.2

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
TONIGHT—REQUEST NIGHT
Tickets 25c, 50c, 75c, $1 (No Tax)

TRANS. JUNE.

POPS
Symphony Hall 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments. Tonight—Request Night
Tickets 25c, 50c, 75c, $1 (No Tax)

POST JUNE

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—REQUEST NIGHT
Tickets 25c, 50c, 75c, $1 (No Tax)

GLOBE JUNE.2

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music Tonight—Request Night
Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD JUNE

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of 80
SymphonyPlayers
Agide Jacchia
Conductor
Refreshments
Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)
Tonight—REQUEST NIGHT

AMER. JUNE

POPS
Symphony Hall, 8-11
EVERY NIGHT
(Except Sun.)
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)
TONIGHT—Bank Officers have taken entire house (no public sale)
Fri., June 25—Italian-Verdi Program

HERALD JUNE.22.

POPS
Symphony Hall 8-11
EVERY NIGHT
(Except Sunday)
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments.
Tickets 25c, 50c, 75c, $1 (No Tax)
Tonight—Bank Officers have taken entire house (no public sale). Fri., June 25, Italian-Verdi programme.

POST JUNE.22.

SYMPHONY HALL
POPS
OGNI SERA (ECCETTO LA DOMENICA)
Orchestra di 80 musicisti sinfonici
AGIDE JACCHIA, DIRETTORE
RINFRESCHI MUSICA POPOLARE
VENERDI 25 GIUGNO
Prpgramma Musica di Verdi e d'altri autori italiani
BIGLIETTI: $1, 75c, 50c, 25c, (senza tassa)
1407-2t-20-25

LA-NOTIZIA
JUNE.21.

POPS
Symphony Hall, 8-11
EVERY NIGHT
(Except Sun.)
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Refreshments Populor Music Tonight—Entire floor and 1st balcony taken by Mass. Insurance Society.
Fri., June 25—ITALIAN-VERDI Program

HERALD JUNE.23.

POPS
Symphony Hall 8-11
EVERY NIGHT
(Except Sunday)
Agide Jacchia
Conductor
Orchestra of 80
Symphony Players
Popular Music
Refreshments.
Tonight—Entire floor and 1st Balcony taken by Mass. Insurance Society. Fri., June 25—ITALIAN-VERDI Program.

POST JUNE.23.

POPS
Symphony Hall, 8-11
EVERY NIGHT
(Except Sun.)
Orchestra of 80
Symphony Players
Agide Jacchia
Refreshments Popular Music Conductor
TONIGHT—Entire floor and 1st Balcony taken by Mass. Insurance Society.
Fri., June 25—ITALIAN-VERDI Program.

TRAN.JUNE.23

POPS
Symphony Hall 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

POST JUNE.24.

POPS
Symphony Hall, 8-11
EVERY NIGHT
(Except Sun.)
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Refreshments Pcpulor Music Tonight—Entire floor and 1st balcony taken by Mass. Insurance Society.
Fri., June 25—ITALIAN-VERDI Program

HERALD.JUNE.24.

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1. (No Tax)

RECORD.JUNE.24.

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
Tickets 25c, 50c, 75c $1 (No Tax)

TRAN. June. 24.

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1 (No Tax)

GLOBE JUNE.24.

SYMPHONY HALL, 8 TO 11
POPS
EVERY NIGHT
(EXCEPT SUNDAYS)
POPULAR PROGRAMS
BY
SYMPHONY ORCHESTRA OF 80
AGIDE JACCHIA, CONDUCTOR.
REFRESHMENTS. SMOKING.
Table Seats .75 & 1.00. Balcony .75 & .50.
Admission .25 (no tax).

TOMORROW—ITALIAN VERDI PROGRAM.

GRIMSON.JUNE.24.

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
TONIGHT—Italian-Verdi Program
Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD.JUNE.25.

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—ITALIAN—VERDI Program
Tickets 25c, 50c, 75c $1 (No Tax)

TRANS.JUNE 25

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT—Italian—Verdi Program
Tickets 25c, 50c, 75c, $1 (No Tax)

GLOBE JUNE.25.

POPS
Symphony Hall 8-11
TONIGHT
Orchestra of 80
SymphonyPlayers
Agide Jacchia
Conductor
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Tonight—Italian-Verdi Programme
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POST JUNE.25.

POPS
Symphony Hall, 8-11
TONIGHT
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SymphonyPlayers
Agide Jacchia
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Popular Music
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Tonight—ITALIAN-VERDI PROGRAM

AMERICAN JUNE 25.

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1. (No Tax)
Tonight—ITALIAN-VERDI Program

AE

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1 (No Tax)

TRAVELER. JUNE.25.

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1. (No Tax)

RECORD.JUNE.25.

SYMPHONY HALL
EVERY NIGHT (Except Sunday) 8-11
Last Week But One of the

POPS

FAMOUS SYMPHONY ORCHESTRA
AGIDE JACCHIA, Conductor
Popular Programs Refreshments
Tues., June 29—Boston Conservatory Night—Open to the Public.
Fri., July 2—WAGNER Program.
Table seats $1 & 75c, Balcony 75c & 50c
Admission 25c (No tax)

TRANS. JUNE.26.

POPS
Symphony Hall 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

POST JUNE.26.

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD JUNE.26.

SYMPHONY HALL
EVERY NIGHT (Except Sunday) 8-11
Last Week But One of the

POPS

Famous SYMPHONY ORCHESTRA
AGIDE JACCHIA, Conductor
Popular Programs Refreshments
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Fri., July 2—WAGNER Program
Table seats $1 & 75c, Balcony 75c & 50c
Admission 25c (No tax)

AMERICAN JUNE 26

SYMPHONY HALL
(Cor. Huntington and Mass. Aves.) Boston
8-11
POPS
EVERY NIGHT
Except Sundays
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments Popular Music
An institution unique to Boston—35th season
Tickets 25c, 50c, 75c, $1 (No Tax)

MONITOR JUNE 2

סימפאָני האלל

[illegible]

SYMPHONY HALL
EVERY NIGHT (Except Sunday) 8-11
Last Week But One of the

POPS

Famous SYMPHONY ORCHESTRA
AGIDE JACCHIA, Conductor
Popular Programs — Refreshments
Tuesday, June 29—Boston Conservatory Night—Open to the Public
Friday, July 2—WAGNER Program
Table seats $1 & 75c, Balcony 75c & 50c
Admission 25c (No tax)

HERALD JUNE 27

SYMPHONY HALL
EVERY NIGHT (Except Sunday) 8-11
Last Week But One of the

POPS

Famous SYMPHONY ORCHESTRA
AGIDE JACCHIA, Conductor
Popular Programs Refreshments
Tues., June 29—Boston Conservatory Night—Open to the Public
Friday, July 2—WAGNER Program
Table seats $1 & 75c, Balcony 75c & 50c
Admission 25c (No Tax)

G

SYMPHONY HALL
EVERY NIGHT (Except Sunday) 8-11
Last Week But One of the

POPS

Famous SYMPHONY ORCHESTRA
AGIDE JACCHIA, Conductor
Popular Programs —— Refreshments
Tues., June 29—Boston Conservatory Night—Open to the Public
Fri., July 2—WAGNER Program
Table seats $1 & 75c, Balcony 75c & 50c
Admission 25c (No tax)

SYMPHONY HALL
EVERY NIGHT (Except Sunday) 8-11
Last Week But One of the

POPS

Famous SYMPHONY ORCHESTRA
AGIDE JACCHIA, Conductor
Popular Programs Refreshments
Tues., June 29—Boston Conservatory Night—Open to the Public
Fri., July 2—WAGNER Program
Table seats $1 & 75c, Balcony 75c & 50c
Admission 25c (No tax)

P

POPS
Symphony Hall 8-11
TONIGHT
Orchestra of 80
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1 (No Tax)

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1. (No Tax)

TR

POPS Symphony Hall, 8-11 TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1 (No Tax)
Boston Conservatory of Music Night
Open to the Public.

HE[illegible]D JUNE 29.

POPS Symphony Hall. 8-11 TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Boston Conservatory of Music Night
Open to the Public
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Agide Jacchia Conductor
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Agide Jacchia Conductor
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Agide Jacchia Conductor
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Boston Conservatory of Music Night
Open to the Public

AEGC

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Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Refreshments Popular Music
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HERALD

POPS Symphony Hall 8-11 TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Refreshments Popular Music
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POST.

POPS Symphony Hall. 8-11 TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

AM. JU

POPS Symphony Hall, 8-11 TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

TRAN.

SYMPHONY HALL, BOSTON

POPS

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אגיד זשעקקיע, קאנדאקטאר.
לייכטע רעפרעשמענטס—סמוקינג

פרייטאָג, דעם 9טען יולי
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(קיין טעקס)
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THE DAY JUL 2.

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TRAN. JULY 1

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Orchestra of 80 Symphony Players
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POST JULY 1

POPS Symphony Hall. 8-11 TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
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AMERICAN, JULY 1.

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Agide Jacchia Conductor
Popular Music
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GLOBE JULY. 1.

POPS Symphony Hall, 8-11 TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
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TRAV. JULY. 1.

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Orchestra of 80 Symphony Players
Agide Jacchia Conductor
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HERALD JULY. 1.

POPS Symphony Hall, 8-11 TONIGHT
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Agide Jacchia Conductor
Refreshments Popular Music
TONIGHT—WAGNER PROGRAM
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TRAN. JULY. 2.

POPS Symphony Hall. 8-11 TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Refreshments Popular Music
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TONIGHT—WAGNER PROGRAMME

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HERALD JULY. 2

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POST. JULY. 2.

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GLOBE. JULY. 2.

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POST, JULY. 3.

POPS Symphony Hall, 8-11 Every Night
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RECORD. JULY. 3.

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Popular Programs—Iced Refreshments
Mon., July 5—HOLIDAY program.
Wed., July 7—OPERATIC program.
Fri., J. 9—Russian Tschaikowsky prog.
Sat., July 10—CLOSING NIGHT.
Table Seats $1 and 75c; Balcony 75c and 50c; Admission 25c (No Tax).

AMERICAN JULY. 3.

SYMPHONY HALL
EVERY NIGHT (Except Sunday) 8 - 11
Last Week of the
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Mon., July 5—HOLIDAY program
Wed., July 7—OPERATIC program
Fri., Jy 9—RUSSIAN TSCHAIKOWSKY pro.
Sat., July 10—CLOSING NIGHT
Table Seats $1 and 75c; Balcony 75c and 50c; Admission 25c (No Tax).

TRAN. JULY. 3.

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Wed., July 7—OPERATIC program
Fri., July 9—Russian Tschaikowsky program
Sat. July 10—CLOSING NIGHT
Table Seats $1 and 75c; Balcony 75c and 50c; Admission 25c (No Tax).

HERALD. JULY. 4.

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Tomorrow—HOLIDAY PROGRAM
Wed., July 7—OPERATIC Program
Fri., 9—Russian Tschaikowsky Prog.
Sat., July 10—CLOSING NIGHT
Table Seats $1 and 75c; Balcony 75c and 50c; Admission 25c (No Tax)

POST. JULY. 4.

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Wed., July 7—OPERATIC program.
Friday, 9—Russian Tschaikowsky prog.
Sat., July 10—CLOSING NIGHT
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ADVETISER. JULY. 4.

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Tomorrow—HOLIDAY program
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Fri. July 9—RUSSIAN TSCHAIKOWSKY Program.
Sat. July 10—CLOSING NIGHT
Table Seats $1 and 75c; Balcony 75c and 50c; Admission 25c (No tax).

GLOBE. JULY. 4.

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Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Tonight—Holiday Programme
Tickets 25c, 50c, 75c, $1 (No Tax)

POST. JULY. 5

POPS Symphony Hall, 8-11 LAST WEEK
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Refreshments Popular Music
TONIGHT—HOLIDAY PROGRAM
Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD. JULY. 5.

POPS Symphony Hall 8-11 LAST WEEK
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Tonight—Holiday Program
Tickets 25c, 50c, 75c, $1 (No Tax)

GLOBE JULY, 5

POPS Symphony Hall, 8-11 LAST WEEK
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD. JULY. 6

POPS Symphony Hall 8-11 LAST WEEK
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Tickets 25c, 50c, 75c, $1 (No Tax)

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AMERICAN JULY

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Orchestra of 80 Symphony Players
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TRAV. JULY. 6.

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Agide Jacchia Conductor
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Refreshments
Tonight—OPERATIC Program
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HERALD JULY. 7.

POPS Symphony Hall 8-11 LAST WEEK
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POST. JULY. 7.

POPS Symphony Hall. 8-11 Last Week
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AMERICAN, JULY. 7

POPS Symphony Hall 8-11 LAST WEEK
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GLOBE. JULY. 7.

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TRANSCRIPT. JUL

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Agide Jacchia Conductor
Tonight—OPERATIC Program
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RECORD. JULY. 7.

POPS Symphony Hall 8-11 LAST WEEK
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
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GLOBE [illegible]

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HERALD. JULY

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HERALD [illegible] 29.

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Agide Jacchia Conductor
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Popular Music
(No Tax)

TRAN.

SYMPHONY HALL, BOSTON

POPS

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אגיד זשעקקיע, קאָנדאַקטאָר.
ייכטע רעפרעשמענטס—סמוקינג

פרייטאָג, דעם 9טען יולי
טשאַיקאָווסקי'ס רוסישער פּראָגראַם

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T.L. DAY JUL.2.

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TONIGHT
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Refreshments
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TRAN. JULY 1

POPS
Symphony Hall 8-11
TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Refreshments
Popular Music
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POST JULY 1

POPS
Symphony Hall. 8-11
TONIGHT
Orchestra of 80 Symphony Players
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Refreshments
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AMERICAN. JULY. 1.

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TRAV. JULY. 1.

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HERALD JULY. 1.

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Symphony Hall, 8-11
TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
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Popular Music
TONIGHT—WAGNER PROGRAM
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TRAN. JULY. 2.

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TONIGHT—WAGNER PROGRAMME

AMERICAN JULY. 2.

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Agide Jacchia Conductor
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Tonight—Wagner Program
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Except Sundays
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AGIDE JACCHIA, Conductor
Popular Programs—Iced Refreshments
Mon., July 5—HOLIDAY program.
Wed., July 7—OPERATIC program.
Fri., J. 9—Russian Tschaikowsky prog.
Sat., July 10—CLOSING NIGHT.
Table Seats $1 and 75c; Balcony 75c and 50c; Admission 25c (No Tax).

AMERICAN-JULY. 3.

SYMPHONY HALL
EVERY NIGHT (Except Sunday) 8 - 11
Last Week of the

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Wed., July 7—OPERATIC program
Fri., Jy 9—RUSSIAN TSCHAIKOWSKY pre.
Sat., July 10—CLOSING NIGHT
Table Seats $1 and 75c; Balcony 75c and 50c; Admission 25c (No Tax).

TRAN. JULY. 3.

SYMPHONY HALL
EVERY NIGHT (Except Sunday) 8-11
LAST WEEK
of the

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AGIDE JACCHIA, Conductor
Popular Programs Iced Refreshments
Tomorrow—HOLIDAY program
Wed., July 7—OPERATIC program
Fri., July 9—Russian Tschaikowsky program
Sat. July 10—CLOSING NIGHT
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HERALD. JULY. 4.

SYMPHONY HALL
EVERY NIGHT (Except Sunday) 8-11
LAST WEEK of the

POPS

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AGIDE JACCHIA, Conductor
Popular Programs—Iced Refreshments
Tomorrow—HOLIDAY PROGRAM
Wed., July 7—OPERATIC Program
Fri., 9—Russian Tschaikowsky Prog.
Sat., July 10—CLOSING NIGHT
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POST. JULY. 4.

SYMPHONY HALL
EVERY NIGHT (Except Sunday) 8-11
LAST WEEK of the

POPS

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Sat., July 10—CLOSING NIGHT
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ADVETISER JULY. 4.

SYMPHONY HALL
EVERY NIGHT (Except Sunday), 8-11
LAST WEEK of the

POPS

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AGIDE JACCHIA, Conductor
Popular Programs—Iced Refreshments
Tomorrow—HOLIDAY program
Wed. July 7—OPERATIC program
Fri. July 9—RUSSIAN TSCHAIKOWSKY Program.
Sat. July 10—CLOSING NIGHT
Table Seats $1 and 75c; Balcony 75c and 50c; Admission 25c (No tax).

GLOBE. JULY. 4.

POPS
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LAST WEEK
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Tonight—Holiday Programme
Tickets 25c, 50c, 75c, $1 (No Tax)

POST JULY 5

POPS
Symphony Hall, 8-11
LAST WEEK
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Refreshments
Popular Music
TONIGHT—HOLIDAY PROGRAM
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HERALD. JULY. 5.

POPS
Symphony Hall 8-11
LAST WEEK
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Tonight—Holiday Program
Tickets 25c, 50c, 75c, $1 (No Tax)

GLOBE JULY, 5

POPS
Symphony Hall, 8-11
LAST WEEK
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Refreshments
Popular Music
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HERALD. JULY. 6

POPS
Symphony Hall 8-11
LAST WEEK
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Tickets 25c, 50c, 75c, $1 (No Tax)

AMERICAN. JULY. 6

POPS
Symphony Hall, 8-11
LAST WEEK
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Refreshments
Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

TRAV. JULY 6

POPS
Symphony Hall. 8-11
LAST WEEK
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Refreshments
Popular Music
Tonight—OPERATIC Program
Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD JUL[illegible]

POPS
Symphony Hall 8-11
LAST WEEK
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Tonight—OPERATIC Program
Tickets 25c, 50c, 75c, $1 (No Tax)

POST JULY 7.

POPS
Symphony Hall. 8-11
Last Week
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Tonight—OPERATIC Program
Tickets 25c, 50c, 75c, $1 (No Tax)

AMERICAN JULY 7

POPS
Symphony Hall 8-11
LAST WEEK
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Tonight, OPERATIC Program
Tickets 25c, 50c, 75c, $1 (No Tax)

GLOBE JULY. 7.

POPS
Symphony Hall, 8-11
LAST WEEK
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Refreshments
Popular Music
TONIGHT—OPERATIC NIGHT
Tickets 25c, 50c, 75c, $1. (No Tax)

TRA[illegible]

POPS
Symphony Hall, 8-11
LAST WEEK
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Tonight—OPERATIC Program
Tickets 25c, 50c, 75c, $1. (No Tax)

RECORD. JULY. 7.

POPS
Symphony Hall 8-11
LAST WEEK
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Tickets 25c, 50c, 75c, $1 (No Tax)

GLOB[illegible]

POPS
Symphony Hall, 8-11
LAST WEEK
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD. JUL[illegible]

POPS

Symphony Hall 8-11
LAST WEEK
Orchestra of 80
SymphonyPlayers
Agide Jacchia
Conductor
Tickets 25c, 50c, 75c, $1 (No Tax)

POST. JULY. 8.

POPS

Symphony Hall. 8-11
Last Week
Orchestra of 80
Symphony
Players
Agide Jacchia
Conducter
Tickets 25c, 50c, 75c, $1 (No Tax)

AMERICAN. JULY. 8.

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TRAN. JULY. 9.

JEW. AM. JULY 9, 1920.

SYMPHONY HALL
באסטאן
יעדען אבענד, אויסער זונטאג, 8—11

POPS

ארקעסטער פון סימפאני שפיעלער
אגידע דזשאקיא, קאנדאקטאר
רעפרעשמענטס — פאפולערע מיוזיק
פרייטאג, 9טען דזשולאי—רוסישע
טשאיקאווסקי פראגראם

טיבעל סיטס 75 סענט און $1.00
באלקאני ריזערווד 50ס. און 75ס.
אדמישאן 25 סענט (קיינע טעקס)

POPS

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TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Closing Night
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HERALD JULY. 10.

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Orchestra of 80
SymphonyPlayers
Agide Jacchia
Conductor
Closing Night
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POST-JULY. 10.

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Globe

KREISLER RECEIVES FRIENDLY RECEPTION

Oct. 20

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OST, MONDAY, OCTOBER 20, 1919

nents

B. C. L. U.
SELECTS
FFICERS

rrity

STRIKING TRIBUTE TO KREISLER

Record Audience Greets Great Violinist at Concert

BY OLIN DOWNES

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HUNDREDS TURNED AWAY

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Hundreds were turned away. Not another person could have been admitted, short of the ushers, who had one of the hardest tasks in their experience, breaking firmly established rules.

Remain to Worship

At the end of the concert, as everyone wanted to move toward the stage, and few went out, there was the spectacle of an enormous gathering rising to its feet, advancing a few paces, and listening for a good half hour to the playing of encores. The occasion would not have been complete if a young lady had not rushed forward afterwards and kissed Mr. Kreisler's hand. Still later, as he waited for his taxi in the artists' room, the window of which looks out on Westland avenue, a large crowd collected below to stare at Mr. Kreisler as he talked with a group of well-wishers, and finally to watch him depart in a taxi.

There had been a similar welcome when Mr. Kreisler played the day before in Philadelphia. It is evident that the American public will never lose its personal esteem as well as its artistic admiration of this virtuoso. It may be added that the best and the most generous feelings of the American public are never appealed to in vain. Mr. Kreisler was never more highly and affectionately regarded than when in the autumn of 1916 he voluntarily cancelled a long list of lucrative concert engagements, in order that political events should not be allowed to develop bitterness and animosity between himself and audiences which had supported him so long and so well.

Short and Well Made

Mr. Kreisler's programme was short and well made: Tartini's G minor sonata, Vivaldi's concerto in C major, Viotti's concerto in A minor, "Melodie," Gluck; ballet music from "Rosamund," Schubert; "Hymn to the Sun," from Rimsky-Korsakoff's "Coq d'Or," transcribed for the violin by Mr. Kreisler, and two of Kreisler's compositions, "La Gitana" and the "Tambourin Chinois."

It was very interesting to compare impressions of this concert with others by violinists which have occurred during the past two years. The net result was to impress one more than ever with the beautiful and appealing qualities of Mr. Kreisler's art. There is first the inimitable beauty of his tone, a tone as big as you please, but very fine in quality and full of the subtlest shades of color, a tone which is the faithful reflection of the musical personality. Mr. Kreisler could not play without warmth and feeling. An instinctive musician of a very high order, he could not shape a phrase in any but a supremely beautiful manner. He could distort his phrases if he chose; he would, nevertheless, make them so eloquent and endow them with such conviction that it would take a hypercritical person to deny his pleasure and interest in the playing.

Artist Beyond Compare

There are violinists, we think, with a greater technic than Kreisler. One who has recently appeared, an amazing artist, is still more accurate, impeccable and brilliant a virtuoso than he. But with Kreisler one cannot remember technical considerations. He has, as a matter of fact, great skill and fluency, but these qualities are so subordinate to the musical idea that they are never noticed—which is the greatest possible tribute to an artist's technic.

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אגידע דזשאקיא, קאנדאקטאר
רעפרעשמענטס — פּאפּולערע מיוזיק
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FALL SEASON
WILL OPEN TUESDAY, SEPT. 7
POPS
Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Table seats $1 & 75c. Balcony 75c & 50c
Admission 25c (No tax)
Public Sale Mon., Aug. 30. Mail Orders Now

TRAN. AUG. 28.

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GLOBE Aug. 29

POPS
SYMPHONY HALL
FALL
Season Opens
Tues., Sept. 7
Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Refreshments Popular Music
Tickets now, 25c, 50c, 75c, $1 (No Tax)

RECORD Aug. 31

SYMPHONY HALL
Opening Night Tues., Sept. 7
FALL
POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Table seats $1 & 75c, Balcony 75c & 50c. Admission 25c (no tax)
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HERALD Sept 1.

SYMPHONY HALL
Opening Night Tues., Sept. 7
FALL
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ORCHESTRA OF SYMPHONY PLAYERS
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Popular Programs—Refreshments
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TRAV. SEPT. 1.

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TRAN SEPT

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SYMPHONY HALL
FALL
Season Opens
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Orchestra of Symphony Players
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Refreshments Popular Music
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Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Refreshments Popular Music
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GLOBE Sept. 2.

POPS
Orchestra of Symph
AGIDE JACCHIA
Refreshments
Tickets now, 25c, 50c

AMER. SEPT. 2.

POPS
SYMPHONY HALL
FALL
Season opens
Tues., Sept. 7
Orchestra of Symphory players
AGIDE JACCHIA, Conductor
Refreshments Popular Music
Tickets now, 25c, 50c, 75c, $1 (No Tax)

POST SEPT. 3

POPS
SYMPHONY HALL
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Season Opens
Tues., Sept. 7
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Refreshments Popular Music
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TRAN. SEPT. 3.

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AMER. AUG. [illegible]

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AGIDE JACCHIA, Conductor
Refreshments **Popular Music**
Tickets now, 25c, 50c, 75c, $1 (No Tax)

RECORD Aug. 31

SYMPHONY HALL
Opening Night Tues., Sept. 7
FALL
POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Table seats $1 & 75c, Balcony 75c & 50c. Admission 25c (no tax)
Public Sale Now. Mail Orders Received

HERALD Sept 1.

SYMPHONY HALL
Opening Night Tues., Sept. 7
FALL
POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
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TRAV. SEPT. 1.

SYMPHONY HALL
Opening Night Tues., Sept. 7
FALL
POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Table seats $1 & 75c, Balcony 75c & 50c
Admission 25c (No tax)
Public Sale Now. Mail Orders Received.

TRAN SEPT 1.

POPS
SYMPHONY HALL
FALL
Season Opens
Tues., Sept. 7
Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Refreshments **Popular Music**
Tickets now, 25c, 50c, 75c, $1 (No Tax)

RECORD SEPT. 1

POPS
SYMPHONY HALL
FALL
Season opens
Tues., Sept. 7
Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Refreshments **Popular Music**
Tickets now, 25c, 50c, 75c, $1 (No Tax)

GLOBE Sept. 2.

POPS
Orchestra of Symph
AGIDE JACCHIA
Refreshments
Tickets now, 25c, 50c

AMER. SEPT. 2.

POPS
SYMPHONY HALL
FALL
Season opens
Tues., Sept. 7
Orchestra of Symphory players
AGIDE JACCHIA, Conductor
Refreshments **Popular Music**
Tickets now, 25c, 50c, 75c, $1 (No Tax)

POST SEPT 3

POPS
SYMPHONY HALL
FALL
Season Opens
Tues., Sept. 7
Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Refreshments **Popular Music**
Tickets now, 25c, 50c, 75c, $1 (No Tax)

TRAN. SEPT. 3

POPS
SYMPHONY HALL
FALL
Season opens
Tues., Sept. 7
Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Refreshments **Popular Music**
Tickets now, 25c, 50c, 75c, $1 (No Tax)

HERALD SEPT 3.

POPS
SYMPHONY HALL
FALL
Season open
Tues., Sept.
Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Refreshments **Popular Mu**
Tickets now, 25c, 50c, 75c, $1 (No Ta

A[illegible] SEPT. 3

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POPS
SYMPHONY HALL
ORCHESTRA
OF
SYMPHONY
PLAYERS
Conducted by
AGIDE JACCHIA
POPULAR
PROGRAMS
Refreshments
OPENING NIGHT
Tuesday, Sept. 7
Russian-Tschaikowsky Program, Thurs., Sept. 9
Table seats $1 and 75c. Balcony (reserved), 75c and 50c. Admission, 25c. (No tax.)

AMER. SEPT. 4

POPS
SYMPHONY HALL
ORCHESTRA
OF
SYMPHONY
PLAYERS
Conducted by
AGIDE JACCHIA
POPULAR
PROGRAMS
Refreshments
OPENING NIGHT
Tuesday, Sept. 7
Russian-Tschaikowsky Program, Thurs., Sept. 9. Table seats $1 and 75c. Balcony (reserved), 75c and 50c. Admission 25c. (No tax.)

TRAN. SEPT. 4

POPS
SYMPHONY HALL
FALL
Season Opens
Tues., Sept. 7
Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Refreshments Popular Music
Tickets now, 25c, 50c, 75c, $1 (No Tax)

RECORD SEPT. 4.

POPS
SYMPHONY HALL
ORCHESTRA
OF
SYMPHONY
PLAYERS
Conducted by
AGIDE JACCHIA
POPULAR
PROGRAMS
Refreshments
OPENING NIGHT
Tuesday, Sept. 7
Russian-Tschaikowsky Program, Thurs., Sept. 9
Table seats $1 and 75c, Balcony (reserved), 75c and 50c. Admission, 25c. (No tax.)

AMER [illegible] SEPT. 5

POPS
SYMPHONY HALL
ORCHESTRA
OF
SYMPHONY
PLAYERS
Conducted by
AGIDE JACCHIA
POPULAR
PROGRAMS
Refreshments
OPENING NIGHT
Tuesday, Sept. 7
Russian-Tschaikowsky Program, Thurs., Sept. 9. Table seats $1 and 75c. Balcony (reserved), 75c and 50c. Admission 25c. (No tax).

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Tues., Sept.
Symphony Players
CHIA, Conductor
Popular Mu
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SEPT. 3

POPS
SYMPHONY HALL
ORCHESTRA
OF
SYMPHONY
PLAYERS
Conducted by
AGIDE JACCHIA
POPULAR
PROGRAMS
Refreshments
OPENING NIGHT
Tuesday, Sept. 7
Russian-Tschaikowsky Program, Thurs., Sept. 9
Table seats $1 and 75c. Balcony (reserved), 75c and 50c. Admission, 25c. (No tax.)

GLOBE SEPT. 5.

POPS
SYMPHONY HALL
ORCHESTRA
OF
SYMPHONY
PLAYERS
Conducted by
AGIDE JACCHIA
POPULAR
PROGRAMS
Refreshments
OPENING NIGHT
Tuesday, Sept. 7
Russian-Tschaikowsky Program, Thurs., Sept. 9
Table seats $1 and 75c. Balcony (reserved) 75c and 50c. Admission, 25c. No tax.)

HERALD SEPT. 5.

POPS
Symphony Hall, 8-11
OPENING
TOMORROW
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

POST SEPT. 6.

POPS
Symphony Hall, 8-11
OPENING
TOMORROW
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

GLOBE SEPT 6.

POPS
Symphony Hall, 8-11
OPENING
TOMORROW
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD SEPT 6.

POPS
Symphony Hall, 8-11
OPENING
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

TRAVELAR SEPT. 7.

POPS
Symphony Hall, 8-11
OPENING
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

AMER. [illegible]

POPS
Symphony Hall, 8
OPENING
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

GLOBE SEPT. 7.

POPS
Symphony Hall, 8-11
OPENING
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

TRAN. SEPT. 7

POPS
Symphony Hall, 8-11
OPENING
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

RECORD SEPT. 7

POPS
Symphony Hall, 8-11
OPENING
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

POST SEPT. 7.

POPS
Symphony Hall, 8-11
OPENING
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD. SEPT. 7

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD. SEPT. 8

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

POST. SEPT. 8.

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

RECORD SEPT. 8

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
TONIGHT—RUSSIAN-TSCHAIKOWSKY PROGRAMME
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

TRAN. SEPT. 9.

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music
Tonight—Russian-Tschaikowsky Prog.
Tickets 25c, 50c, 75c $1 (No Tax)

TRAV. SEPT. 9.

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Tonight—Russian-Tschaikowsky Prog.
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

AMER. SEPT. 9.

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music
Tonight—Russian-Tschaikowsky Prog.
Tickets 25c, 50c, 75c, $1. (No Tax)

HERALD SEPT. 9.

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD SEPT. 10

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No tax)

GLOBE SEPT. 10

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of
Symphony Players.
Agide Jacchia.
Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

TRAN. SEPT. 10.

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD. SEPT. 11

SYMPHONY HALL

40th SEASON BEGINNING OCTOBER 8-9 1920-1921

24 Friday Afternoon and 24 Saturday Evening Concerts

BY THE

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Assisting Solo Artists

HAROLD BAUER
HELEN STANLEY
REINALD WERRENRATH
GUY MAIER and
LEE PATTISON
PERCY GRAINGER
ISOLDE MENGES
HULDA LASHANSKA
MISCHA LEVITZKI
JACQUES THIBAUD
BENNO MOISEIWITSCH
ALICE NIELSEN
ARTHUR RUBINSTEIN

(Others to be Announced)

For Fridays, all seats have been subscribed
For Saturdays, a few desirable seats are now on sale
Prices—$65, $53, $40, $27, $18 (no tax)
Mail Orders—W. H. BRENNAN, Manager, Symphony Hall, Boston

POPS EVERY NIGHT (EXCEPT SUNDAYS) 8-11 POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
POPULAR PROGRAMS REFRESHMENTS
MONDAY—OPERATIC NIGHT; FRI., SEPT. 17—WAGNER PROGRAM
Table seats $1, & 75c; 1st balcony (reserved), 75c & 50c; Admission, 25c (no tax)

MONITOR SEPT. 11

POPS EVERY NIGHT (EXCEPT SUNDAYS) 8-11 POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
POPULAR PROGRAMS REFRESHMENTS
MON., SEPT. 13—OPERATIC NIGHT; FRI., SEPT. 17—WAGNER PROGRAM
Table seats, $1 & 75c; 1st balcony (reserved), 75c & 50c; Admission, 25c (no tax)

TRAVELAR SEPT. 11

POPS EVERY NIGHT (EXCEPT SUNDAYS) 8-11 POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
POPULAR PROGRAMS REFRESHMENTS
TOMORROW—OPERATIC NIGHT; FRI., SEPT. 17—WAGNER PROGRAM
Table Seats, $1 & 75c; 1st balcony (reserved), 75c & 50c. Admission, 25c (no tax).

TRAN. SEPT. 11

POPS EVERY NIGHT (EXCEPT SUNDAYS) 8-11 POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
POPULAR PROGRAMS REFRESHMENTS
TOMORROW—OPERATIC NIGHT; FRI., SEPT. 17—WAGNER PROGRAM
Table seats, $1 & 75c; 1st balcony (reserved), 75c & 50c; Admission 25c (no tax)

RECORD SEPT. 11

POPS EVERY NIGHT (EXCEPT SUNDAYS) 8-11 POPS
Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
POPULAR PROGRAMS REFRESHMENTS
TOMORROW—OPERATIC NIGHT; FRI., SEPT. 17—WAGNER PROGRAM
Table seats, $1 & 75c; 1st balcony (reserved), 75c & 50c; Admission, 25c (no tax)

POST SEPT. 12.

POPS EVERY NIGHT (EXCEPT SUNDAYS) 8-11 POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
POPULAR PROGRAMS REFRESHMENTS
TOMORROW—OPERATIC NIGHT; FRI., SEPT. 17—WAGNER PROGRAM
Table seats, $1 & 75c; 1st balcony (reserved), 75c & 50c; Admission 25c (No tax)

GLOBE SEPT. 12

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music
TONIGHT—OPERATIC PROGRAMME
Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD SEPT 13.

POPS
Symphony
Hall, 8-11
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music
TONIGHT—OPERATIC PROGRAM
Tickets 25c, 50c, 75c, $1. (No Tax)

GLOBE SEPT. 13

SYMPHONY HALL
ORCHESTRA
OF
SYMPHONY
PLAYERS
Conducted by
AGIDE JACCHIA
POPS
POPULAR
PROGRAMS
Refreshments
OPENING NIGHT
Tuesday, Sept. 7
Russian-Tschaikowsky Program, Thurs., Sept. 9
Table seats $1 and 75c. Balcony (reserved), 75c and 50c. Admission, 25c. (No tax.)

AMER. SEPT. 4

SYMPHONY HALL
ORCHESTRA
OF
SYMPHONY
PLAYERS
Conducted by
AGIDE JACCHIA
POPS
POPULAR
PROGRAMS
Refreshments
OPENING NIGHT
Tuesday, Sept. 7
Russian-Tschaikowsky Program, Thurs., Sept. 9. Table seats $1 and 75c. Balcony (reserved), 75c and 50c. Admission 25c. (No tax.)

TRAN. SEPT. 4

POPS SYMPHONY HALL
FALL
Season Opens
Tues., Sept. 7
Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Refreshments Popular Music
Tickets now, 25c, 50c, 75c, $1 (No Tax)

RECORD SEPT. 4.

SYMPHONY HALL
ORCHESTRA
OF
SYMPHONY
PLAYERS
Conducted by
AGIDE JACCHIA
POPS
POPULAR
PROGRAMS
Refreshments
OPENING NIGHT
Tuesday, Sept. 7
Russian-Tschaikowsky Program, Thurs., Sept. 9
Table seats $1 and 75c, Balcony (reserved), 75c and 50c. Admission, 25c. (No tax.)

AMER. SEPT. 5

SYMPHONY HALL
ORCHESTRA
OF
SYMPHONY
PLAYERS
Conducted by
AGIDE JACCHIA
POPS
POPULAR
PROGRAMS
Refreshments
OPENING NIGHT
Tuesday, Sept. 7
Russian-Tschaikowsky Program, Thurs., Sept. 9. Table seats $1 and 75c. Balcony (reserved), 75c and 50c. Admission 25c. (No tax).

PS SYMPHON
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Tues., Sept.
Symphony Players
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Popular Mu
50c, 75c, $1 (No Ta

SEPT. 3.

SYMPHONY HALL
ORCHESTRA
OF
SYMPHONY
PLAYERS
Conducted by
AGIDE JACCHIA
POPS
POPULAR
PROGRAMS
Refreshments
OPENING NIGHT
Tuesday, Sept. 7
Russian-Tschaikowsky Program, Thurs., Sept. 9
Table seats $1 and 75c. Balcony (reserved), 75c and 50c. Admission, 25c. (No tax.)

GLOBE SEPT. 5.

SYMPHONY HALL
ORCHESTRA
OF
SYMPHONY
PLAYERS
Conducted by
AGIDE JACCHIA
POPS
POPULAR
PROGRAMS
Refreshments
OPENING NIGHT
Tuesday, Sept. 7
Russian-Tschaikowsky Program, Thurs., Sept. 9
Table seats $1 and 75c. Balcony (reserved) 75c and 50c. Admission, 25c. No tax.)

HERALD. SEPT. 5.

POPS Symphony Hall, 8-11
OPENING
TOMORROW
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

POST SEPT. 6.

POPS Symphony Hall, 8-11
OPENING
TOMORROW
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

GLOBE SEPT 6.

POPS Symphony Hall, 8-11
OPENING
TOMORROW
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD SEPT 6.

POPS Symphony Hall, 8-11
OPENING
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

TRAVELAR SEPT. 7

POPS Symphony Hall, 8-11
OPENING
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

AMER. SEPT. 7

POPS Symphony Hall, 8
OPENING
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

GLOBE SEPT. 7.

POPS Symphony Hall, 8-11
OPENING
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

TRAN. SEPT. 7

POPS Symphony Hall, 8-11
OPENING
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

RECORD SEPT. 7

POPS Symphony Hall, 8-11
OPENING
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

POST SEPT. 7.

POPS Symphony Hall, 8-11
OPENING
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD. SEPT. 7

POPS Symphony Hall, 8-11
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD. SEPT. 8

POPS Symphony Hall, 8-11
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

POST. SEPT. 8.

POPS Symphony Hall, 8-11
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

RECORD SEPT. 8

POPS Symphony Hall, 8-11
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
TONIGHT—RUSSIAN-TSCHAIKOWSKY PROGRAMME
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

TRAN. SEPT. 9.

POPS Symphony Hall, 8-11
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music
Tonight—Russian-Tschaikowsky Prog.
Tickets 25c, 50c, 75c $1 (No Tax)

TRAV. SEPT. 9

POPS Symphony Hall, 8-11
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Tonight—Russian-Tschaikowsky Prog.
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

AMER. SEPT. 9.

POPS Symphony Hall, 8-11
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music
Tonight—Russian-Tschaikowsky Prog.
Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD SEPT. 9.

POPS Symphony Hall, 8-11
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD SEPT. 10

POPS Symphony Hall, 8-11
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No tax)

GLOBE SEPT. 10

POPS Symphony Hall, 8-11
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia.
Conductor
Refreshments Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

TRAN. SEPT. 10.

POPS Symphony Hall, 8-11
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
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HERALD. SEPT. 11

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PERCY GRAINGER
ISOLDE MENGES
HULDA LASHANSKA
MISCHA LEVITZKI
(Others to be Announced)
JACQUES THIBAUD
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ALICE NIELSEN
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ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
POPULAR PROGRAMS REFRESHMENTS
MONDAY—OPERATIC NIGHT; FRI., SEPT. 17—WAGNER PROGRAM
Table seats $1. & 75c; 1st balcony (reserved), 75c & 50c; Admission, 25c (no tax)

MONITOR SEPT. 11

POPS EVERY NIGHT (EXCEPT SUNDAYS) 8-11 POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
POPULAR PROGRAMS REFRESHMENTS
MON., SEPT. 13—OPERATIC NIGHT; FRI., SEPT. 17—WAGNER PROGRAM
Table seats, $1 & 75c; 1st balcony (reserved), 75c & 50c; Admission, 25c (no tax)

TRAVELAR SEPT. 11

POPS EVERY NIGHT (EXCEPT SUNDAYS) 8-11 POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
POPULAR PROGRAMS REFRESHMENTS
TOMORROW—OPERATIC NIGHT; FRI., SEPT. 17—WAGNER PROGRAM
Table Seats, $1 & 75c; 1st balcony (reserved), 75c & 50c. Admission, 25c (no tax).

TRAN. SEP. 11

POPS EVERY NIGHT (EXCEPT SUNDAYS) 8-11 POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
POPULAR PROGRAMS REFRESHMENTS
TOMORROW—OPERATIC NIGHT; FRI., SEPT. 17—WAGNER PROGRAM
Table seats, $1 & 75c; 1st balcony (reserved), 75c & 50c; Admission 25c (no tax)

RECORD SEPT. 11

POPS EVERY NIGHT (EXCEPT SUNDAYS) 8-11 POPS
Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
POPULAR PROGRAMS REFRESHMENTS
TOMORROW—OPERATIC NIGHT; FRI., SEPT. 17—WAGNER PROGRAM
Table seats, $1 & 75c; 1st balcony (reserved), 75c & 50c; Admission, 25c (no tax)

POST SEPT. 12.

POPS EVERY NIGHT (EXCEPT SUNDAYS) 8-11 POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
POPULAR PROGRAMS REFRESHMENTS
TOMORROW—OPERATIC NIGHT; FRI., SEPT. 17—WAGNER PROGRAM
Table seats, $1 & 75c; 1st balcony (reserved), 75c & 50c; Admission 25c (No tax)

GLOBE SEPT. 12

POPS Symphony Hall, 8-11
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music
TONIGHT OPERATIC PROGRAMME
Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD SEPT 13.

POPS Symphony Hall, 8-11
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments Popular Music
TONIGHT—OPERATIC PROGRAM
Tickets 25c, 50c, 75c, $1. (No Tax)

GLOBE SEPT. 13

[38]

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
TONIGHT OPERATIC PROGRAMME
Tickets 25c, 50c, 75c, $1 (No Tax)

TRAV. SEPT. 13.

POPS
Symphony Hall
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
POPULAR MUSIC
REFRESHMENTS
TONIGHT—OPERATIC PROGRAMME
Tickets 25c, 50c, 75c, $1 (No Tax)

TRAN. SEPT. 13.

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Popular Music—Refreshments
Tonight—Operatic Program
Tickets 25c, 50c, 75c, $1 (No Tax)

POST. SEPT. 13.

POPS
TONIGHT
ORCHESTRA OF
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1. (No Tax)

HERALD SEPT. 13.

POPS
TONIGHT
ORCHESTRA OF
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1. (No Tax)

TRAN. SEPT. 14.

POPS
TONIGHT
ORCHESTRA OF
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1. (No Tax)

GLOBE SEPT. 14.

POPS
TONIGHT
ORCHESTRA OF
SYMPHONY PLAYERS
AGIDE JACCHIA
Conductor
Refreshments
Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

POST. SEPT. 14.

POPS
TONIGHT
ORCHESTRA OF
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1. (No Tax)

TRAV. SEPT. 14.

POPS EVERY NIGHT (EXCEPT SUNDAYS) 8-11 **POPS**
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
POPULAR PROGRAMS
REFRESHMENTS
Table seats, $1 & 75c; 1st balcony (reserved), 75c & 50c; Admission, 25c (no tax)

TRAV. SEPT. 16.

POPS EVERY NIGHT (EXCEPT SUNDAYS) 8-11 **POPS**
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
POPULAR PROGRAMS
REFRESHMENTS
Table seats, $1 & 75c; 1st balcony (reserved), 75c & 50c; Admission, 25c (no tax)

POST SEPT. 15.

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

TRAV. SEPT. 15.

POPS
TONIGHT
ORCHESTRA OF
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments.
Popular Music
Tickets 25c 50c, 75c, $1. (No Tax)

AMER. SEPT. 16.

POPS
Symphony
Hall 8-11
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Tickets 25c, 50c, 75c, $1 (No Tax)

TRAN. SEPT. 16-?

POPS
LAST NIGHTS
ORCHESTRA OF SYMPHONY PLAYERS
POPS
AGIDE JACCHIA, Conductor
POPULAR PROGRAMS
REFRESHMENTS
Thurs., Sept. 23—Request Night. Sat., Sept. 25—Closing Night.
Table Seats, $1 & 75c; 1st balcony (reserved), 75c & 50c. Admission, 25c (no tax).

TRAN. SEPT. 18.

POPS
LAST WEEK
ORCHESTRA OF SYMPHONY PLAYERS
POPS
AGIDE JACCHIA, Conductor
POPULAR PROGRAMS
REFRESHMENTS
Thurs., Sept. 23—Request Night. Sat., Sept. 25—Closing Night.
Table Seats, $1 & 75c; 1st balcony (reserved), 75c & 50c. Admission, 25c (no tax)

GLOBE SEPT. 19

POPS
LAST WEEK
ORCHESTRA OF SYMPHONY PLAYERS
POPS
AGIDE JACCHIA, Conductor
POPULAR PROGRAMS
REFRESHMENTS
Thurs., Sept. 23—Request Night. Sat., Sept. 25—Closing Night.
Table Seats, $1 & 75c; 1st balcony (reserved), 75c & 50c. Admission, 25c (no tax).

HERALD SEPT. 19.

POPS
LAST WEEK
ORCHESTRA OF SYMPHONY PLAYERS
POPS
AGIDE JACCHIA, Conductor
POPULAR PROGRAMS
REFRESHMENTS
Thurs., Sept. 23—Request Night. Sat., Sept. 25—Closing Night.
Table Seats, $1 & 75c; 1st balcony (reserved), 75c & 50c. Admission, 25c (no tax)

ADVERTISER SEPT. 19.

POPS
LAST WEEK
ORCHESTRA OF SYMPHONY PLAYERS
POPS
AGIDE JACCHIA, Conductor
POPULAR PROGRAMS
REFRESHMENTS
Thurs., Sept. 23—Request Night. Sat., Sept. 25—Closing Night
Table Seats $1 & 75c; 1st Balcony (reserved), 75c & 50c. Admission, 25c (no tax).

POST. SEPT. 19

POPS
Symphony Hall; 8-11
TONIGHT
(Last Week)
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
Tickets 25c, 50c 75c, $1 (No tax)

GLOBE SEPT. 20

POPS
TONIGHT
(Last Week)
ORCHESTRA OF
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments
Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

POST SEPT. 21

POPS
TONIGHT
(LAST WEEK)
ORCHESTRA OF
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments
Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

TRAN. SEPT. 21.

POPS EVERY NIGHT (EXCEPT SUNDAYS) 8-11 **POPS**
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
POPULAR PROGRAMS
REFRESHMENTS
Table seats, $1 & 75c; 1st balcony (reserved), 75c & 50c; Admission, 25c (no tax)

HERALD SEPT. 15.

POPS
TONIGHT
ORCHESTRA OF
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments
Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

GLOBE SEPT. 16.

POPS
Symphony
Hall 8-11
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Tickets 25c, 50c, 75c, $1 (No Tax)

POST. SEPT. 16.

POPS
TONIGHT
ORCHESTRA OF
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments
Popular Music
TONIGHT—WAGNER PROGRAM
Tickets 25c, 50c, 75c, $1. (No Tax)

HERALD SEPT. 17.

POPS
LAST
NIGHTS
ORCHESTRA OF
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments.
Popular Music
Thurs., Sept. 23—REQUEST NIGHT
Sat., Sept. 25—CLOSING NIGHT
Tickets 25c, 50c, 75c, $1. (No Tax)

AMER. SEPT. 18.

POPS
Symphony Hall; 8-11
TONIGHT
(Last Week)
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1 (No tax)

TRAN. SEPT. 20.

POPS
Symphony Hall; 8-11
LAST NIGHTS
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1 (No tax)

TRAN. SEPT. 22

POPS
Symphony Hall, 8-11
LAST NIGHTS
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
Tickets 25c, 50c, 75c, $1 (No tax)

TRAV. SEPT. 22

POPS
TONIGHT
ORCHESTRA OF
SYMPHONY PLAYERS
AGIDE JACCHIA
Conductor
TONIGHT—WAGNER PROGRAM
Refreshments
Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

POST. SEPT. 17.

POPS
LAST NIGHTS
ORCHESTRA OF
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Music
Refreshments
Thurs., Sept. 23—REQUEST NIGHT
Sat., Sept. 25—CLOSING NIGHT
Tickets 25c, 50c, 75c, $1. (No Tax)

RECORD SEPT. 18.

POPS
LAST
NIGHTS
ORCHESTRA OF
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Music
Thurs., Sept. 23—REQUEST NIGHT
Sat., Sept. 25—CLOSING NIGHT
Tickets 25c, 50c, 75c, $1. (No Tax)

TRAV. SEPT. 18

POPS
TONIGHT
(Last Week)
ORCHESATR OF
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1. (No Tax)

GLOBE SEPT. 22.

POPS
TONIGHT
(Last Week)
ORCHESTRA OF
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments.
Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

AMER. SEPT. 22.

POPS
Symphony Hall, 8-11
LAST NIGHTS
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
Tickets 25c, 50c, 75c, $1 (No tax)

POST. SEPT. 22.

POPS
LAST NIGHTS
ORCHESTRA OF
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments
Popular Music
Tonight—Request Programme.
Tickets 25c, 50c, 75c, $1. (No Tax)

TRAN. SEPT. 23.

POPS
LAST NIGHTS
ORCHESTRA OF
SYMPHONY PLAYERS
Agide Jacchia, Conductor
Refreshments
Popular Music
Tonight—Request Program
Tickets 25c, 50c, 75c, $1. (No Tax)

HERALD SEPT. 23

POPS
Symphony Hall, 8-11
LAST NIGHTS
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
Tonight—Williams College
Tickets 25c, 50c, 75c, $1 (No tax)

POST. SEPT. 24.

POPS
Symphony Hall, 8-11
LAST NIGHTS
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—WILLIAMS COLLEGE
Tickets 25c, 50c, 75c, $1 (No tax)

TRAV. SEPT. 24.

POPS
Symphony
Hall 8-11
LAST NIGHTS
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT—WILLIAMS COLLEGE
Tickets 25c, 50c, 75c, $1 (No Tax)

TRAN. SEPT. 24

POPS
TONIGHT—CLOSING NIGHT!
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
POPULAR MUSIC
REFRESHMENTS
Table Seats, $1.00 & 75c; First Balcony, Reserved, 75c & 50c. Admission 25c (No tax)

TRAN. SEPT. 25.

POPS
Symphony Hall; 8-11
CLOSING
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
Tickets 25c, 50c, 75c, $1 (No tax)

HERALD SEPT. 25.

POPS EVERY NIGHT (EXCEPT SUNDAYS) 8-11 **POPS**
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
POPULAR PROGRAMS
REFRESHMENTS
Table Seats, $1 & 75c; 1st balcony (reserved), 75c & 50c. Admission, 25c (no tax).

TRAN. SEPT 15

POPS
Symphony Hall, 8-13
LAST NIGHTS
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
Tickets 25c, 50c, 75c, $1 (No tax)

HERALD SEPT 22.

POPS
Symphony Hall, 8-11
LAST NIGHTS
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
Tonight—Request Programme
Tickets 25c, 50c, 75c, $1 (No tax)

POST. SEPT. 23.

POPS
Symphony Hall, 8-11
LAST NIGHTS
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
TONIGHT—WILLIAMS COLLEGE
Tickets 25c, 50c, 75c, $1 (No tax)

GLOBE SEPT 24

POPS
Symphony Hall, 8-11
LAST NIGHTS
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
Tonight—WILLIAMS COLLEGE
Tickets 25c, 50c, 75c, $1 (No tax)

HERALD SEPT. 24.

POPS
LAST NIGHT
ORCHESTRA OF
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments.
Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

AMER. SEPT. 24

POPS
LAST NIGHT
ORCHESTRA OF
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1. (No Tax)

RE[illegible] SEPT. 25

POPS
LAST NIGHT
ORCHESTRA OF
SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments
Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

TRAV. SEPT. 25.

POPS
Symphony Hall, 8-11
Closing Tonight
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
Tickets 25c, 50c, 75c, $1 (No tax)

POST SEPT. 25

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POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
TONIGHT OPERATIC PROGRAMME
Tickets 25c, 50c, 75c, $1 (No Tax)

TRAV. SEPT. 13.

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of Symphony Players
Agide Jacchia
Conductor
POPULAR MUSIC
REFRESHMENTS
TONIGHT—OPERATIC PROGRAMME
Tickets 25c, 50c, 75c, $1 (No Tax)

TRAN. SEPT. 13.

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of Symphony Players
Agide Jacchia
Conductor
Popular Music—Refreshments
Tonight—Operatic Program
Tickets 25c, 50c, 75c, $1 (No Tax)

POST. SEPT. 13.

POPS
TONIGHT
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1. (No Tax)

HERALD SEPT. 13.

POPS
TONIGHT
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1. (No Tax)

TRAN. SEPT. 14.

POPS
TONIGHT
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1. (No Tax)

GLOBE SEPT. 14

POPS
TONIGHT
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA
Conductor
Refreshments
Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

POST. SEPT. 14.

POPS
TONIGHT
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1. (No Tax)

TRAV. SEPT. 14.

POPS
EVERY NIGHT (EXCEPT SUNDAYS) 8-11
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
POPS
POPULAR PROGRAMS
REFRESHMENTS
Table seats, $1 & 75c; 1st balcony (reserved), 75c & 50c; Admission, 25c (no tax)

TRAV. SEPT. 16.

POPS
EVERY NIGHT (EXCEPT SUNDAYS) 8-11
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
POPS
POPULAR PROGRAMS
REFRESHMENTS
Table seats, $1 & 75c; 1st balcony (reserved), 75c & 50c; Admission, 25c (no tax)

POST SEPT. 15

POPS
Symphony Hall, 8-11
TONIGHT
Orchestra of Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
Tickets 25c, 50c, 75c, $1 (No Tax)

TRAV. SEPT. 15.

POPS
TONIGHT
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments.
Popular Music
Tickets 25c 50c, 75c, $1. (No Tax)

AMER. SEPT. 16.

POPS
Symphony Hall 8-11
TONIGHT
Orchestra of Symphony Players
Agide Jacchia
Conductor
Tickets 25c, 50c, 75c, $1 (No Tax)

TRAN. SEPT. 16–?

POPS
LAST NIGHTS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
POPS
POPULAR PROGRAMS
REFRESHMENTS
Thurs., Sept. 23—Request Night. Sat., Sept. 25—Closing Night.
Table Seats, $1 & 75c; 1st balcony (reserved), 75c & 50c. Admission, 25c (no tax).

TRAN. SEPT. 18.

POPS
LAST WEEK
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
POPS
POPULAR PROGRAMS
REFRESHMENTS
Thurs., Sept. 23—Request Night. Sat., Sept. 25—Closing Night.
Table Seats, $1 & 75c; 1st balcony (reserved), 75c & 50c. Admission, 25c (no tax)

GLOBE SEPT. 19

POPS
LAST WEEK
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
POPS
POPULAR PROGRAMS
REFRESHMENTS
Thurs., Sept. 23—Request Night. Sat., Sept. 25—Closing Night.
Table Seats, $1 & 75c; 1st balcony (reserved), 75c & 50c. Admission, 25c (no tax).

HERALD SEPT. 19.

POPS
LAST WEEK
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
POPS
POPULAR PROGRAMS
REFRESHMENTS
Thurs., Sept. 23—Request Night. Sat., Sept. 25—Closing Night.
Table Seats, $1 & 75c; 1st balcony (reserved), 75c & 50c. Admission, 25c (no tax)

ADVERTISER SEPT. 19

POPS
LAST WEEK
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
POPS
POPULAR PROGRAMS
REFRESHMENTS
Thurs., Sept. 23—Request Night. Sat., Sept. 25—Closing Night
Table Seats, $1 & 75c; 1st Balcony (reserved), 75c & 50c. Admission, 25c (no tax).

POST. SEPT. 19.

POPS
Symphony Hall; 8-11
TONIGHT
(Last Week)
Orchestra of Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c 75c, $1 (No tax)

GLOBE SEPT. 20

POPS
TONIGHT
(Last Week)
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1. (No Tax)

POST SEPT. 2[illegible]

POPS
TONIGHT
(LAST WEEK)
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1. (No Tax)

TRAN. SEPT. [illegible]

POPS
EVERY NIGHT (EXCEPT SUNDAYS) 8-11
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
POPS
POPULAR PROGRAMS
REFRESHMENTS
Table seats, $1 & 75c; 1st balcony (reserved), 75c & 50c; Admission, 25c (no tax)

HERA[illegible] SEPT. [illegible]

POPS
TONIGHT
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments
Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

GLOBE SEPT. 16.

POPS
Symphony Hall 8-11
TONIGHT
Orchestra of Symphony Players
Agide Jacchia
Conductor
Tickets 25c, 50c, 75c, $1 (No Tax)

POST. SEPT. 16.

POPS
TONIGHT
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments
Popular Music
TONIGHT—WAGNER PROGRAM
Tickets 25c, 50c, 75c, $1. (No Tax)

HERALD. SEPT. 17.

POPS
LAST NIGHTS
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments.
Popular Music
Thurs., Sept. 23—REQUEST NIGHT
Sat., Sept. 25—CLOSING NIGHT
Tickets 25c, 50c, 75c, $1. (No Tax)

AMER. SEPT. 18.

POPS
Symphony Hall; 8-11
TONIGHT
(Last Week)
Orchestra of Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
Tickets 25c, 50c, 75c, $1 (No tax)

TRAN. SEPT. [illegible]

POPS
Symphony Hall; 8-11
LAST NIGHTS
Orchestra of Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
Tickets 25c, 50c, 75c, $1 (No tax)

TRAN. SEPT. 22

POPS
Symphony Hall, 8-11
LAST NIGHTS
Orchestra of Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
Tickets 25c, 50c, 75c, $1 (No tax)

TRAV. SEPT. 22

POPS
TONIGHT
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA
Conductor
TONIGHT—WAGNER PROGRAM
Refreshments
Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

POST. SEPT. 17.

POPS
LAST NIGHTS
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Music
Refreshments
Thurs., Sept. 23—REQUEST NIGHT
Sat., Sept. 25—CLOSING NIGHT
Tickets 25c, 50c, 75c, $1. (No Tax)

RECORD SEPT. 18.

POPS
LAST NIGHTS
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Music
Thurs., Sept. 23—REQUEST NIGHT
Sat., Sept. 25—CLOSING NIGHT
Tickets 25c, 50c, 75c, $1. (No Tax)

TRAV. SEPT. 18.

POPS
TONIGHT
(Last Week)
ORCHESATR OF SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1. (No Tax)

GLOBE SEPT. 22.

POPS
TONIGHT
(Last Week)
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments.
Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

AMER. SEPT. 22.

POPS
Symphony Hall, 8-11
LAST NIGHTS
Orchestra of Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
Tickets 25c, 50c, 75c, $1 (No tax)

POST. SEPT. 22.

POPS
LAST NIGHTS
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments
Popular Music
Tonight—Request Programme.
Tickets 25c, 50c, 75c, $1. (No Tax)

TRAN. SEPT. 23.

POPS
LAST NIGHTS
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia, Conductor
Refreshments
Popular Music
Tonight—Request Program
Tickets 25c, 50c, 75c, $1. (No Tax)

HERALD SEPT. 23

POPS
Symphony Hall, 8-11
LAST NIGHTS
Orchestra of Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
Tonight—Williams College
Tickets 25c, 50c, 75c, $1 (No tax)

POST. SEPT. 24.

POPS
Symphony Hall, 8-11
LAST NIGHTS
Orchestra of Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—WILLIAMS COLLEGE
Tickets 25c, 50c, 75c, $1 (No tax)

TRAV. SEPT. 24.

POPS
Symphony Hall 8-11
LAST NIGHTS
Orchestra of Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
TONIGHT—WILLIAMS COLLEGE
Tickets 25c, 50c, 75c, $1 (No Tax)

TRAN. SEPT. 24

POPS
TONIGHT—CLOSING NIGHT!
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
POPULAR MUSIC
REFRESHMENTS
Table Seats, $1.00 & 75c; First Balcony, Reserved, 75c & 50c. Admission 25c (No tax)

TRAN. SEPT. 25.

POPS
Symphony Hall; 8-11
CLOSING TONIGHT
Orchestra of Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
Tickets 25c, 50c, 75c, $1 (No tax)

HERALD SEPT. 25.

POPS
EVERY NIGHT (EXCEPT SUNDAYS) 8-11
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
POPS
POPULAR PROGRAMS
REFRESHMENTS
Table Seats, $1 & 75c; 1st balcony (reserved), 75c & 50c. Admission, 25c (no tax).

TRAN. SEPT 15

POPS
Symphony Hall, 8-11
LAST NIGHTS
Orchestra of Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
Tickets 25c, 50c, 75c, $1 (No tax)

HERALD [illegible] 22.

POPS
Symphony Hall, 8-11
LAST NIGHTS
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Agide Jacchia
Conductor
Refreshments
Popular Music
Tonight—Request Programme
Tickets 25c, 50c, 75c, $1 (No tax)

POST [illegible] 23.

POPS
Symphony Hall, 8-11
LAST NIGHTS
Orchestra of Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
TONIGHT—WILLIAMS COLLEGE
Tickets 25c, 50c, 75c, $1 (No tax)

GLOBE [illegible] 24

POPS
Symphony Hall, 8-11
LAST NIGHTS
Orchestra of Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
Tonight—WILLIAMS COLLEGE
Tickets 25c, 50c, 75c, $1 (No tax)

HERALD [illegible] 24.

POPS
LAST NIGHT
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments.
Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

AME[illegible] T. 24

POPS
LAST NIGHT
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1. (No Tax)

[illegible] 25

POPS
LAST NIGHT
ORCHESTRA OF SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments
Popular Music
Tickets 25c, 50c, 75c, $1. (No Tax)

TRA[illegible] PT. 25.

POPS
Symphony Hall, 8-11
Closing Tonight
Orchestra of Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
Tickets 25c, 50c, 75c, $1 (No tax)

POST [illegible] 25

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SYMPHONY HALL

40th SEASON BEGINNING OCTOBER 8-9 1920-1921

24 Friday Afternoon and 24 Saturday Evening Concerts

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

ASSISTING SOLO ARTISTS

HAROLD BAUER
HELEN STANLEY
REINALD WERRENRATH
GUY MAIER and
LEE PATTISON
PERCY GRAINGER
ISOLDE MENGES

HULDA LASHANSKA
MISCHA LEVITZKI
JACQUES THIBAUD
BENNO MOISEIWITSCH
ALICE NIELSEN
ARTHUR RUBINSTEIN

(Others to be Announced)

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SEPT. 15 – TRANSCRIPT.

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HERALD SEPT. 26.

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TRAVELAR SEPT. 11.

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POST SEPT 12.

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GLOBE SEPT. 12

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AMER. SEPT. 16

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GLOBE SEPT. 16

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HERALD SEPT. 15.

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TRAN. SEPT. 18.

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RECORD SEPT. 18

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1920-21 Beginning Oct. 8-9

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TRAV. SEPT. 18.

SYMPHONY HALL

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BEGINNING OCT. 8-9

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[42]

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TRAVELAR SEPT. 11

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PIERRE MONTEUX, Conductor
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(Others to be Announced)
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24 Sat. Eve. concerts by

BOSTON SYMP ORCHESTRA

Pierre Monteux, Condu

DISTINGUISHED SOLO

Single Sale Now for Open Concert, Oct. 9

HERALD Oct. 2.

OPENING CONCERTS

Next Friday Afternoon and Saturday Evening, Oct. 8-9

A Limited Number of Season Tickets for the 24 Saturday Evening Concerts

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor

DISTINGUISHED SOLOISTS

Single sale begins tomorrow for the opening Saturday evening concert (October 9).

GLOBE Oct. 3.

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Boston Symphony Orchestra

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SYMPHONY HALL

40th SEASON BEGINNING OCTOBER 8-9 1920-1921

24 Friday Afternoon and 24 Saturday Evening Concerts

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

ASSISTING SOLO ARTISTS

HAROLD BAUER
HELEN STANLEY
REINALD WERRENRATH
GUY MAIER and
LEE PATTISON
PERCY GRAINGER
ISOLDE MENGES
HULDA LASHANSKA
MISCHA LEVITZKI
JACQUES THIBAUD
BENNO MOISEIWITSCH
ALICE NIELSEN
ARTHUR RUBINSTEIN
(Others to be Announced)

For Fridays, all seats subscribed—For Saturdays, a few good seats now on sale.
Prices—$65, $53, $40, $27, $18 (no tax). Box office, Symphony Hall. Back Bay 1492

TRANSCRIPT. SEPT.

SYMPHONY HALL

40th SEASON BEGINNING OCTOBER 8-9 1920-1921

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ADVERTISER SEPT. 25

SYMPHONY HALL

A limited number of season tickets for 24 Sat. Eve. concerts by the

BOSTON SYMPHONY ORCHESTRA

Pierre Monteux, Conductor

DISTINGUISHED SOLOISTS

Unsold seats, if any, on sale Mon., Oct. 1, for opening Sat. Concert (Oct. 9).

HERALD SEPT. 28

SYMPHONY HALL

A limited number of season tickets for 24 Sat. Eve. concerts by the

BOSTON SYMPHONY ORCHEST A

Pierre Monteux, Condu

DISTINGUISHED SOLOISTS

Unsold seats, if any, on sale beginning Mon., Oct. 4, for opening Sat. Concert (Oct. 9)

TRAN. SEPT. 29.

SYMPHONY HALL

A limited number of season tickets for 24 Sat. Eve. concerts by the

BOSTON SYMPHONY ORCHESTRA

Pierre Monteux, Conductor

DISTINGUISHED SOLOISTS

Unsold seats, if any, on sale Mon., Oct. 4, for opening Sat. Concert (Oct. 9).

TRAV. PT. 28

SYMPHONY HALL

A limited number of season tickets for 24 Sat. Eve. concerts by the

BOSTON SYMPHONY ORCHESTRA

Pierre Monteux, Conductor

DISTINGUISHED SOLOISTS

Unsold seats, if any, on sale beginning Mon., Oct. 4, for opening Sat. concert, Oct. 9.

POS S 27

SYMPHONY HALL

A limited number of season tickets for 24 Sat. Eve. concerts by the

BOSTON SYMPHONY ORCHESTRA

Pierre Monteux, Conductor

DISTINGUISHED SOLOISTS

Unsold seats, if any, on sale beginning Mon., Oct. 4, for opening Sat. Concert (Oct. 9).

HERA SEPT. 29

SYMPHONY HALL

A limited number of season tickets for 21 Sat. Eve concerts by the

BOSTON SYMPHONY ORCHESTRA

Pierre Monteux, Conductor

DISTINGUISHED SOLOISTS

Unsold seats, if any, on sale beginning Monday, Oct. 4, for opening Sat. Concert, Oct. 9.

TRAV. Oct. 2

SYMPHONY HALL

A limited number of season tickets for 24 Sat. Eve. concerts by the

BOSTON SYMPHONY ORCHESTRA

Pierre Monteux, Conductor

DISTINGUISHED SOLOISTS

Single Sale now for Opening Sat. Concert Oct. 9

TRAN. Oct. 3

SYMPHONY HALL
SEASON BEGINNING OCTOBER 8-9 1920-1921
24 Friday Afternoon and 24 Saturday Evening Concerts

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
ASSISTING SOLO ARTISTS

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ARTHUR RUBINSTEIN
(Others to be Announced)

For Fridays, all seats subscribed—For Saturdays, a few good seats now on sale. Prices—$65, $53, $40, $27, $18 (no tax). Box office, Symphony Hall. Back Bay 1492

HERALD. SEPT. 19.

SYMPHONY HALL
40th SEASON BEGINNING OCTOBER 8-9 1920-1921
24 Friday Afternoon and 24 Saturday Evening Concerts

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
ASSISTING SOLO ARTISTS

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HELEN STANLEY
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GUY MAIER and
LEE PATTISON
PERCY GRAINGER
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BENNO MOISEIWITSCH
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ARTHUR RUBINSTEIN
(Others to Be Announced)

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ADVERTISER SEPT. 19.

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24 Friday Afternoon and 24 Saturday Evening Concerts

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PIERRE MONTEUX, Conductor
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ALICE NIELSEN
ARTHUR RUBINSTEIN
(Others to be Announced)

For Fridays, all seats subscribed—For Saturdays, a few good seats now on sale.
Prices—$65, $53, $40, $27, $18 (no tax). Box Office, Symphony Hall Back Bay 1192.

POST. SEPT. 19

SYMPHONY HALL
BEGINNING OCT. 8-9
SEASON TICKET SALE NOW
24 Fri. Afternoons—24 Sat. Eve. Concerts

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor
DISTINGUISHED SOLOISTS

For Saturdays, a few good seats now on sale: $65, $53, $40, $27, $18 (no tax). Mail orders to W. H. Brennan, Symphony Hall.

POST. SEPT. 21

SYMPHONY HALL
BEGINNING OCT. 8-9
SEASON TICKET SALE NOW
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BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
DISTINGUISHED SOLOISTS

For Saturdays, a few good seats now on sale: $65. $53, $40. $27. $18 (no tax). Mail orders to W. H. Brennan, Symphony Hall.

GLOBE SEPT. 22.

SYMPHONY HALL
BEGINNING OCT. 8-9
SEASON TICKET SALE NOW
24 Fri. Aft., 24 Sat. Eve. Concerts

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor
DISTINGUISHED SOLOISTS

For Sats., a few good seats now on sale: $65, $53, $40, $27, $18 (no tax). Mail orders to W. H. Brennan, Symphony Hall.

TRAN. SEPT. 23

SYMPHONY HALL
Beginning Oct. 8-9
SEASON TICKET SALE NOW
24 Fri. Afternoons—24 Sat. Eve. Concerts

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor
DISTINGUISHED SOLOISTS.

For Saturdays, a few good seats now on sale: $65, $53, $40, $27, $18 (no tax).
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AMER. SEPT. 24.

SYMPHONY HALL
BEGINNING OCT. 8-9
SEASON TICKET SALE NOW
24 Friday Afternoons—24 Sat. Eve. Concerts

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor
DISTINGUISHED SOLOISTS

For Saturdays, a few good seats now on sale: $65, $53, $40, $27, $18 (no tax). Mail orders to W. H. Brennan, Symphony Hall.

RECORD SEPT. 25

SYMPHONY HALL
BEGINNING OCT. 8-9
SEASON TICKET SALE NOW
24 Fri. Afternoons—24 Sat. Eve. Concerts

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor
DISTINGUISHED SOLOISTS

For Saturdays, a few good seats now on sale: $65, $53, $40, $27, $18 (no tax)
Mail Orders to W. H. Brennan, Symphony Hall.

TRAV. SEPT. 26.

SYMPHONY HALL
40th SEASON BEGINNING OCTOBER 8-9 1920-1921
24 Friday Afternoon and 24 Saturday Evening Concerts

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
ASSISTING SOLO ARTIST

HAROLD BAUER
HELEN STANLEY
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GUY MAIER and
LEE PATTISON
PERCY GRAINGER
ISOLDE MENGES
HULDA LASHANSKA
MISCHA LEVITZKI
JACQUES THIBAUD
BENNO MOISEIWITSCH
ALICE NIELSEN
ARTHUR RUBINSTEIN
(Others to be Announced)

For Fridays, all seats subscribed—For Saturdays, a few good seats now on sale.
Prices—$65, $53, $40, $27, $18 (no tax). Box office, Symphony Hall. Back Bay 1492

GLOBE SEPT. 26.

SYMPHONY HALL
BEGINNING OCT. 8-9
SEASON TICKET SALE NOW
24 Fri. Aft., 24 Sat. Eve. Concerts

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor
DISTINGUISHED SOLOISTS

For Sats., a few good seats now on sale: $65, $53, $40, $27, $18 (no tax). Mail orders to W. H. Brennan, Symphony Hall.

TRAN. SEPT. 21.

SYMPHONY HALL
Beginning Oct. 8-9
SEASON TICKET SALE NOW
24 Fri. Aft.—24 Sat. Eve. Concerts

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor
DISTINGUISHED SOLOISTS.

For Sats., a few good seats now on sale: $65, $53, $40, $27, $18 (no tax).
Mail Orders to W. H. Brennan, Symphony Hall.

AMER SEPT. 22.

SYMPHONY HALL
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24 Fri. Afternoons—24 Sat. Eve. Concerts

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor
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HERALD SEPT. 23

SYMPHONY HALL
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Boston Symphony Orchestra

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AMER. SEPT. 25.

SYMPHONY HALL
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BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
DISTINGUISHED SOLOISTS

Unsold seats, if any, on sale beginning Mon., Oct. 4, for the opening Sat. Concert, Oct. 9.

REGORD Oct. 2.

SYMPHONY HALL
A Limited number of season
24 Sat. Eve. concerts by

BOSTON SYMP ORCHESTR

Pierre Monteux, Condu
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Concert, Oct. 9

HERALD Oct. 2.

OPENING CONCERTS
Next Friday Afternoon and Saturday Evening, Oct. 8-9
A Limited Number of Season Tickets for the 24 Saturday Evening Concerts

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor
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HERALD Oct. 3

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ADVERTISER SEPT. 2

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DISTINGUISHED SOLOISTS

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HERALD SEPT 28

SYMPHONY HALL
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BOSTON SYMPHONY ORCHEST A

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SYMPHONY HALL
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Pierre Monteux, Conductor
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SYMPHONY HALL
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P S 27

SYMPHONY HALL
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HERA SEPT. 29

SYMPHONY HALL
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BOSTON SYMPHONY ORCHESTRA

Pierre Monteux, Conductor
DISTINGUISHED SOLOISTS

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TRAV. 2

SYMPHONY HALL
A limited number of season tickets for 24 Sat. Eve. concerts by the

BOSTON SYMPHONY ORCHESTRA

Pierre Monteux, Conductor
DISTINGUISHED SOLOISTS

Single Sale now for Opening Sat. Concert Oct. 9

TRAN. Oct. 3.

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BOSTON SYMPHONY ORCHESTRA
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Single sale now for opening Sat. concert (Oct. 9)

HERALD Oct. 5.

SYMPHONY HALL
A limited number of season tickets for 24 Sat. Eve. concerts by the
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
DISTINGUISHED SOLOISTS
Single Sale now for opening Sat. Concert (Oct. 9)

GLOBE Oct. 6.

SYMPHONY HALL
A limited number of season tickets for 24 Sat. Eve. concerts by the
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
DISTINGUISHED SOLOISTS
Single sale now for opening Saturday Concert (Oct. 9)

AMER. Oct. 7

SYMPHONY HALL
A limited number of season tickets for 24 Sat. Eve. concerts by the
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for opening Sat. Concert (tomorrow) on sale

HERALD Oct. 8

SYMPHONY HALL
A limited number of season tickets for 24 Sat. Eve. concerts by the
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for opening Sat. Concert (tomorrow) on sale

SANDERS THEATRE—CAMBRIDGE
8 Thursday Eve. Concerts
Oct. 14, Nov. 11, Dec. 16, Jan. 13, Feb. 10, March 24, April 7, April 28—Noted soloists at each concert. Subscription sale opens today at Kent's Bookstore, Harvard Sq., Cambridge.

POST Oct. 8.

SYMPHONY HALL
Friday Aft. & Saturday Eve. (Oct. 15-16)
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for Sat. Concert now on sale

SANDERS THEATRE—CAMBRIDGE
8 CONCERTS (OPENING NEXT THURSDAY)
Oct. 14, Nov. 11, Dec. 16, Jan. 13, Feb. 10, March 24, April 7, April 28—Noted soloists at each concert. Subscription sale now at Kent's Bookstore, Harvard Sq., Cambridge.

TRAV. Oct. 11

SYMPHONY HALL
Friday Aft. and Saturday Eve. (Oct. 15-16)
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for Sat. Concert Now on Sale

SANDERS THEATRE—CAMBRIDGE
Opening This Week
8 Thursday Eve. Concerts
Oct. 14, Nov. 11, Dec. 16, Jan. 13, Feb. 10, Mar. 24, Apr. 7, Apr. 28—Noted soloist at each concert. Subscription sale now at Kent's Bookstore, Harvard Sq.

TRANS. Oct. 11

SYMPHONY HALL
Friday Aft. & Saturday Eve. (Oct. 15-16)
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for Sat. Concert now on sale

SANDERS THEATRE—CAMBRIDGE
8 Thursday Eve. Concerts
Oct. 14, Nov. 11, Dec. 16, Jan. 13, Feb. 10, March 24, April 7, April 28—Noted soloists at each concert. Subscription sale opens today at Kent's Bookstore, Harvard Sq., Cambridge.

HERALD Oct. 11

SANDERS THEATRE—Cambridge
Opening Concert Tomorrow Eve. at 8.00
BOSTON SYMPHONY ORCHESTRA
Programme—Beethoven, Eighth Symphony; Berlioz Overture, "Benvenuto Cellini"; Schumann Piano Concerto; Liszt, "Tasso." Soloist, HAROLD BAUER.
A few seats at Kent's Bookstore, Harvard Sq.

FRI. AFT. & SAT. EVE. OCT. 15-16
Boston Symphony Orchestra
Pierre Monteux, Conductor
Harold Bauer, Soloist
A Few Seats for Saturday Concert

TRANS. Oct. 13.

SYMPHONY HALL
Next Fri. Aft. at 2:30; Sat. Eve at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A Few Seats for Sat. Concert on Sale

1920-1921 Academy of Music 40th Season
NOV. 1 NOV. 29 JAN. 3 JAN. 31 MAR. 14

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor

SOLOISTS
HELEN STANLEY, Soprano
JEAN BEDETTI, 'Cello
ALFRED CORTOT, Piano
HULDA LASHANSKA, Soprano
ERNO DOHNÁNYI, Piano

SEASON TICKETS, 5 Evening Concerts. Sale Opens Tomorrow
$10,$8.50,$6,$4. Boxes $40 to $72 (no tax). at Heppe's, 1119 Chestnut

Phila Record Oct. 9

SANDERS THEATRE—Cambridge
Opening Concert TONIGHT at 8:00
BOSTON SYMPHONY ORCHESTRA
Programme—Beethoven, Eighth Symphony; Berlioz Overture, "Benvenuto Cellini"; Schumann Piano Concerto; Liszt, "Tasso." Soloist, HAROLD BAUER.
A few seats at Kent's Bookstore, Harvard Sq.

TRAV. Oct. 14

SANDERS THEATRE—Cambridge
Opening Concert TONIGHT at 8:00
BOSTON SYMPHONY ORCHESTRA
Programme—Beethoven, Eighth Symphony; Berlioz Overture, "Benvenuto Cellini"; Schumann Piano Concerto; Liszt, "Tasso." Soloist, HAROLD BAUER.
A few seats at Kent's Bookstore, Harvard Sq.

HERALD. Oct. 14.

SANDERS THEATRE — CAMBRIDGE
Opening Concert Tonight at 8:00
BOSTON SYMPHONY ORCHESTRA
Programme—Beethoven, Eighth Symphony; Berlius Overture, "Benvenuto Cellini"; Schumann Piano Concerto; Liszt, "Tasso." Soloist, HAROLD BAUER.
A few seats at Kent's Bookstore, Harvard Square

GLOBE Oct. 14.

SANDERS THEATRE—Cambridge
Opening Concert Tonight at 8:00
BOSTON SYMPHONY ORCHESTRA
Programme—Beethoven, Eighth Symphony; Berlioz Overture, "Benvenuto Cellini"; Schumann Piano Concerto; Liszt, "Tasso." Soloist, HAROLD BAUER.
A few seats at Kent's Bookstore, Harvard Sq.

POST Oct. 14.

SYMPHONY HALL
This Afternoon at 2.30—Tomorrow at 8.
BOSTON SYMPHONY ORCHESTRA
Pierre Monteaux, Conductor
A few seats for Sat. Concert (tom'w) on sale

TRAN. Oct. 15.

SYMPHONY HALL
This Aft. at 2:30. Tomorrow at 8:00
BOSTON SYMPHONY ORCHESTRA
Pierre Monteaux, Conductor
A few seats for Sat. Concert (tomorrow) on sale

TRAV. Oct. 15

SYMPHONY HALL
This Aft. at 2:30. Tomorrow at 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for Saturday Concert (tomorrow) on sale

GLOBE Oct. 15.

SYMPHONY HA
This Aft. at 2:30. Tomorr
BOSTON SYMP ORCHESTR
Pierre Monteaux, Cond
A few seats for Sat. Concert (tomorr

HERALD Oct. 15

SYMPHONY HALL
This Afternoon at 2:30—Tomorrow at 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for Saturday Concert (tomorrow) on sale

POST Oct. 15

SYMPHONY HALL
TONIGHT at 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for tonight now on sale

SYMPHONY HALL
NEXT FRI. AFT. at 2:30 and SAT. EVE. at 8
BOSTON
Symphony Orchestra
PIERRE MONTEUX, Conductor
A Few Seats for Tonight's Concert Now on Sale

AMER. Oct. 16.

SYMPHONY HALL
TONIGHT at 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conuuctor
A few sea.s for tonight now on sale

TRAV. Oct. 16.

NEXT FRI. AFT. at 2:30 and SAT. EVE. at 8
BOSTON
Symphony Orchestra
PIERRE MONTEUX, Conductor
A Few Seats for Saturday Concert Now on Sale

GLOBE Oct. 17

SYMPHONY HALL, BOSTON
Fri. Aft. at 2:30. Sat. Eve. at 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for Sat. Concert now on sale.

MONITOR Oct. 19.

SYMPHONY HALL
Next Fri. Aft. at 2:30—Sat. Eve. at 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for Sat. Concert now on sale

HERALD Oct. 20.

SYMPHONY HALL
Next FRI. Aft. at 2:30. SAT. Eve. at 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for Saturday Concert now on sale

GLOBE Oct. 20.

SYMPHONY HALL
Next Friday Afternoon at 2:30
Saturday Evening at 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A Few Seats for Sat. Concert On Sale

POST Oct. 20

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A Few Seats for Tonight's Concert Now on Sale.

AMER Oct. 30.

SYMPHONY HALL
SUNDAY AFT., NOV. 21, AT 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—GUY MAIER
Tickets Now—$2.50, $2, $1.50, $1 (No tax.)

SANDERS THEATRE—CAMBRIDGE
TONIGHT AT 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Program—Sibelius, Symphony No. 1; Hill "The Fall of the House of Usher"; Beethoven, Overture "Leonore" No. 3; Donizetti aria, and Crist, Mother Goose Songs by EVA GAUTHIER, SOLOIST.
Tickets at Kent's Bookstore, Harvard Sq.

HERALD NOV. 11.

SANDERS THEATRE—CAMBRIDGE
TONIGHT AT 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Program—Sibelius, Symphony No. 1; Hill, "The Fall of the House of Usher"; Beethoven, Overture "Leonore" No. 3; Donizetti aria, and Crist, Mother Goose Songs by EVA GAUTHIER, SOLOIST.
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NEXT FRI. AFT. AT 2.30 and SAT. EVE. AT 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A Few Seats for Saturday Concert Now on Sale

TRANS. Oct. 16

NEXT FRI. AFT. AT 2:30 and SAT. EVE AT 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A Few Seats for Saturday Concert Now on Sale

POST Oct. 17

NEXT FRI. AFT. at 2:30 and SAT. EVE. at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A Few Seats for Saturday Concert Now on Sale

ADVERTISER Oct. 17.

NEXT FRI. AFT. AT 2:30 & SAT. EVE. AT 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A Few Seats for Saturday Concert Now on Sale

HERALD Oct. 17.

SYMPHONY HALL
NEXT FRI. AFT. AND SAT. EVE.
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for Sat. Concert now on sale.

TRAV. Oct. 20

SYMPHONY HALL
NEXT FRI. AFT. AND SAT. EVE.
BOSTON SYMPHONY ORCHESTRA
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POST Oct. 21

SYMPHONY HALL
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BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for Sat. Concert now on sale

AMER. Oct. 21.

SYMPHONY HALL
This Aft. at 2.30—Tomorrow Eve. at 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for Sat. Concert now on sale

TRAV. Oct. 22.

SYMPHONY HALL
THIS AFT. AT 2:30, TOMORROW AT 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for Sat. Concert now on sale.

GLOBE Oct. 22.

SYMPHONY HALL
THIS (SATURDAY) EVE. AT 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for Tonight's Concert now on sale.

HERALD Oct. 23

NEXT FRI. AFT. AT 2:30 and SAT. EVE. AT 8.
BOSTON SYMPHONY Orchestra
PIERRE MONTEUX, Conductor
Soloist—HELEN STANLEY
A Few Seats for Saturday Concert Now on Sale

ADVERTISER Oct. 24

NEXT FRI. AFT. AT 2:30 and SAT. EVE. AT 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—HELEN STANLEY
A Few Seats for Saturday Concert Now on Sale

HERALD Oct. 24

NEXT FRI. AFT. AT 2:30 and SAT. EVE. AT 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—HELEN STANLEY
A Few Seats for Saturday Concert Now on Sale

GLOBE Oct. 24

SYMPHONY HALL
SUNDAY AFT., NOV. 21, AT 3.30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—GUY MAIER
Tickets Now—$2.50, $2, $1.50, $1 (No Tax)

NOV 11. TRANS.

SYMPHONY HALL
THIS AFT. at 2:30; SAT. EVE. at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A few seats for Saturday concert on sale

RECORD. NOV. 12.

PENSION FUND CONCERT
BY THE
Boston Symphony Orchestra
SUN. AFT. NOV. 21 AT 3:30
PIERRE MONTEUX, Conductor
SOLOIST—GUY MAIER
PROGRAM—Rimsky-Korsakoff, "Scheherazade"; Saint-Saens, "Youth of Hercules"; Liszt, Piano Concerto E flat; Wagner, "Rienzi" Overture.
Prices $2.50, $2.00, $1.50, $1.00. No Tax

TRAV. NOV. 13.

PENSION FUND CONCERT
BY THE
Boston Symphony Orchestra
NEXT SUN. AFT. NOV. 21 AT 3:30
PIERRE MONTEUX, Conductor
SOLOIST—GUY MAIER
PROGRAM—Rimsky-Korsakoff, "Scheherazade"; Saint-Saens, "Youth of Hercules"; Liszt, Piano Concerto E flat; Wagner, "Rienzi" Overture.
Prices $2.50, $2.00, $1.50, $1.00. No Tax

NEXT FR. AFT. NOV. 19, AT 2:30
SAT. EVE., NOV. 20, AT 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOIST—REINALD WERRENRATH
A few seats for the Saturday Concert on sale.

HERALD NOV. 14

SYMPHONY HALL
This Aft. at 2:30; Sat. Eve. at 8.
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A Few Seats for Saturday Concert on Sale

HERALD
NOV. 12 →

SYMPHONY HALL
A limited number of season tickets for 24 Sat. Eve. concerts by the
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
DISTINGUISHED SOLOISTS
Single sale now for opening Sat. concert (Oct. 9)

HERALD Oct. 5.

SYMPHONY HALL
A limited number of season tickets for 24 Sat. Eve. concerts by the
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
DISTINGUISHED SOLOISTS
Single Sale now for opening Sat. Concert (Oct. 9)

GLOBE Oct. 6.

SYMPHONY HALL
A limited number of season tickets for 24 Sat. Eve. concerts by the
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
DISTINGUISHED SOLOISTS
Single sale now for opening Saturday Concert (Oct. 9)

AMER. Oct. [illegible]

SYMPHONY HALL
A limited number of season tickets for 24 Sat. Eve. concerts by the
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for opening Sat. Concert (tomorrow) on sale

HERALD Oct. [illegible]

SYMPHONY HALL
A limited number of season tickets for 24 Sat. Eve. concerts by the
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for opening Sat. Concert (tomorrow) on sale

SANDERS THEATRE—CAMBRIDGE
8 Thursday Eve. Concerts
Oct. 14, Nov. 11, Dec. 16, Jan. 13, Feb. 10, March 24, April 7, April 28—Noted soloists at each concert. Subscription sale opens today at Kent's Bookstore, Harvard Sq., Cambridge.

POST Oct. [illegible]

SYMPHONY HALL
Friday Aft. & Saturday Eve. (Oct. 15-16)
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for Sat. Concert now on sale

SANDERS THEATRE—CAMBRIDGE
8 CONCERTS (OPENING NEXT THURSDAY)
Oct. 14, Nov. 11, Dec. 16, Jan. 13, Feb. 10, March 24, April 7, April 28—Noted soloists at each concert. Subscription sale now at Kent's Bookstore, Harvard Sq., Cambridge.

TRAV. Oct. 11

SYMPHONY HALL
Friday Aft. and Saturday Eve. (Oct. 15-16)
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for Sat. Concert Now on Sale

SANDERS THEATRE—CAMBRIDGE
Opening This Week
8 Thursday Eve. Concerts
Oct. 14, Nov. 11, Dec. 16, Jan. 13, Feb. 10, Mar. 24, Apr. 7, Apr. 28—Noted soloist at each concert. Subscription sale now at Kent's Bookstore, Harvard Sq.
A

[illegible]

SYMPHONY HALL
Friday Aft. & Saturday Eve. (Oct. 15-16)
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for Sat. Concert now on sale

SANDERS THEATRE—CAMBRIDGE
8 Thursday Eve. Concerts
Oct. 14, Nov. 11, Dec. 16, Jan. 13, Feb. 10, March 24, April 7, April 28—Noted soloists at each concert. Subscription sale opens today at Kent's Bookstore, Harvard Sq., Cambridge.

HERALD Oct. [illegible]

SANDERS THEATRE—Cambridge
Opening Concert Tomorrow Eve. at 8.00
BOSTON SYMPHONY ORCHESTRA
Programme—Beethoven, Eighth Symphony; Berlioz Overture, "Benvenuto Cellini"; Schumann Piano Concerto; Liszt, "Tasso." Soloist, HAROLD BAUER.
A few seats at Kent's Bookstore, Harvard Sq

FRI. AFT. & SAT. EVE. OCT. 15-16
Boston Symphony Orchestra
Pierre Monteux, Conductor
Harold Bauer, Soloist
A Few Seats for Saturday Conecrt

TRANS. Oct. 13.

SYMPHONY HALL
Next Fri. Aft. at 2:30; Sat. Eve at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A Few Seats for Sat. Concert on Sale

1920-1921 Academy of Music 40th Season
NOV. 1 NOV. 29 JAN. 3 JAN. 31 MAR. 14
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOISTS
HELEN STANLEY, Soprano
JEAN BEDETTI, 'Cello
ALFRED CORTOT, Piano
HULDA LASHANSKA, Soprano
ERNO DOHNÁNYI, Piano
SEASON TICKETS, 5 Evening Concerts. $10,$8.50,$6,$4. Boxes $40 to $72 (no tax).
Sale Opens Tomorrow at Heppe's, 1119 Chestnut

Phila Record Oct. 9

SANDERS THEATRE—Cambridge
Opening Concert TONIGHT at 8:00
BOSTON SYMPHONY ORCHESTRA
Programme—Beethoven, Eighth Symphony; Berlioz Overture, "Benvenuto Cellini"; Schumann Piano Concerto; Liszt, "Tasso." Soloist, HAROLD BAUER.
A few seats at Kent's Bookstore, Harvard Sq.

TRAV. Oct. 14

SANDERS THEATRE—Cambridge
Opening Concert TONIGHT at 8:00
BOSTON SYMPHONY ORCHESTRA
Programme—Beethoven, Eighth Symphony; Berlioz Overture, "Benvenuto Cellini"; Schumann Piano Concerto; Liszt, "Tasso." Soloist, HAROLD BAUER.
A few seats at Kent's Bookstore, Harvard Sq.

HERALD. Oct. 14.

SANDERS THEATRE — CAMBRIDGE
Opening Concert Tonight at 8:00
BOSTON SYMPHONY ORCHESTRA
Programme—Beethoven, Eighth Symphony; Berlius Overture, "Benvenuto Cellini"; Schumann Piano Concerto; Liszt, "Tasso." Soloist, HAROLD BAUER.
A few seats at Kent's Bookstore, Harvard Square

GLOBE Oct. 14.

SANDERS THEATRE—Cambridge
Opening Concert Tonight at 8:00
BOSTON SYMPHONY ORCHESTRA
Programme—Beethoven, Eighth Symphony; Berlioz Overture, "Benvenuto Cellini"; Schumann Piano Concerto; Liszt, "Tasso." Soloist, HAROLD BAUER.
A few seats at Kent's Bookstore, Harvard Sq.

POST Oct. 14.

SYMPHONY HALL
This Afternoon at 2.30—Tomorrow at 8.
BOSTON SYMPHONY ORCHESTRA
Pierre Monteaux, Conductor
A few seats for Sat. Concert (tom'w) on sale

TRAN. Oct. 15.

SYMPHONY HALL
This Aft. at 2:30. Tomorrow at 8:00
BOSTON SYMPHONY ORCHESTRA
Pierre Monteaux, Conductor
A few seats for Sat. Concert (tomorrow) on sale

TRAV. Oct. 15.

SYMPHONY HALL
This Aft. at 2:30. Tomorrow at 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for Saturday Concert (tomorrow) on sale

GLOBE Oct. 15.

SYMPHONY HA
This Aft. at 2:30. Tomorr
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A few seats for Sat. Concert (tomorr

HERALD Oct. 15.

SYMPHONY HALL
This Afternoon at 2:30—Tomorrow at 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for Saturday Concert (tomorrow) on sale

POST Oct. 15.

SYMPHONY HALL
TONIGHT at 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for tonight now on sale

[illegible] Oct. 16.

SYMPHONY HALL
NEXT FRI. AFT. at 2:30 and SAT. EVE. at 8
BOSTON
Symphony Orchestra
PIERRE MONTEUX, Conductor
A Few Seats for Tonight's Concert Now on Sale

AMER. Oct. 16.

SYMPHONY HALL
TONIGHT at 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for tonight now on sale

TRAV. Oct. 16.

NEXT FRI. AFT. at 2:30 and SAT. EVE. at 8
BOSTON
Symphony Orchestra
PIERRE MONTEUX, Conductor
A Few Seats for Saturday Concert Now on Sale

GLOBE Oct. 17.

SYMPHONY HALL, BOSTON
Fri. Aft. at 2:30. Sat. Eve. at 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for Sat. Concert now on sale.

MONITOR Oct. 19.

SYMPHONY HALL
Next Fri. Aft. at 2:30—Sat. Eve. at 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for Sat. Concert now on sale

HERALD Oct. 20.

SYMPHONY HALL
Next FRI. Aft. at 2:30. SAT. Eve. at 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for Saturday Concert now on sale

GLOBE Oct. 20.

SYMPHONY HALL
Next Friday Afternoon at 2:30
Saturday Evening at 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A Few Seats for Sat. Concert On Sale

POST Oct. 20

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A Few Seats for Tonight's Concert Now on Sale.

AMER Oct. 30.

SYMPHONY HALL
SUNDAY AFT., NOV. 21, AT 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—GUY MAIER
Tickets Now—$2.50, $2, $1.50, $1 (No tax.)

SANDERS THEATRE—CAMBRIDGE
TONIGHT AT 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Program—Sibelius, Symphony No. 1; Hill "The Fall of the House of Usher"; Beethoven, Overture "Leonore" No. 3; Donizetti aria, and Crist, Mother Goose Songs by EVA GAUTHIER, SOLOIST. Tickets at Kent's Bookstore, Harvard Sq.

HERALD NOV. 11.

SANDERS THEATRE—CAMBRIDGE
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Boston Symphony Orchestra
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NOV. 11

NEXT FRI. AFT. AT 2.30 and SAT. EVE. AT 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
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TRANS. Oct. 16

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Boston Symphony Orchestra
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SYMPHONY HALL
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SYMPHONY HALL
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TRAN. Oct. 22.

SYMPHONY HALL
THIS AFT. AT 2:30, TOMORROW AT 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for Sat. Concert now on sale.

GLOBE Oct. 22.

SYMPHONY HALL
THIS (SATURDAY) EVE. AT 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for Tonight's Concert now on sale.

HERALD Oct. 23

NEXT FRI. AFT. AT 2:30 and SAT. EVE. AT 8.
BOSTON SYMPHONY Orchestra
PIERRE MONTEUX, Conductor
Soloist—HELEN STANLEY
A Few Seats for Saturday Concert Now on Sale

ADVERTISER Oct. 24

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Boston Symphony Orchestra
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SUNDAY AFT., NOV. 21, AT 3.30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
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SOLOIST—GUY MAIER
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NOV 11. TRANS.

SYMPHONY HALL
THIS AFT. at 2:30; SAT. EVE. at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
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RECORD. NOV. 12.

SUN. AFT. NOV. 21 AT 3:30
PENSION FUND CONCERT BY THE
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOIST—GUY MAIER
PROGRAM—Rimsky-Korsakoff, "Scheherazade"; Saint-Saens, "Youth of Hercules"; Liszt, Piano Concerto E flat; Wagner, "Rienzi" Overture.
Prices $2.50, $2.00, $1.50, $1.00. No Tax

TRAV. NOV. 13.

NEXT SUN. AFT. NOV. 21 AT 3:30
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Boston Symphony Orchestra
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NEXT FR. AFT. NOV. 19, AT 2:30
SAT. EVE., NOV. 20, AT 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOIST—REINALD WERRENRATH
A few seats for the Saturday Concert on sale.

HERALD NOV. 14

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[44]

HERALD NOV. 12 →

SYMPHONY HALL
This Aft. at 2:30; Sat. Eve. at 8.
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A Few Seats for Saturday Concert on Sale

PENSION FUND CONCERT
BY THE
Boston Symphony Orchestra
NEXT SUN. AFT. NOV. 21 AT 3:30
PIERRE MONTEUX, Conductor
SOLOIST—GUY MAIER
PROGRAMME—Rimsky-Korsakoff, "Scheherazade"; Saint-Saens, "Youth of Hercules"; Liszt, Piano Concerto, E flat; Wagner, "Rienzi" Overture.
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Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOIST—REINALD WERRENRATH
A Few Seats for Saturday Concert on Sale

POST NOV. 14.

PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
NEXT SUN. AFT. NOV. 21 AT 3:30
PIERRE MONTEUX, Conductor
SOLOIST—GUY MAIER
PROGRAM — Rimsky-Korsakoff, "Scheherazade"; Saint-Saens, "Youth of Hercules"; Liszt, Piano Concerto, E flat; Wagner, "Rienzi" Overture.
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Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
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GLOBE. NOV. 14.

PENSION FUND CONCERT
BY THE
Boston Symphony Orchestra
NEXT SUN. AFT. NOV. 21 AT 3:30
PIERRE MONTEUX, Conductor
SOLOIST—GUY MAIER
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Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOIST—REINALD WERRENRATH
A few seats for the Saturday Concert on sale.

ADVERTISER NOV. 14.

SYMPHONY HALL
SUNDAY AFT., NOV. 21, AT 3:30
PENSION FUND CONCERT
BY
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, GUY MAIER
Tickets Now—$2.50, $2, $1.50, $1 (No Tax)

AMER. NOV. 15.

SYMPHONY HALL
NEXT SUN. AFT., NOV. 21, AT 3:30
Pension Fund Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—GUY MAIER
Tickets Now—$2.50, $2, $1.50, $1 (No Tax)

HERALD NOV. 18.

TONIGHT At 8:00
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
Soloist—Reinald Werrenrath
A few seats for Tonight's Concert

Tomorrow At 3:30
PENSION FUND
Concert by
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
Soloist—Guy Maier
$2.50, $2, $1.50, $1 (No Tax)

HERALD NOV. 20

Tomorrow At 3:30
PENSION FUND
Concert by
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
Soloist—Guy Maier
$2.50, $2, $1.50, $1 (No Tax)

GLOBE NOV. 20.

40th Season — Infantry Hall — 1920-1921
NOV. 16 DEC. 14 JAN. 25 MAR. 8 APR. 12
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOISTS:
ALICE NEILSEN, Soprano
RICHARD BURGIN, Violin
FELIX FOX, Piano
SAMUEL GARDNER, Violin
REINALD WERRENRATH, Baritone
SEASON TICKETS, 5 EVG. CONCERTS, $8.50, $6.50, $5 (No Tax)
SALE OPENS MON., NOV. 1, AT SEDDON'S, BUTLER EXCHANGE

TRIBUNE NOV. 14.

SYMPHONY HALL
NEXT SUN. AFT., NOV. 21, AT 3.30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—GUY MAIER
PROGRAMME—Rimsky-Korsakoff, "Scheherazade"; Saint-Saens, "Youth of Hercules"; Liszt, Piano Concerto in E flat; Wagner, "Rienzi" Overture.
Tickets Now—$2.50, $2, $1.50, $1 (No Tax)

TRAN. NOV. 17.

SYMPHONY HALL
This (Fri.) Aft. at 2.30; Sat. Eve. at 8.
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
REINALD WERRENRATH, Soloist
A Few Seats for Saturday Concert on Sale

SYMPHONY HALL
NEXT SUN. AFT., NOV. 21, AT 3.30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—GUY MAIER
Tickets Now—$2.50, $2, $1.50, $1 (No Tax)

TRANS. NOV. 19.

TONIGHT At 8:00
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
Soloist—Reinald Warrenrath
A few seats for Tonight's Concert

Tomorrow At 3:30
PENSION FUND
Concert by
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
Soloist—Guy Maier
$2.50, $2. $1.50, $1 (No Tax)

POST NOV. 20

SYMPHONY HALL
Tonight at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A Few Seats for tonight's Concert on Sale

POST NOV. 13.

SYMPHONY HALL
SUNDAY AFT., NOV. 21, AT 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—GUY MAIER
Tickets Now—$2.50, $2, $1.50, $1 (No Tax)

POST. NOV. 15

SYMPHONY HALL
SUNDAY AFT., NOV. 21, AT 3:30
PENSION FUND
CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
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HERALD NOV. 15.

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POST NOV. 16.

SYMPHONY HALL
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BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, GUY MAIER
Tickets Now—$2.50, $2, $1.50, $1 (No Tax)

POST. NOV. 20.

SYMPHONY HALL
This Aft. at 2.30. Sat. Eve. at 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
Soloist—Helen Stanley
A few seats for Sat. Concert now on sale.

TRANS. Oct. 29

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for Tonight's Concert now on sale.

POST Oct. 30.

SYMPHONY HALL
TONIGHT AT 8:00
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for tonight's Concert now on sale

HERALD. Oct. 30.

PENSION FUND CONCERT
BY THE
Boston Symphony Orchestra
SUN. AFT. NOV. 21 AT 3.30
PIERRE MONTEUX, Conductor
Prices $2.50, $2.00, $1.50, $1.00. No Tax

NEXT FRI. AFT. AT 2.30 and SAT. EVE. AT 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A Few Seats for Saturday Concert Now on Sale

TRANS. NOV. 6.

PENSION FUND CONCERT
BY THE
Boston Symphony Orchestra
SUN. AFT. NOV. 21 AT 3:30
PIERRE MONTEUX, Conductor
Prices, $2.50, $2.00, $1.50, $1.00. No Tax

NEXT FRI. AFT. NOV. 12 AT 2:30 and SAT. EVE. NOV. 13 AT 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A Few Seats for Saturday Concert Now on Sale

TRAVELER NOV. 6.

PENSION FUND CONCERT
BY THE
Boston Symphony Orchestra
SUN. AFT. NOV. 21 AT 3:30
PIERRE MONTEUX, Conductor
Prices, $2.50, $2.00, $1.50, $1.00. No Tax

NEXT FRI. AFT. NOV. 12 AT 2:30 and SAT. EVE. NOV. 13 AT 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A Few Seats for Saturday Concert Now on Sale

NEXT FRI. AFT. AT 2:30 and SAT. EVE. AT 8.
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—HELEN STANLEY
A Few Seats for Saturday Concert Now on

POST NOV. 24.

PENSION FUND CONCERT
BY THE
Boston Symphony Orchestra
SUN. AFT. NOV. 21 AT 3:00
PIERRE MONTEUX, Conductor
Prices, $2.50, $2.00, $1.50, $1.00. No Tax

TRAVELER Oct. 30

PENSION FUND CONCERT BY THE
Boston Symphony Orchestra
SUN. AFT. NOV. 21 AT 3:00
PIERRE MONTEUX, Conductor
Prices, $2.50, $2.00, $1.50, $1.00. No Tax

GLOBE Oct. 31.

PENSION FUND CONCERT
BY THE
Boston Symphony Orchestra
SUN. AFT. NOV. 21 AT 3:00
PIERRE MONTEUX, Conductor
Prices, $2.50, $2.00, $1.50, $1.00. No Tax

HERALD Oct. 31.

PENSION FUND CONCERT
BY THE
Boston Symphony Orchestra
SUN. AFT. NOV. 21 AT 3:00
PIERRE MONTEUX, Conductor
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ADVERTISER Oct. 31.

PENSION FUND CONCERT
BY THE
Boston Symphony Orchestra
SUN. AFT. NOV. 21 AT 3:00
PIERRE MONTEUX, Conductor
Prices $2.50, $2.00, $1.50, $1.00. No Tax

POST Oct. 31.

CARNEGIE HALL
Saturday Afternoon Nov. 6, at 2:30.
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Tickets at Box Office.

N.Y. TRIBUNE NOV. 5.

CARNEGIE HALL,
Saturday Aft., Nov. 6., at 2.30
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor.
Tickets at Box Office.

N.Y. TELEGRAPH. NOV. 5.

CARNEGIE HALL
Saturday Aft., Nov. 6, at 2:30.
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor.
Tickets at Box Office.

N.Y. AMER. NOV. 5.

CARNEGIE HALL
Saturday Aft., Nov. 6, at 2:30.
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conducter.
Tickets at Box Office.

N.Y. TIMES-NOV. 5.

PENSION FUND CONCERT
BY THE
Boston Symphony Orchestra
SUN. AFT. NOV. 21 AT 3:30
PIERRE MONTEUX, Conductor
Prices $2.50, $2.00, $1.50, $1.00. No Tax

NEXT FRI. AFT. AT 2:30 and SAT. EVE. AT 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—HELEN STANLEY
A Few Seats for Saturday Concert Now on Sale

GLOBE NOV. 7.

PENSION FUND CONCERT
BY THE
Boston Symphony Orchestra
SUN. AFT. NOV. 21 AT 3:30
PIERRE MONTEUX, Conductor
Prices $2.50, $2.00, $1.50, $1.00. No Tax

NEXT FRI. AFT. NOV. 12, AT 2:30 and SAT. EVE. NOV. 13, AT 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A Few Seats for Saturday Concert Now on Sale

POST NOV. 5.

PENSION FUND CONCERT
BY THE
Boston Symphony Orchestra
NEXT SUN. AFT. NOV. 21 AT 3:30
PIERRE MONTEUX, Conductor
SOLOIST—GUY MAIER
PROGRAMME—Rimsky-Korsakoff, "Scheherazade"; Saint-Saens, "Youth of Hercules"; Liszt, Piano Concerto, E flat; Wagner. "Rienzi" Overture.
Prices $2.50, $2.00, $1.50, $1.00 No Tax

Boston Symphony Orchestra
NEXT FRI. AFT. NOV. 19 AT 2:30 SAT. EVE. NOV. 20, AT 8
PIERRE MONTEUX, Conductor
SOLOIST—REINALD WERRENRATH
A Few Seats for Saturday Concert on Sale

POST Nov. 14.

PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
NEXT SUN. AFT. NOV. 21 AT 3:30
PIERRE MONTEUX, Conductor
SOLOIST—GUY MAIER
PROGRAM — Rimsky-Korsakoff, "Scheherazade"; Saint-Saens, "Youth of Hercules"; Liszt, Piano Concerto, E flat; Wagner, "Rienzi" Overture.
Prices $2.50, $2.00, $1.50, $1.00. No Tax

Boston Symphony Orchestra
NEXT FRI. AFT., NOV. 19, AT 2:30 SAT. EVE., NOV. 20, AT 8
PIERRE MONTEUX, Conductor
SOLOIST—REINALD WERRENRATH
A few seats for the Saturday Concert on sale.

GLOBE. NOV. 14.

PENSION FUND CONCERT
BY THE
Boston Symphony Orchestra
NEXT SUN. AFT. NOV. 21 AT 3:30
PIERRE MONTEUX, Conductor
SOLOIST—GUY MAIER
PROGRAM — Rimsky-Korsakoff, "Scheherazade"; Saint-Saens, "Youth of Hercules"; Liszt, Piano Concerto, E flat; Wagner, "Rienzi" Overture.
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SYMPHONY HALL
Boston Symphony Orchestra
NEXT FRI. AFT., NOV. 19, AT 2:30 SAT. EVE., NOV. 20 AT 8
PIERRE MONTEUX, Conductor
SOLOIST—REINALD WERRENRATH
A few seats for the Saturday Concert on sale.

~~[illegible]~~ ADVERTISER NOV. 14.

SYMPHONY HALL
SUNDAY AFT., NOV. 21, AT 3:30
PENSION FUND CONCERT
BY
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, GUY MAIER
Tickets Now—$2.50, $2, $1.50, $1 (No Tax)

AMER. NOV. 15.

SYMPHONY HALL
NEXT SUN. AFT., NOV. 21, AT 3:30
Pension Fund Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—GUY MAIER
Tickets Now—$2.50, $2, $1.50, $1 (No Tax)

HERALD NOV. 18.

TONIGHT At 8:00
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
Soloist—Reinald Werrenrath
A few seats for Tonight's Concert

Tomorrow At 3:30
PENSION FUND
Concert by
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
Soloist—Guy Maier
$2.50, $2, $1.50, $1 (No Tax)

HERALD NOV. 20

Tomorrow At 3:30
PENSION FUND
Concert by
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
Soloist—Guy Maier
$2.50, $2, $1.50, $1 (No Tax)

GLOBE NOV. 20.

SYMPHONY HALL
NEXT SUN. AFT., NOV. 21, AT 3.30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—GUY MAIER
PROGRAMME—Rimsky-Korsakoff, "Scheherazade"; Saint-Saens, "Youth of Hercules"; Liszt, Piano Concerto in E flat; Wagner, "Rienzi" Overture.
Tickets Now—$2.50, $2, $1.50, $1 (No Tax)

TRAN. NOV. 17.

SYMPHONY HALL
This (Fri.) Aft. at 2.30; Sat. Eve. at 8.
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
REINALD WERRENRATH, Soloist
A Few Seats for Saturday Concert on Sale

SYMPHONY HALL
NEXT SUN. AFT., NOV. 21, AT 3.30
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PENSION FUND
Concert by
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
Soloist—Guy Maier
$2.50, $2. $1.50, $1 (No Tax)

POST NOV. 20

40th Season
Infantry Hall
1920-1921
NOV. 16 DEC. 14 JAN. 25 MAR. 8 APR. 12
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOISTS:
ALICE NEILSEN, Soprano
RICHARD BURGIN, Violin
FELIX FOX, Piano
SAMUEL GARDNER, Violin
REINALD WERRENRATH, Baritone
SEASON TICKETS, 5 EVG. CONCERTS, $8.50, $6.50, $5 (No Tax)
SALE OPENS MON., NOV. 1, AT SEDDON'S, BUTLER EXCHANGE

PROV. TRIBUNE NOV. 14.

SYMPHONY HALL
Tonight at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A Few Seats for tonight's Concert on Sale

POST NOV. 13.

SYMPHONY HALL
SUNDAY AFT., NOV. 21, AT 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—GUY MAIER
Tickets Now—$2.50, $2, $1.50, $1 (No Tax)

POST. NOV. 15

SYMPHONY HALL
SUNDAY AFT., NOV. 21, AT 3:30
PENSION FUND
CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—GUY MAIER
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POST NOV. 20.

SYMPHONY HALL
This Aft. at 2.30. Sat. Eve. at 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
Soloist—Helen Stanley
A few seats for Sat. Concert now on sale.

TRANS. Oct. 29

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for Tonight's Concert now on sale.

POST Oct. 30.

SYMPHONY HALL
TONIGHT AT 8:00
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for tonight's Concert now on sale

HERALD. Oct. 30.

Boston Symphony Orchestra
NEXT FRI. AFT. AT 2:30 and SAT. EVE AT 8
PIERRE MONTEUX, Conductor
Soloist—HELEN STANLEY
A Few Seats for Saturday Concert Now on

POST NOV. 24.

PENSION FUND CONCERT
BY THE
Boston Symphony Orchestra
SUN. AFT. NOV. 21 AT 3:00
PIERRE MONTEUX, Conductor
Prices, $2.50, $2.00, $1.50, $1.00. No Tax

TRAVELER Oct. 30

PENSION FUND CONCERT BY THE
Boston Symphony Orchestra
SUN. AFT. NOV. 21 AT 3:00
PIERRE MONTEUX, Conductor
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GLOBE Oct. 31.

PENSION FUND CONCERT
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Boston Symphony Orchestra
SUN. AFT. NOV. 21 AT 3:00
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POST Oct. 31.

CARNEGIE HALL
Saturday Afternoon Nov. 6, at 2:30.
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Tickets at Box Office.

N.Y. TRIBUNE NOV. 5

CARNEGIE HALL,
Saturday Aft., Nov. 6., at 2.30
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor.
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N.Y. TELEGRAPH NOV 5.

CARNEGIE HALL
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N.Y. AMER. NOV. 5.

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N.Y. TIMES-NOV. 5.

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Boston Symphony Orchestra
NEXT FRI. AFT. AT 2.30 and SAT. EVE. AT 8
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SUN. AFT. NOV. 21 AT 3:30
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Boston Symphony Orchestra
NEXT FRI. AFT. NOV. 12 AT 2:30 and SAT. EVE. NOV. 13 AT 8
PIERRE MONTEUX, Conductor
A Few Seats for Saturday Concert Now on Sale

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Boston Symphony Orchestra
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PIERRE MONTEUX, Conductor
A Few Seats for Saturday Concert Now on Sale

HERALD NOV. 7.

PENSION FUND CONCERT
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Boston Symphony Orchestra
SUN. AFT. NOV. 21 AT 3:30
PIERRE MONTEUX, Conductor
Prices $2.50, $2.00, $1.50, $1.00. No Tax

Boston Symphony Orchestra
NEXT FRI. AFT. AT 2:30 and SAT. EVE. AT 8
PIERRE MONTEUX, Conductor
Solist—HELEN STANLEY
A Few Seats for Saturday Concert Now on Sale

GLOBE NOV. 7.

PENSION FUND CONCERT
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Boston Symphony Orchestra
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POST NOV. 7.

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Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A Few Seats for Saturday Concert Now on Sale

ADVERTISER NOV. 7.

SYMPHONY HALL
Next Fri. Aft. at 2:30; Sat. Eve. at 8.
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A Few Seats for Saturday Concert on Sale

SANDERS THEATRE—CAMBRIDGE
TONIGHT AT 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Program—Sibelius, Symphony No. 1; Hill, "The Fall of the House of Usher"; Beethoven, Overture "Leonore" No. 3; Donizetti aria, and Crist, Mother Goose Songs by EVA GAUTHIER, SOLOIST.
Tickets at Kent's Bookstore, Harvard Sq.

TRAN NOV. 18

SYMPHONY HALL
SUNDAY AFT., NOV. 21, AT 3:30
PENSION FUND
CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—GUY MAIER
Tickets Now—$2.50, $2, $1.50, $1 (No Tax

GLOBE NOV. 11

SYMPHONY HALL
This Aft. at 2.30; Sat. Eve. at 8.
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A Few Seats for Saturday Concert on Sale

TRANS. NOV. 12.

SYMPHONY HALL
SUNDAY AFT., NOV. 21, AT 3.30
PENSION FUND
CONCERT BY
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—GUY MAIER
Tickets Now—$2.50, $2, $1.50, $1 (No Tax)

TRANS. NOV. 15

SYMPHONY HALL
NEXT SUN. AFT., NOV. 21, AT 3.30
PENSION FUND
CONCERT
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor. Soloist, Guy Maier
Tickets Now—$2.50, $2, $1.50, $1 (No Tax)

TRANS NOV. 16.

SYMPHONY HALL
NEXT SUN. AFT., NOV. 21, AT 3:30
Pension Fund Concert
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—GUY MAIER
PROGRAMME — Rimsky-Korsakoff, "Scheherazade"; Saint-Saens, "Youth of Hercules"; Liszt, Piano Concerto in E flat; Wagner, "Rienzi" Overture.
Tickets Now—$2.50, $2, $1.50, $1 (No Tax)

HERALD NOV. 11.

SYMPHONY HALL
NEXT SUN., NOV. 21, AT 3:30
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GLOBE NOV. 17

SYMPHONY HALL
NEXT SUN. AFT., NOV. 21, AT 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, GUY MAIER
PROGRAMME — Rimsky-Korsakoff, "Scheherazade"; Saint-Saens, "Youth of Hercules"; Liszt, Piano Concerto in E flat; Wagner, "Rienzi" Overture.
Tickets Now—$2.50, $2, $1.50, $1 (No Tax)

POST NOV. 17

SYMPHONY HALL
This (Fri.) Aft. at 2:30; Sat. Eve. at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A Few Seats for Sat. Concert on Sale

SYMPHONY HALL
NEXT SUN. AFT., NOV. 21, AT 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, GUY MAIER
Tickets Now—$2.50, $2, $1.50, $1 (No Tax)

POST NOV. 19.

SYMPHONY HALL
NEXT SUN. AFT, NOV. 21, at 3:30
PENSION FUND
CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—GUY MAIER
Tickets Now—$2.50, $2, $1.50, $1 (No Tax)

HERALD NOV. 16.

SYMPHONY HALL
NEXT SUN. AFT., NOV. 21, AT 3:30
PENSION FUND
CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, GUY MAIER
Tickets Now—$2.50, $2, $1.50, $1 (No Tax)

GLOBE NOV. 16

SYMPHONY HALL
NEXT FRI. AFT. Nov. 26 At 2.30 SAT. EVE. Nov. 27 At 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for Saturday's Concert

TRANS. NOV. 23

SYMPHONY HALL
NEXT FRI. AFT. Nov. 26 At 2:30 SAT. EVE. Nov. 27 At 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for Saturday's Concert

POST NOV. 23.

SYMPHONY HALL
NEXT FRI. AFT. Nov. 26 At 2:30 SAT. EVE. Nov. 27 At 8
BOSTON SYMPHONY ORCHESTRA
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A few seats for Saturday's Concert

HERALD NOV. 23.

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BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for Saturday's Concert

GLOBE NOV. 23

SYMPHONY HALL
NEXT FRI. AFT. At 2:30 SAT. EVE. At 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for Saturday's Concert

POST NOV. 24.

SYMPHONY HALL
NEXT FRI. AFT. At 2:30 SAT. EVE. At 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A Few Seats for Saturday's Concert

GLOBE. NOV. 24.

SYMPHONY HALL
NEXT FRI. AFT. At 2:30 SAT. EVE. At 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for Saturday's Concert

HERALD NOV. 24

SYMPHONY HALL
NEXT FRI. AFT. At 2.30 SAT. EVE. At 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for Saturday's Concert

TRANS. NOV. 24

SYMPHONY HALL
PENSION FUND CONCERT
BY THE
Boston Symphony Orchestra
Tomorrow SUN. AFT. NOV. 21 AT 3:30
PIERRE MONTEUX, Conductor
SOLOIST—GUY MAIER
PROGRAM—Rimsky-Korsakoff, "Scheherazade,"; Saint-Saens, "Youth of Hercules"; Liszt, Piano Concerto E flat; Wagner, "Rienzi" Overture. Prices $2.50, $2.00, $1.50, $1.00. No Tax

TRAV. NOV. 20.

SYMPHONY HALL
PENSION FUND CONCERT
BY THE
Boston Symphony Orchestra
TODAY SUN. AFT. NOV. 21 AT 3:30
PIERRE MONTEUX, Conductor
SOLOIST—GUY MAIER
PROGRAM — Rimsky-Korsakoff, "Scheherazade,"; Saint-Saens, "Youth of Hercules"; Liszt, Piano Concerto E flat; Wagner, "Rienzi" Overture. Prices $2.50, $2.00, $1.50, $1.00. No Tax

HERALD NOV. 21

SYMPHONY HALL
PENSION FUND CONCERT
BY THE
Boston Symphony Orchestra
TODAY SUN. AFT., NOV. 21 AT 3:30
PIERRE MONTEUX, Conductor
SOLOIST—GUY MAIER
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POST NOV. 21

SYMPHONY HALL
PENSION FUND CONCERT
BY THE
Boston Symphony Orchestra
TODAY SUN. AFT. NOV. 21 AT 3:30
PIERRE MONTEUX, Conductor
SOLOIST—GUY MAIER
PROGRAM—Rimsky-Korsakoff, "Scheheraazade"; Saint-Saens, "Youth of Hercules"; Liszt, Piano Concerto E flat; Wagner, "Rienzi" Overture. Prices $2.50, $2.00, $1.50, $1.00. No Tax

AVERTISER NOV 21.

SYMPHONY HALL
TODAY AT 2:30 SAT. EVE. At 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
Respighi, "Fountains of Rome" (repeated by request); Mendelssohn, String Octette; Stravinsky, "Petrouchka."
A few seats for Sat.'s Concert

GLOBE NOV. 26

TONIGHT At 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
Respighi, "Fountains of Rome" (repeated by request); Mendelssohn, String Octette; Stravinsky, "Petrouchka."
A few seats for Tonight

GLOBE NOV. 27.

SYMPHONY HALL
TODAY At 2.30 SAT. EVE. At 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
Respighi, "Fountains of Rome" (repeated by request); Mendelssohn String Octette; Stravinsky, "Petrouchka."
A few seats for Saturday's Concert

TRANS. NOV. 26.

Lyric Theatre.
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor.
TONIGHT, 8.15.
SOLOIST,
Mme. Alda
Met. Opera Co.
Tickets at Albaugh's Agency and Lyric.

BALTIMORE. SUN. Dec. 1

SYMPHONY HALL
TODAY At 2:30 SAT. EVE. At 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
Respighi, "Fountains of Rome" (repeated by request); Mendelssohn, String Octette; Strapinsky, "Petrouchka."
A few seats for Sat 's Concert

POST NOV. 26

TONIGHT At 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
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A few seats for tonight

POST NOV. 27.

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Respighi, "Fountains of Rome" (repeated by request); Mendelssohn, String Octette; Stravinsky, "Petrouchka."
A few seats for Tonight's Concert

AMERICAN NOV. 27

BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
BOSTON—SYMPHONY HALL
Tonight at 8
Philadelphia—Academy of Music, Mon., Nov. 29, at 8:15. Soloist—Jean Bedetti.
Washington—New Nat'l Theatre, Tues. aft., Nov. 30, at 4:30. Soloist—Frances Alda.
Baltimore—Lyric Theatre, Wed., Dec. 1, at 8:15. Soloist—Frances Alda.
New York—Carnegie Hall, Thurs., Dec. 2, at 8:15.
Brooklyn—Academy of Music, Fri., Dec. 3, at 8:15. Soloist—Mary Jordan.
New York—Carnegie Hall, Sat., Dec. 4, at 2:30. Soloist—Jean Bedetti.

MONITOR NOV. [illegible]

NEXT FRI. AFT., DEC. 17, AT 2:30 SAT. EVE., DEC. 18, AT 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOIST—RICHARD BURGIN
A few seats for the Saturday Concert on sale

ADVERTISER DEC. 12.

NEXT FRI. AFT., DEC. 17, AT 2:30 SAT. EVE., DEC. 18, AT 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOIST—RICHARD BURGIN
A few seats for the Saturday Concert on sale

GLOBE DEC. 12.

NEXT FRI. AFT., DEC. 17, AT 2:30 SAT. EVE., DEC. 18, AT 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOIST—RICHARD BURGIN
A few seats for the Saturday Concert on sale

HERALD DEC. 12

NEXT FRI. AFT., DEC. 17, AT 2:30 SAT. EVE. DEC. 18, AT 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOIST—RICHARD BURGIN
A few seats for the Saturday Concert on sale

POST. DEC. 12.

YOUNG PEOPLE'S
CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Seats at Box Office—25c, 35c, 50c (no tax)

GLOBE. DEC. 8.

SYMPHONY HALL
THIS FRI. AFT. (DEC. 10) AT 4
YOUNG PEOPLES'
CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Seats at Box Office—25c, 35c, 50c (no tax)

TRAN DEC. 8.

NEXT FRI. AFT., DEC. 17, AT 2:30 SAT. EVE., DEC. 18, AT 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOIST—RICHARD BURGIN
A few seats for the Saturday Concert on sale

TRAV. DEC. 11.

SYMPHONY HALL
THIS FRI. AFT. (DEC. 10) AT 4
YOUNG PEOPLES'
CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Seats at Box Office—25c, 35c, 50c, (no tax)

POST. DEC. 8.

SYMPHONY HALL
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Young Peoples' Concert
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
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HERALD DEC. 8

SYMPHONY HALL
THIS FRI. AFT. (DEC. 10) AT 4
YOUNG PEOPLE'S
CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
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RECORD. DEC. 8.

SYMPHONY HALL
THIS FRI. AFT. (DEC. 10) AT 4
YOUNG PEOPLE'S
CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Seats at Box Office—25c, 35c, 50c (no tax)

AMERICAN. DEC. 8.

SYMPHONY HALL
TODAY At 2:30 SAT. EVE. At 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
Respighi, "Fountains of Rome" (repeated by request); Mendelssohn, String Octette; Stravinsky, "Petrouchka."
A few seats for Sat.'s Concert

HERALD NOV. 26.

SANDERS THEATRE—CAMBRIDGE
TOMORROW EVE. (DEC. 16) AT 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Program — Brahms, Fourth Symphony; Strauss, "Till Eulenspiegel"; Glazunov, Violin Concerto by RICHARD BURGIN, Soloist.
Tickets at Kent's Bookstore, Harvard Sq.

TRANS. DEC. 15.

SUN. AFT.
NOV. 21
AT 3:30

PENSION FUND CONCERT
BY THE
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Prices, $2.50, $2.00, $1.50, $1.00. No Tax

NEXT
FRI. AFT.
AT 2:30
and SAT. EVE.
AT 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A Few Seats for Saturday Concert Now on Sale

ADVERTISER NOV. 7.

SYMPHONY HALL
Next Fri. Aft. at 2:30; Sat. Eve. at 8.
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A Few Seats for Saturday Concert on Sale

SANDERS THEATRE—CAMBRIDGE
TONIGHT AT 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Program—Sibelius, Symphony No. 1; Hill, "The Fall of the House of Usher"; Beethoven, Overture "Leonore" No. 3; Donizetti aria, and Crist, Mother Goose Songs by EVA GAUTHIER, SOLOIST.
Tickets at Kent's Bookstore, Harvard Sq.

TRANS. NOV. 16.

SYMPHONY HALL
SUNDAY AFT., NOV. 21, AT 3:30
PENSION FUND
CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—GUY MAIER
Tickets Now—$2.50, $2, $1.50, $1 (No Tax

GLOBE NOV. 11

SYMPHONY HALL
This Aft. at 2.30; Sat. Eve. at 8.
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A Few Seats for Saturday Concert on Sale

TRANS. NOV. 12.

SYMPHONY HALL
SUNDAY AFT., NOV. 21, AT 3.30
PENSION FUND
CONCERT BY
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—GUY MAIER
Tickets Now—$2.50, $2, $1.50, $1 (No Tax)

TRANS. NOV. 15

SYMPHONY HALL
NEXT SUN. AFT., NOV. 21, AT 3.30
PENSION FUND
CONCERT
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor. Soloist, Guy Maier
Tickets Now—$2.50, $2, $1.50, $1 (No Tax)

TRAN NOV. 16

SYMPHONY HALL
NEXT SUN. AFT., NOV. 21, AT 3:30
Pension Fund Concert
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—GUY MAIER
PROGRAMME — Rimsky-Korsakoff, "Scheherazade"; Saint-Saens, "Youth of Hercules"; Liszt, Piano Concerto in E flat; Wagner, "Rienzi" Overture.
Tickets Now—$2.50, $2, $1.50, $1 (No Tax)

HERALD NOV

SYMPHONY HALL
NEXT SUN., NOV. 21, AT 3.30
PENSION FUND
CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—GUY MAIER
PROGRAMME — Rimsky-Korsakoff, "Scheherzadade", Saint-Saens, "Youth of Hercules"; Liszt, Piano Concerto in E flat; Wagner, "Rienzi" Overture.
Tickets Now—$2.50, $2, $1.50, $1 (No Tax)

GLOBE NOV. 17

SYMPHONY HALL
NEXT SUN. AFT., NOV. 21, AT 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, GUY MAIER
PROGRAMME — Rimsky-Korsakoff, "Scheherazade"; Saint-Saens, "Youth of Hercules"; Liszt, Piano Concerto in E flat; Wagner, "Rienzi" Overture.
Tickets Now—$2.50, $2, $1.50, $1 (No Tax)

POST NOV. 17

SYMPHONY HALL
This (Fri.) Aft. at 2:30; Sat. Eve. at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A Few Seats for Sat. Concert on Sale

SYMPHONY HALL
NEXT SUN. AFT., NOV. 21, AT 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, GUY MAIER
Tickets Now—$2.50, $2, $1.50, $1 (No Tax)

POST NOV. 19.

SYMPHONY HALL
NEXT SUN. AFT, NOV. 21, at 3:30
PENSION FUND
CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—GUY MAIER
Tickets Now—$2.50, $2, $1.50, $1 (No Tax)

HERALD NOV. 16.

SYMPHONY HALL
NEXT SUN. AFT., NOV. 21, AT 3:30
PENSION FUND
CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, GUY MAIER
Tickets Now—$2.50, $2, $1.50, $1 (No Tax)

GLOBE NOV. 16

SYMPHONY HALL

NEXT
FRI. AFT.
Nov. 26
At 2.30
SAT. EVE.
Nov. 27
At 8

BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for Saturday's Concert

TRANS. NOV. 23

SYMPHONY HALL

NEXT
FRI. AFT.
Nov. 26
At 2:30
SAT. EVE.
Nov. 27
At 8

BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for Saturday's Concert

POST NOV. 23.

SYMPHONY HALL

NEXT
FRI. AFT.
Nov. 26
At 2:30
SAT. EVE.
Nov. 27
At 8

BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for Saturday's Concert

HERALD NOV. 23.

SYMPHONY HALL

NEXT
FRI. AFT.
Nov. 26
At 2:30
SAT. EVE.
Nov. 27
At 8

BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for Saturday's Concert

GLOBE NOV. 23

SYMPHONY HALL

NEXT
FRI. AFT.
At 2:30
SAT. EVE.
At 8

BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for Saturday's Concert

POST NOV. 24.

SYMPHONY HALL

NEXT
FRI. AFT.
At 2:30
SAT. EVE.
At 8

BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A Few Seats for Saturday's Concert

GLOBE. NOV. 24.

SYMPHONY HALL

NEXT
FRI. AFT.
At 2:30
SAT. EVE.
At 8

BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for Saturday's Concert

HERALD NOV. 24

SYMPHONY HALL

NEXT
FRI. AFT.
At 2.30
SAT. EVE.
At 8

BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A few seats for Saturday's Concert

TRANS. NOV. 24

SYMPHONY HALL
PENSION FUND CONCERT
BY THE
Boston Symphony Orchestra

Tomorrow
SUN. AFT.
NOV. 21
AT 3:30

PIERRE MONTEUX, Conductor
SOLOIST—GUY MAIER
PROGRAM — Rimsky-Korsakoff, "Scheherazade,"; Saint-Saens, "Youth of Hercules"; Liszt, Piano Concerto E flat; Wagner, "Rienzi" Overture. Prices $2.50, $2.00, $1.50, $1.00. No Tax

TRAV. NOV. 20.

SYMPHONY HALL
PENSION FUND CONCERT
BY THE
Boston Symphony Orchestra

TODAY
SUN. AFT.
NOV. 21
AT 3:30

PIERRE MONTEUX, Conductor
SOLOIST—GUY MAIER
PROGRAM — Rimsky-Korsakoff, "Scheherazade."; Saint-Saens, "Youth of Hercules"; Liszt, Piano Concerto E flat; Wagner, "Rienzi" Overture. Prices $2.50, $2.00, $1.50, $1.00. No Tax

HERALD NOV. 21

SYMPHONY HALL
PENSION FUND CONCERT
BY THE
Boston Symphony Orchestra

TODAY
SUN. AFT.,
NOV. 21
AT 3:30

PIERRE MONTEUX, Conductor
SOLOIST—GUY MAIER
PROGRAM—Rimsky-Korsakoff, "Scheherazade"; Saint-Saens, "Youth of Hercules"; Liszt, Piano Concerto E flat; Wagner, "Rienzi" Overture.
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POST NOV. 21

SYMPHONY HALL
PENSION FUND CONCERT
BY THE
Boston Symphony Orchestra

TODAY
SUN. AFT.
NOV. 21
AT 3:30

PIERRE MONTEUX, Conductor
SOLOIST—GUY MAIER
PROGRAM—Rimsky-Korsakoff, "Scheheraazade"; Saint-Saens, "Youth of Hercules"; Liszt, Piano Concerto E flat; Wagner, "Rienzi" Overture. Prices $2.50, $2.00, $1.50, $1.00. No Tax

AVERTISER NOV 21

SYMPHONY HALL

TODAY
AT 2:30
SAT. EVE.
At 8

BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
Respighi, "Fountains of Rome" (repeated by request); Mendelssohn, String Octette; Stravinsky, "Petrouchka."
A few seats for Sat.'s Concert

GLOBE NOV. 26.

TONIGHT
At 8

BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
Respighi, "Fountains of Rome" (repeated by request); Mendelssohn, String Octette; Stravinsky, "Petrouchka."
A few seats for Tonight

GLOBE NOV. 27.

Lyric Theatre.
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX,
Conductor.

TONIGHT, 8.15.
SOLOIST,
Mme. Alda
Met. Opera Co.
Tickets at Albaugh's Agency and Lyric.

BALTIMORE SUN. Dec. 1

SYMPHONY HALL

TODAY
At 2.30
SAT. EVE.
At 8

BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
Respighi, "Fountains of Rome" (repeated by request); Mendelssohn String Octette; Stravinsky, "Petrouchka."
A few seats for Saturday's Concert

TRANS. NOV. 26.

SYMPHONY HALL

TODAY
At 2:30
SAT. EVE.
At 8

BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
Respighi, "Fountains of Rome" (repeated by request); Mendelssohn, String Octette; Strapinsky, "Petrouchka."
A few seats for Sat 's Concert

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BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
Respighi, "Fountains of Rome" (repeated by request); Mendelssohn, String Octette; Strapinsky, "Petrouchka."
A few seats for tonight

POST NOV. 27.

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Respighi, "Fountains of Rome" (repeated by request); Mendelssohn, String Octette; Stravinsky, "Petrouchka."
A few seats for Tonight's Concert

AMERICAN NOV. 27

BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
BOSTON—SYMPHONY HALL
Tonight at 8

Philadelphia—Academy of Music, Mon., Nov. 29, at 8:15. Soloist—Jean Bedetti.

Washington—New Nat'l Theatre, Tues. aft., Nov. 30, at 4:30. Soloist—Frances Alda.

Baltimore—Lyric Theatre, Wed., Dec. 1, at 8:15. Soloist—Frances Alda.

New York—Carnegie Hall, Thurs., Dec. 2, at 8:15.

Brooklyn—Academy of Music, Fri., Dec. 3, at 8:15. Soloist—Mary Jordan.

New York—Carnegie Hall, Sat., Dec. 4, at 2:30. Soloist—Jean Bedetti.

MONITOR NOV. 27

SYMPHONY HALL
THIS FRI. AFT. (DEC. 10) AT 4
YOUNG PEOPLES' CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Seats at Box Office—25c, 35c, 50c, (no tax)

POST DEC. 8.

SYMPHONY HALL
THIS FRI. AFT. (DEC. 10) AT 4
Young Peoples' Concert
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Seats at Box Office, 25c, 35c, 50c (no tax)

HERALD DEC. 8

SYMPHONY HALL
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YOUNG PEOPLE'S
CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
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RECORD. DEC. 8.

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BOSTON SYMPHONY
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SAT. EVE.
At 8

BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
Respighi, "Fountains of Rome" (repeated by request); Mendelssohn, String Octette; Stravinsky, "Petrouchka."
A few seats for Sat.'s Concert

HERALD NOV. 26.

NEXT FRI. AFT.,
DEC. 17, AT 2:30
SAT. EVE.,
DEC. 18, AT 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOIST—RICHARD BURGIN
A few seats for the Saturday Concert on sale

ADVERTISER DEC. 12

NEXT FRI. AFT.,
DEC. 17, AT 2:30
SAT. EVE.,
DEC. 18, AT 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOIST—RICHARD BURGIN
A few seats for the Saturday Concert on sale

GLOBE DEC. 12.

NEXT FRI. AFT.,
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Boston Symphony Orchestra
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POST. DEC. 12.

YOUNG PEOPLE'S
CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Seats at Box Office—25c, 35c, 50c (no tax)

GLOBE. DEC. 8.

SANDERS THEATRE—CAMBRIDGE
TOMORROW EVE. (DEC. 16) AT 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Program — Brahms, Fourth Symphony; Strauss, "Till Eulenspiegel"; Glazunov, Violin Concerto by RICHARD BURGIN, Soloist.
Tickets at Kent's Bookstore, Harvard Sq.

TRANS. DEC. 15.

SYMPHONY HALL
THIS FRI. AFT. (DEC. 10) AT 4
YOUNG PEOPLES'
CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Seats at Box Office—25c, 35c, 50c (no tax)

TRAN DEC. 8.

NEXT FRI. AFT.,
DEC. 17, AT 2:30
SAT. EVE.,
DEC. 18, AT 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOIST—RICHARD BURGIN
A few seats for the Saturday Concert on sale

TRAV. DEC. 11.

SYMPHONY HALL
TODAY AT 2:30—SAT. AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
RICHARD BURGIN, Soloist
A Few Seats for the Saturday Concert

RECORD DEC. 17.

SYMPHONY HALL
TODAY at 2:30—SAT. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—RICHARD BURGIN
A Few Seats for Saturday Concert

POST. DEC. 17.

SYMPHONY HALL
TODAY AT 2:30 SATURDAY AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—RICHARD BURGIN
A Few Seats for Saturday Concert

GLOBE DEC. 17.

SYMPHONY HALL
TODAY at 2:30 SATURDAY at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—RICHARD BURGIN
A Few Seats for Saturday Concert

HERALD-DEC. 17.

SYMPHONY HALL
TODAY at 2:30. SAT. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—RICHARD BURGIN
A Few Seats for the Saturday Concert

AMER. DEC. 17-

SYMPHONY HALL
TODAY AT 2.30 SATURDAY AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—RICHARD BURGIN
A Few Seats for Saturday Concert

TRANS. DEC. 17.

SYMPHONY HALL
TONIGHT AT 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOIST—RICHARD BURGIN
A Few Seats for Tonight's Concert
Next Thurs. (Dec. 23) at 8; Fri. (Dec. 24) at 2:30
Soloists: GUY MAIER & LEE PATTISON
A few seats for Thurs. Concert.

MONITOR - DEC. 18

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—RICHARD BURGIN
A Few Seats for Tonight's Concert

GLOBE DEC. 18.

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—RICHARD BURGIN
A Few Seats for Tonight's Concert

POST DEC. 18.

SYMPHONY HALL
TONIGHT AT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—RICHARD BURGIN
A Few Seats for Tonight's Concert

HERALD DEC. 18.

SYMPHONY HALL
THURS., Dec. 23, at 8—Fri. at 2:30
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists—MAIER & PATTISON
A Few Seats for Thursday Concert

POST DEC. 21.

SYMPHONY HALL
THURSDAY, Dec. 23, at 8—Fri. at 2:30
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists—MAIER & PATTISON
A Few Seats for Thursday Concert

HERALD DEC. 21.

SYMPHONY HALL
THURSDAY, Dec. 23, at 8—Fri. at 2:30
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists—MAIER & PATTISON
A Few Seats for Thursday Concert

GLOBE DEC. 21.

[47]

NEXT
THURS. EVE.
DEC. 23, at 8
FRI. AFT.
Dec. 24, at 2:30
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOISTS—GUY MAIER and LEE PATTISON
NOTICE—The evening concert this week will be given THURSDAY
A few seats for the Thursday Concert on Sale

TRAV. DEC. 18.

NEXT
THURS. EVE.
DEC. 23, at 8
FRI. AFT.
Dec. 24, at 2.30
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOISTS—GUY MAIER and LEE PATTISON
NOTICE—The Evening Concert Next Week Will Be Given on THURS.
A few seats for the Thursday Concert on Sale

TRANS. DEC. 18

NEXT
THURS. EVE.
DEC. 23, at 8
FRI. AFT.
Dec. 24, at 2:30
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOISTS—GUY MAIER and LEE PATTISON
NOTICE—The evening concert this week will be given on THURSDAY.
A few seats for the Thursday Concert on Sale

POST DEC. 19.

NEXT
THURS. EVE.
DEC. 23, at 8
FRI. AFT.
Dec. 24, at 2:30
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOISTS—GUY MAIER and LEE PATTISON
NOTICE—The Evening Concert This Week Will Be Given on THURSDAY.
A few seats for the Thursday Concert on Sale

ADVERTISER DEC. 19.

NEXT
THURS. EVE.
DEC. 23, at 8
FRI. AFT.
Dec. 24, at 2:30
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOISTS—GUY MAIER and LEE PATTISON
NOTICE—The Evening Concert This Week Will Be Given Thursday
A few seats for the Thursday Concert on Sale

GLOBE DEC. 19

NEXT
THURS. EVE.
DEC. 23, at 8
FRI. AFT.
Dec. 24, at 2:30
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOISTS—GUY MAIER and LEE PATTISON
NOTICE—The evening concert this week will be given THURSDAY
A few seats for the Thursday Concert on Sale

HERALD DEC. 19

SYMPHONY HALL
THURSDAY, Dec. 23, at 8—Fri. at 2.30
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists—MAIER & PATTISON
NOTICE—The evening concert this week will be given on THURSDAY.
A Few Seats for Thursday Concert.

TRANS. DEC. 22.

SYMPHONY HALL
TONIGHT
At 8
FRI.
At 2:30
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists—Maier & Pattison
NOTE—The evening concert this week falls on Thursday.
A Few Seats for Tonight

HERALD-DEC. 23.

SYMPHONY HALL
TONIGHT at 8—Friday at 2.30
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists—MAIER & PATTISON
NOTE—The evening concert falls on Thurs. this week. A few seats on sale

RECORD-DEC. 23.

SYMPHONY HALL
TONIGHT at 8—FRIDAY at 2:30
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists—MAIER & PATTISON
NOTICE—The eve concert falls on Thurs. this week—a few seats on sale.

AMER. DEC. 23.

SYMPHONY HALL
TONIGHT
at 8
FRI.
At 2:30
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
Soloists—Maier & Pattison
Note—The Evening Concert this week falls on Thurs.
A Few Seats for Tonight

POST-DEC. 23.

SYMPHONY HALL
TONIGHT
At 8
FRI.
AT 2:30
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists—Maier & Pattison
Note—The Ev'g Concert this week falls on Thurs.
A Few Seats for Tonight

GLOBE-DEC. 23.

SYMPHONY HALL
TONIGHT
At 8
FRI.
At 2.30
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists—Maier & Pattison
NOTE—The evening concert this week falls on Thurs.
A Few Seats for Tonight

TRANS. DEC. 23.

SYMPHONY HALL
TONIGHT (Dec. 23) at 8—Fri. at 2:30
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists—MAIER & PATTISON
NOTICE—The evening concert will be given on Thursday this week. A few seats for this concert on sale.

MONITOR DEC. 23.

NEXT
FRI. AFT.,
DEC. 31, at 2.30
SAT. EVE.,
JAN. 1, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOIST—PERCY GRAINGER
A few seats for the Saturday Concert on Sale

TRANS. DEC. 24.

NEXT
FRI. AFT.,
DEC. 31, at 2:30
SAT. EVE.,
JAN. 1, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOIST—PERCY GRAINGER
A few seats for the Saturday Concert on Sale

HERALD DEC. 26.

NEXT
FRI. AFT.,
DEC. 31, at 2:30
SAT. EVE.,
JAN. 1, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOIST—PERCY GRAINGER
A few seats for the Saturday Concert on Sale

POST DEC. 26.

NEXT
FRI. AFT.
DEC. 31, at 2.30
SAT. EVE.,
JAN. 1, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOIST—PERCY GRAINGER
A few seats for the Saturday Concert on Sale

ADVERTISER DEC. 26.

SYMPHONY HALL
TODAY
AT 2:30
SAT.
JAN. 1
AT 8
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
SOLOIST—PERCY GRAINGER
A Few Seats for Saturday Concert.

SYMPHONY HALL
TODAY
AT 2:30
SAT.,
JAN. 1
AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—PERCY GRAINGER
A Few Seats for Saturday Concert

SYMPHONY HALL
TODAY AT 2:30 SAT. AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—PERCY GRAINGER
A Few Seats for Saturday Concert

~~POST~~ AMER. DEC. 31

SYMPHONY HALL
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—ISOLDE MENGES
A Few Seats for Sat. Eve.

TRANS. JAN. 14.

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Tonight's Concert

POST JAN. 22.

SYMPHONY HALL
THIS
FRI.
DEC. 31
AT 2:30
SAT.,
JAN. 1
AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—PERCY GRAINGER
A Few Seats for Saturday Concert

TRAV. JAN. 29.

SYMPHONY HALL
TODAY
at 2.30,
SAT.
EVE.
at 8.00
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—HULDA LASHANSKA
A few seats for Sat. Concert

TRANS. JAN. 28

SYMPHONY HALL
Today
AT 2:30
SAT.
JAN. 1
AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX
Conductor
Soloist—PERCY GRAINGER
A Few Seats for Sat. Concert

GLOBE JAN. 31.

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—PERCY GRAINGER
A Few Seats for Tonight's Concert.

POST JAN. 1.

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—PERCY GRAINGER
A Few Seats for Tonight's Concert

GLOBE. JAN. 1.

SYMPHONY HALL
TODAY
AT 2:30
SAT.
JAN. 1
AT 8
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
SOLOIST—PERCY GRAINGER
A Few Seats for Saturday Concert

POST DEC. 31

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Tonight's Concert

HERALD JAN. 22.

SYMPHONY HALL
TODAY
at 2:30
SAT.
EVE.
at 8:00
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, HULDA LASHANSKA
A Few Seats for Sat. Concert

GLOBE JAN. 28

SYMPHONY HALL
Tonight
at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Hulda Lashanska
A few seats for tonight's concert

HERALD JAN. 29.

SYMPHONY HALL
TONIGHT
at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—HULDA LASHANSKA
A Few Seats for Tonight's Concert

POST JAN. 29.

SYMPHONY HALL
TODAY AT 2.30. SAT. AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—PERCY GRAINGER
A few seats for Saturday's Concert

RECORD DEC. 31.

SYMPHONY HALL
TONIGHT at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—PERCY GRAINGER
A Few Seats for Tonight's Concert

HERALD JAN. 1.

NEXT
FRI. AFT.
Jan. 14 at 2.30
SAT. EVE.
Jan. 15, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOIST—ISOLDE MENGES
A few seats for the Saturday Concert on Sale

RECORD JAN. 8

NEXT
FRI. AFT.
Jan. 14, at 2:30
SAT. EVE.
Jan. 15, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOIST—ISOLDE MENGES
A few seats for the Saturday Concert on Sale

TRAVELER JAN. 8

NEXT
FRI. AFT.
Jan. 14, at 2:30
SAT. EVE.
Jan. 15, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOIST—ISOLDE MENGES
A few seats for the Saturday Concert on Sale

ADVERTISER JAN. 7

NEXT
FRI. AFT.
Jan. 14, at 2:30
SAT. EVE.
Jan. 15, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOIST—ISOLDE MENGES
A few seats for the Saturday Concert on Sale

HERALD JAN. 9.

NEXT
FRI. AFT.
Jan. 14, at 2:30
SAT. EVE.
Jan. 15, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOIST—ISOLDE MENGES
A few seats for the Saturday Concert on Sale

POST JAN. 9.

SYMPHONY HALL
TODAY
AT 2.30
SAT. EVE.,
JAN. 1, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOIST—PERCY GRAINGER
A few seats for the Saturday Concert on Sale

TRANS. DEC. 31.

SYMPHONY HALL
THIS
FRI.
DEC. 31
AT 2.30
SAT.
JAN. 1
AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—PERCY GRAINGER
A Few Seats for Saturday Concert

SYMPHONY HALL
TODAY
AT 2:30
SAT.,
JAN. 1
AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—PERCY GRAINGER
A Few Seats for Saturday Concert

SYMPHONY HALL
TODAY AT 2:30—SAT. AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
RICHARD BURGIN, Soloist
A Few Seats for the Saturday Concert

RECORD DEC. 17.

SYMPHONY HALL
TODAY at 2:30—SAT. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOSIST—RICHARD BURGIN
A Few Seats for Saturday Concert

POST. DEC. 17.

SYMPHONY HALL
TODAY AT 2:30 SATURDAY AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—RICHARD BURGIN
A Few Seats for Saturday Concert

GLOBE DEC. 17.

SYMPHONY HALL
TODAY at 2:30 SATURDAY at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—RICHARD BURGIN
A Few Seats for Saturday Concert

HERALD-DEC. 17.

SYMPHONY HALL
TODAY at 2:30. SAT. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—RICHARD BURGIN
A Few Seats for the Saturday Concert

AMER. DEC. 17.

SYMPHONY HALL
TODAY AT 2.30 SATURDAY AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—RICHARD BURGIN
A Few Seats for Saturday Concert

TRANS. DEC. 17.

SYMPHONY HALL
TONIGHT AT 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOIST—RICHARD BURGIN
A Few Seats for Tonight's Concert
Next Thurs. (Dec. 23) at 8; Fri. (Dec. 24) at 2:30
Soloists: GUY MAIER & LEE PATTISON
A few seats for Thurs. Concert.

MONITOR DEC. 19

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—RICHARD BURGIN
A Few Seats for Tonight's Concert

GLOBE DEC. 18.

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—RICHARD BURGIN
A Few Seats for Tonight's Concert

POST DEC. 18.

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—RICHARD BURGIN
A Few Seats for Tonight's Concert

HERALD DEC. 18.

SYMPHONY HALL
THURS., Dec. 23, at 8—Fri. at 2:30
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists—MAIER & PATTISON
A Few Seats for Thursday Concert

POST DEC. 21.

SYMPHONY HALL
THURSDAY, Dec. 23, at 8—Fri. at 2:30
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists—MAIER & PATTISON
A Few Seats for Thursday Concert

HERALD DEC. 21.

SYMPHONY HALL
THURSDAY, Dec. 23, at 8—Fri. at 2:30
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists—MAIER & PATTISON
A Few Seats for Thursday Concert

GLOBE DEC. 21.

[47]

NEXT
THURS. EVE.
DEC. 23, at 8
FRI. AFT.
Dec. 24, at 2:30
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOISTS—GUY MAIER and LEE PATTISON
NOTICE—The evening concert this week will be given THURSDAY
A few seats for the Thursday Concert on Sale

TRAV. DEC. 18.

NEXT
THURS. EVE.
DEC. 23, at 8
FRI. AFT.
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Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
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NOTICE—The Evening Concert Next Week Will Be Given on THURS.
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TRANS. DEC. 18.

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DEC. 23, at 8
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Dec. 24, at 2:30
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
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POST DEC. 19.

NEXT
THURS. EVE.
DEC. 23, at 8
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Dec. 24, at 2:30
Boston Symphony Orchestra
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ADVERTISER DEC. 19.

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THURS. EVE.
DEC. 23, at 8
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Dec. 24, at 2:30
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
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NOTICE—The Evening Concert This Week Will Be Given Thursday
A few seats for the Thursday Concert on Sale

GLOBE DEC. 19.

NEXT
THURS. EVE.
DEC. 23, at 8
FRI. AFT.
Dec. 24, at 2:30
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOISTS—GUY MAIER and LEE PATTISON
NOTICE—The evening concert this week will be given THURSDAY
A few seats for the Thursday Concert on Sale

HERALD DEC. 19

SYMPHONY HALL
THURSDAY, Dec. 23, at 8—Fri. at 2.30
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists—MAIER & PATTISON
NOTICE—The evening concert this week will be given on THURSDAY.
A Few Seats for Thursday Concert.

TRANS. DEC. 22.

SYMPHONY HALL
TONIGHT
At 8
FRI.
At 2:30
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists—Maier & Pattison
NOTE—The evening concert this week falls on Thursday.
A Few Seats for Tonight

HERALD-DEC. 23.

SYMPHONY HALL
TONIGHT at 8—Friday at 2.30
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists—MAIER & PATTISON
NOTE—The evening concert falls on Thurs. this week. A few seats on sale

RECORD-DEC. 23.

SYMPHONY HALL
TONIGHT at 8—FRIDAY at 2:30
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists—MAIER & PATTISON
NOTICE—The eve concert falls on Thurs. this week—a few seats on sale.

AMER. DEC. 23.

SYMPHONY HALL
TONIGHT
At 8
FRI.
At 2:30
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
Soloists—Maier & Pattison
Note—The Evening Concert this week falls on Thurs.
A Few Seats for Tonight

POST-DEC. 23.

SYMPHONY HALL
TONIGHT
At 8
FRI.
AT 2:30
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists—Maier & Pattison
Note—The Ev'g Concert this week falls on Thurs.
A Few Seats for Tonight

GLOBE-DEC. 23.

SYMPHONY HALL
TONIGHT
At 8
FRI.
At 2.30
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists—Maier & Pattison
NOTE—The evening concert this week falls on Thurs.
A Few Seats for Tonight

TRANS. DEC. 23.

SYMPHONY HALL
TONIGHT (Dec. 23) at 8—Fri. at 2:30
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists—MAIER & PATTISON
NOTICE—The evening concert will be given on Thursday this week. A few seats for this concert on sale.

MONITER DEC. 23.

NEXT
FRI. AFT.,
DEC. 31, at 2.30
SAT. EVE.,
JAN. 1, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOIST—PERCY GRAINGER
A few seats for the Saturday Concert on Sale

TRANS. DEC. 24.

NEXT
FRI. AFT.,
DEC. 31, at 2:30
SAT. EVE.,
JAN. 1, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOIST—PERCY GRAINGER
A few seats for the Saturday Concert on Sale

HERALD DEC. 26

NEXT
FRI. AFT.,
DEC. 31, at 2:30
SAT. EVE.,
JAN. 1, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOIST—PERCY GRAINGER
A few seats for the Saturday Concert on Sale

POST DEC. 26.

NEXT
FRI. AFT.
DEC. 31, at 2.30
SAT. EVE.,
JAN. 1, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOIST—PERCY GRAINGER
A few seats for the Saturday Concert on Sale

ADVERTISER DEC. 26

SYMPHONY HALL
TODAY
AT 2:30
SAT.
JAN. 1
AT 8
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
SOLOIST—PERCY GRAINGER
A Few Seats for Saturday Concert.

POST DEC. 31.

SYMPHONY HALL
TODAY
AT 2:30
SAT.,
JAN. 1
AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—PERCY GRAINGER
A Few Seats for Saturday Concert

HERALD DEC. 31

SYMPHONY HALL
TODAY AT 2:30 SAT. AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—PERCY GRAINGER
A Few Seats for Saturday Concert

~~POST~~ AMER. DEC. 31

SYMPHONY HALL
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—ISOLDE MENGES
A Few Seats for Sat. Eve.

TRANS. [illegible] JAN. 14.

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Tonight's Concert.

POST JAN. 22.

SYMPHONY HALL
THIS
FRI.
DEC. 31
AT 2:30
SAT.,
JAN. 1
AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—PERCY GRAINGER
A Few Seats for Saturday Concert

TRAV. JAN. 29.

SYMPHONY HALL
TODAY
at 2.30,
SAT.
EVE.
at 8.00
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—HULDA LASHANSKA
A few seats for Sat. Concert

TRANS. JAN. 28

SYMPHONY HALL
Today
AT 2:30
SAT.
JAN. 1
AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX
Conductor
Soloist—PERCY GRAINGER
A Few Seats for Sat. Concert

GLOBE JAN. 31.

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—PERCY GRAINGER
A Few Seats for Tonight's Concert.

POST JAN. 1.

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—PERCY GRAINGER
A Few Seats for Tonight's Concert

GLOBE. JAN. 1.

NEXT
FRI. AFT.
Jan. 14 at 2.30
SAT. EVE.
Jan. 15, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOIST—ISOLDE MENGES
A few seats for the Saturday Concert on Sale

RECORD JAN. 8

NEXT
FRI. AFT.
Jan. 14, at 2:30
SAT. EVE.
Jan. 15, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOIST—ISOLDE MENGES
A few seats for the Saturday Concert on Sale

TRAVELER JAN.

NEXT
FRI. AFT.
Jan. 14, at 2:30
SAT. EVE.
Jan. 15, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOIST—ISOLDE MENGES
A few seats for the Saturday Concert on Sale

ADVERTISER JAN. 7

NEXT
FRI. AFT.
Jan. 14, at 2:30
SAT. EVE.
Jan. 15, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOIST—ISOLDE MENGES
A few seats for the Saturday Concert on Sale

HERALD JAN 9.

NEXT
FRI. AFT.
Jan. 14, at 2:30
SAT. EVE.
Jan. 15, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOIST—ISOLDE MENGES
A few seats for the Saturday Concert on Sale

POST JAN. 9.

SYMPHONY HALL
TODAY
AT 2.30
SAT. EVE.,
JAN. 1, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOIST—PERCY GRAINGER
A few seats for the Saturday Concert on Sale

TRANS. DEC. 31.

SYMPHONY HALL
THIS
FRI.
DEC. 31
AT 2.30
SAT.
JAN. 1
AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—PERCY GRAINGER
A Few Seats for Saturday Concert

TRANS DEC 3[illegible]

SYMPHONY HALL
TODAY
AT 2:30
SAT.
JAN. 1
AT 8
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
SOLOIST—PERCY GRAINGER
A Few Seats for Saturday Concert.

POST DEC. 31

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Tonight's Concert

HER[illegible] JAN. 22.

SYMPHONY HALL
TODAY
at 2:30
SAT.
EVE.
at 8:00
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, HULDA LASHANSKA
A Few Seats for Sat. Concert

GLOBE [illegible]AN. 28

SYMPHONY HALL
Tonight
at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Hulda Lashanska
A few seats for tonight's concert

HER[illegible] [illegible]AN. 29.

SYMPHONY HALL
TONIGHT
at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—HULDA LASHANSKA
A Few Seats for Tonight's Concert

POST [illegible] 29.

SYMPHONY HALL
TODAY AT 2.30. SAT. AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—PERCY GRAINGER
A few seats for Saturday's Concert

REC[illegible] [illegible]C. 31.

SYMPHONY HALL
TONIGHT at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—PERCY GRAINGER
A Few Seats for Tonight's Concert

HER[illegible] JAN. 1.

NEXT
FRI. AFT.
Jan. 14, at 2:30
SAT. EVE.
Jan. 15 at 8

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—ISOLDE MENGES
A few seats for the Saturday Concert on Sale

GLOBE JAN. 9

SANDERS THEATRE—CAMBRIDGE
TOMORROW EVE (JAN 13) AT 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist, KATHARINE GOODSON
Tickets at Kent's Bookstore, Harvard Sq.

TRANS. JAN. 12.

SYMPHONY HALL
THIS FRI. at 2:30 SAT. EVE. at 8.
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Cond.
SOLOIST—ISOLDE MENGES
A Few Seats for Sat. Concert

GLOBE JAN. 12

SYMPHONY HALL
THIS FRI. at 2:30 SAT. EVE. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—ISOLDE MENGES
A Few Seats for Sat. Concert

HERALD JAN. 12.

SYMPHONY HALL
THIS FRI. at 2:30 SAT. EVE. at 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
SOLOIST—ISOLDE MENGES
A Few Seats for Sat. Concert

POST JAN. 12

SYMPHONY HALL
TODAY at 2:30—SAT. EVE. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—ISOLDE MENGES
A few Seats for SAT. EVE.

HERALD JAN. 14.

SYMPHONY HALL
Today at 2:30. Sat. Eve. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist. ISOLDE MENGES
A Few Seats for Saturday Eve.

POST JAN. 14.

SYMPHONY HALL
TODAY at 2:30—SAT. EVE at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—ISOLDE MENGES
A Few Seats for Saturday Eve.

GLOBE JAN. 14.

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—ISOLDE MENGES
A Few Seats for Tonight's Concert

HERALD JAN. 15-

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ISOLDE MENGES
A Few Seats For Tonight's Concert

GLOBE JAN. 15

CARNEGIE HALL
Thurs. Evg., 8:15; Sat. Aft., 2:30, Feb. 3 & 5
Boston Symphony ORCHESTRA
PIERRE MONTEUX............Conductor
Tickets at Carnegie Hall Box Office.

HERALD JAN. 23

NEXT
FRI. AFT.
Jan. 21, at 2:30
SAT. EVE.
Jan. 22, at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A few seats for the Saturday Concert on Sale

TRAV. JAN. 15.

NEXT
FRI. AFT.
Jan. 21, at 2.30
SAT. EVE.
Jan. 22, at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A few seats for the Saturday Concert on Sale

TRAN. JAN. 15.

NEXT
FRI. AFT.
Jan. 21, at 2:30
SAT. EVE.
Jan. 22, at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A few seats for the Saturday Concert on Sale

ADVERTISER JAN. 16.

NEXT
FRI. AFT.
Jan. 21, at 2:30
SAT. EVE.
Jan. 22, at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A few seats for the Saturday Concert on Sale

HERALD JAN. 16.

NEXT
FRI. AFT.
Jan. 21, at 2:30
SAT. EVE.
Jan. 22, at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A few seats for the Saturday Concert on Sale

POST JAN. 16.

NEXT
FRI. AFT.
Jan. 21, at 2:30
SAT. EVE.
Jan 22, at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A few seats for the Saturday Concert on Sale

GLOBE JAN. 16.

THIS FRI. AT 2:30—SAT. EVE. AT 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday's Concert.

THIS FRI. AT 2:30—SAT. EVE. AT 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday's Concert

GLOBE JAN. 19. POST JAN. 19.

THIS FRI. AT 2:30—SAT. EVE. AT 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday's Concert

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Tonight's Concert

[illegible] JAN. 19

GLOBE JAN. 22

SUN. AFT.,
FEB. 6,
at 3.00

Pension Fund Concert
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
ALL WAGNER PROGRAMME
Seats Now—$2.50, $2.00, $1.50, $1 (No Tax)

NEXT
FRI. AFT.
Jan. 28, at 2.30
SAT. EVE.
Jan. 29, at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—HULDA LASHANSKA, Soprano
A few seats for the Saturday Concert on Sale

TRANS. JAN. 22

SYMPHONY HALL
THIS FRI. at 2:30. Sat. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—HULDA LASHANSKA
A few seats for Sat.'s Concert

SUN. Aft., Feb. 6, at 3:00
PENSION FUND
CONCERT BY
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER Program
$2.50, $2, $1.50, $1 (No tax)

POST JAN. 26

SYMPHONY HALL
THIS FRI. at 2:30. Sat. at 8.
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, HULDA LASHANSKA
A few seats for Sat.'s Concert

SUN. Aft., Feb. 6, at 3:00
PENSION FUND
CONCERT BY
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER PROGRAM
$2.50, $2, $1.50, $1 (No tax)

GLOBE JAN. 26

SUN. Aft., Feb. 6, at 3:00
PENSION FUND
CONCERT BY
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER Programme
$2.50, $2, $1.50, $1 (No tax)

SYMPHONY HALL
THIS FRI. at 2:30. Sat. at 8.
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—HULDA LASHANSKA
A few seats for Saturday's Concert

HERALD JAN. 26

SUN. Aft., Feb. 6, at 3:00
PENSION FUND CONCERT
BY
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER Programme
$2.50, $2, $1.50, $1 (No Tax)

HERALD JAN. 27.

SUN. Aft., Feb. 6, at 3:00
Pension Fund Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER PROGRAM
$2.50, $2, $1.50, $1 (No tax)

GLOBE JAN. 27.

SUN. Aft., Feb. 6, at 3:00
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER Programme
$2.50, $2, $1.50, $1 (No tax)

POST JAN. 22.

SUN. AFT.
Feb. 6, at 3.00

PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEAUX, Conductor
ALL-WAGNER PROGRAMME
Seats Now—$2.50, $2.00, $1.50, $1 (No Tax)

NEXT
FRI. AFT.
Jan. 28, at 2:30
SAT EVE.
Jan. 29, at 8

Boston Symphony Orchestra
PIERRE MONTEAUX, Conductor
Soloist—HULDA LASHANSKA, Soprano
A few seats for the Saturday Concert on Sale

GLOBE JAN 23

NEXT
FRI. AFT.
Jan. 28
at 2:30
SAT. EVE.
Jan. 29
at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—HULDA LASHANSKA, Soprano
A few seats for the Saturday Concert on Sale

SUN. AFT.,
FEB. 6
at 3:00

Pension Fund Concert
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER PROGRAMME
Seats Now—$2.50, $2.00, $1.50, $1 (No Tax)
Mail Orders for above Concerts to L. H. MUDGETT, SYMPHONY HALL

HERALD JAN. 23

SUN. AFT.,
FEB. 6,
at 3.00

Pension Fund Concert
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER PROGRAMME
Seats Now—$2.50, $2.00, $1.50, $1 (No Tax)
Mail Orders for above concerts to L. H. Mudgett, Symphony Hall

REGORD JAN 22

SUN. AFT.,
FEB. 6
at 3:00

Pension Fund Concert
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER PROGRAMME
Seats Now—$2.50, $2.00, $1.50, $1 (No Tax)
Mail Orders for above Concerts to L. H. MUDGETT, SYMPHONY HALL

NEXT
FRI. AFT.
Jan. 28
at 2:30
SAT. EVE.
Jan. 29
at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—HULDA LASHANSKA, Soprano
A few seats for the Saturday Concert on Sale

TRAV. JAN. [illegible]

SYMPHONY HALL
THIS FRI. at 2.30, Sat. 8.00
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—HULDA LASHANSKA
A few seats for Sat.'s Concert

TRAN. JAN. 26.

SYMPHONY HALL—Sun., Feb. 6, at 3
PENSION FUND Concert
Boston Symphony Orchestra
Pierre Monteux, Conductor
ALL-WAGNER PROGRAMME
Seats $2.50, $2, $1.50, $1 (no tax)

Symphony Hall—Next Sun. at 3
PENSION FUND Concert
Boston Symphony Orchestra
Pierre Monteux, Conductor
All-Wagner Programme
Seats now $2.50, $2, $1.50, $1 (no tax)

REGARD JAN 29

SUN. Aft., Feb. 6, at 3.00
PENSION FUND CONCERT
BY
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER Programme
$2.50, $2, $1.50, $1 (No tax)

TRANS JAN. 27

MONITOR-JAN. 29.

SUN. AFT.,
FEB. 6,
at 3:00

PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor—ALL-WAGNER PROGRAMME
Seats Now—$2.50, $2.00, $1.50, $1 (No Tax)

TRANS. JAN. 29.

SUN. AFT.,
FEB. 6,
at 3:00

Pension Fund Concert
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor—ALL-WAGNER PROGRAMME
Seats Now—$2.50, $2.00, $1.50, $1 (No Tax)

TRAV. JAN. 29

NEXT
SUN. AFT.,
FEB. 6
at 3:00

PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor—ALL-WAGNER PROGRAMME
Seats Now—$2.50, $2.00, $1.50, $1 (No Tax)

GLOBE JAN. 30

SUN. AFT.,
FEB. 6,
at 3:00

Pension Fund Concert
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER PROGRAMME
Seats Now—$2.50, $2.00, $1.50, $1 (No Tax)

NEXT
FRI. AFT.
Jan. 28, at 2:30
SAT. EVE.
Jan. 29, at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—HULDA LASHANSKA, Soprano
A few seats for the Saturday Concert on Sale

POST JAN. 23

NEXT
FRI. AFT.
Jan. 28, at 2.30
SAT. EVE.
Jan. 29, at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—HULDA LASHANSKA, Soprano
A few seats for the Saturday Concert on sale.

SUN. AFT.
FEB. 6
at 3.00

PENSION FUND CONCERT
BY THE
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
ALL-WAGNER PROGRAMME
Seats Now—$2.50, $2.00, $1.50

ADVERTISER JAN. 23.

NEXT
SUN. AFT.,
FEB. 6.
at 3:00

Pension Fund Concert
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor—ALL-WAGNER PROGRAMME
Seats Now—$2.50, $2.00, $1.50, $1 (No Tax)

HERALD JAN 30

NEXT
SUN. AFT.,
FEB. 6,
at 3:00

PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor—ALL-WAGNER PROGRAMME
Seats Now—$2.50, $2.00, $1.50, $1 (No Tax)

POST JAN. 30

SYMPHONY HALL
TODAY at 2:30 SAT. EVE. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A few seats for Sat. Concert

HERALD JAN 28

SYMPHONY HALL
TODAY at 2:30 SAT. EVE. at 8:00
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, HULDA LASHANSKA
A Few Seats for Sat. Concert

GLOBE JAN 28

SYMPHONY HALL
TODAY AT 2:30 SAT. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—HULDA LASHANSKA
A Few Seats for Saturday Concert

POST JAN. 28

SYMPHONY HALL
NEXT SUN. Aft., Feb. 6, at 3:00
PENSION FUND Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER Programme
$2.50, $2, $1.50, $1 (No tax)

HERALD FEB. 1.

SYMPHONY HALL
NEXT SUN. Aft., Feb. 6, at 3:00
PENSION FUND Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER Programme
$2.50, $2, $1.50, $1 (No tax)

GLOBE

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Tonight's Concert

GLOBE JAN 22

SYMPHONY HALL
NEXT SUN. Aft., Feb. 6, at 3:00
PENSION FUND Concert
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor.
ALL-WAGNER Programme
$2.50, $2, $1.50, $1 (No tax)

POST FEB 1.

[48]

NEXT FRI. AFT. Jan. 14, at 2:30 SAT. EVE. Jan. 15 at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
SOLOIST—ISOLDE MENGES
A few seats for the Saturday Concert on Sale

GLOBE JAN. 9.

SANDERS THEATRE—CAMBRIDGE
TOMORROW EVE (JAN 13) AT 8

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor
Soloist, KATHARINE GOODSON
Tickets at Kent's Bookstore, Harvard Sq.

TRANS. JAN. 12.

SYMPHONY HALL
THIS FRI. at 2:30 SAT. EVE. at 8.

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Cond.
SOLOIST—ISOLDE MENGES
A Few Seats for Sat. Concert

GLOBE JAN. 12.

SYMPHONY HALL
THIS FRI. at 2:30 SAT. EVE. at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
SOLOIST—ISOLDE MENGES
A Few Seats for Sat. Concert

H[illegible] JAN. 12.

SYMPHONY HALL
THIS FRI. at 2:30 SAT. EVE. at 8

BOSTON SYMPHONY ORCHESTRA

Pierre Monteux, Conductor
SOLOIST—ISOLDE MENGES
A Few Seats for Sat. Concert

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SYMPHONY HALL
TODAY at 2:30—SAT. EVE. at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Soloist—ISOLDE MENGES
A few Seats for SAT. EVE.

[illegible] JAN. [illegible]

SYMPHONY HALL
Today at 2:30. Sat. Eve. at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Soloist: ISOLDE MENGES
A Few Seats for Saturday Eve.

POST JAN. 14.

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TODAY at 2:30—SAT. EVE at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Soloist—ISOLDE MENGES
A Few Seats for Saturday Eve.

[illegible] JAN. 1[illegible]

SYMPHONY HALL
TONIGHT AT 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
SOLOIST—ISOLDE MENGES
A Few Seats for Tonight's Concert

HERALD JAN. 15.

SYMPHONY HALL
TONIGHT AT 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Soloist, ISOLDE MENGES
A Few Seats For Tonight's Concert

G[illegible] JAN. 15.

CARNEGIE HALL
Thurs. Evg., 8:15; Sat. Aft., 2:30, Feb. 3 & 5

Boston Symphony ORCHESTRA

PIERRE MONTEUX............Conductor
Tickets at Carnegie Hall Box Office.

HERALD JAN. 23

NEXT FRI. AFT. Jan. 21, at 2:30 SAT. EVE. Jan. 22, at 8

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor
A few seats for the Saturday Concert on Sale

TRAV. JAN. 15.

NEXT FRI. AFT. Jan. 21, at 2.30 SAT. EVE. Jan. 22, at 8

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor
A few seats for the Saturday Concert on Sale

TRAN. JAN. 15.

NEXT FRI. AFT. Jan. 21, at 2:30 SAT. EVE. Jan. 22, at 8

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor
A few seats for the Saturday Concert on Sale

[illegible] JAN. 16.

NEXT FRI. AFT. Jan. 21, at 2:30 SAT. EVE. Jan. 22, at 8

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor
A few seats for the Saturday Concert on Sale

[illegible] JAN. 16.

NEXT FRI. AFT. Jan. 21, at 2:30 SAT. EVE. Jan. 22, at 8

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor
A few seats for the Saturday Concert on Sale

POST JAN. 16.

NEXT FRI. AFT. Jan. 21, at 2:30 SAT. EVE. Jan. 22, at 8

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor
A few seats for the Saturday Concert on Sale

GLOBE JAN. 16.

THIS FRI. AT 2:30—SAT. EVE. AT 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
A Few Seats for Saturday's Concert.

G[illegible] JAN. 1[illegible]

THIS FRI. AT 2:30—SAT. EVE. AT 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
A Few Seats for Saturday's Concert

POST JAN. 19.

THIS FRI. AT 2:30—SAT. EVE. AT 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
A Few Seats for Saturday's Concert

[illegible] JAN. [illegible]

SYMPHONY HALL
TONIGHT AT 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
A Few Seats for Tonight's Concert

GLOBE JAN. 22

SUN. AFT., FEB. 6, at 3.00

Pension Fund Concert

BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
ALL WAGNER PROGRAMME
Seats Now—$2.50, $2.00, $1.50, $1 (No Tax)

NEXT FRI. AFT. Jan. 28, at 2.30 SAT. EVE. Jan. 29, at 8

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor
Soloist—HULDA LASHANSKA, Soprano
A few seats for the Saturday Concert on Sale

TRANS. JAN. 22

SYMPHONY HALL
THIS FRI. at 2:30, Sat. at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Soloist—HULDA LASHANSKA
A few seats for Sat.'s Concert

SUN. Aft., Feb. 6, at 3:00

PENSION FUND

CONCERT BY
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER Program
$2.50, $2, $1.50, $1 (No tax)

POST JAN 26.

SYMPHONY HALL
THIS FRI. at 2:30. Sat. at 8.

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Soloist, HULDA LASHANSKA
A few seats for Sat.'s Concert

SUN. Aft., Feb. 6, at 3:00

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GLOBE JAN. 26

SUN. Aft., Feb. 6, at 3:00

PENSION FUND

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ALL-WAGNER Programme
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THIS FRI. at 2:30. Sat. at 8.

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PIERRE MONTEUX, Conductor
Soloist—HULDA LASHANSKA
A few seats for Saturday's Concert

HERALD JAN. 26

SUN. Aft., Feb. 6, at 3:00

PENSION FUND CONCERT

BY
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER Programme
$2.50, $2, $1.50, $1 (No Tax)

HERALD JAN 27.

SUN. Aft., Feb. 6, at 3:00

Pension Fund Concert

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER PROGRAM
$2.50, $2, $1.50, $1 (No tax)

GLOBE JAN. 27.

SUN. Aft., Feb. 6, at 3:00

PENSION FUND CONCERT

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER Programme
$2.50, $2, $1.50, $1 (No tax)

[illegible]

POST JAN. 27.

SUN. AFT. Feb. 6, at 3.00

PENSION FUND CONCERT

BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEAUX, Conductor
ALL-WAGNER PROGRAMME
Seats Now—$2.50, $2.00, $1.50, $1 (No Tax)

NEXT FRI. AFT. Jan. 28, at 2:30 SAT EVE. Jan. 29, at 8

Boston Symphony Orchestra

PIERRE MONTEAUX, Conductor
Soloist—HULDA LASHANSKA, Soprano
A few seats for the Saturday Concert on Sale

GLOBE JAN 23

NEXT FRI. AFT. Jan. 28 at 2:30 SAT. EVE. Jan. 29 at 8

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor
Soloist—HULDA LASHANSKA, Soprano
A few seats for the Saturday Concert on Sale

SUN. AFT., FEB. 6 at 3:00

Pension Fund Concert

BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER PROGRAMME
Seats Now—$2.50, $2.00, $1.50, $1 (No Tax)
Mail Orders for above Concerts to L. H. MUDGETT, SYMPHONY HALL

HERALD JAN. 23

SUN. AFT., FEB. 6, at 3.00

Pension Fund Concert

BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER PROGRAMME
Seats Now—$2.50, $2.00, $1.50, $1 (No Tax)
Mail Orders for above concerts to L. H. Mudgett, Symphony Hall

REGORD JAN 22

SUN. AFT., FEB. 6 at 3:00

Pension Fund Concert

BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER PROGRAMME
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Boston Symphony Orchestra

PIERRE MONTEUX, Conductor
Soloist—HULDA LASHANSKA, Soprano
A few seats for the Saturday Concert on Sale

TRAV. JAN. 22

SYMPHONY HALL
THIS FRI. at 2.30, Sat. 8.00

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Soloist—HULDA LASHANSKA
A few seats for Sat.'s Concert

TRAN. JAN. 26.

SYMPHONY HALL—Sun., Feb. 6, at 3

PENSION FUND Concert

Boston Symphony Orchestra
Pierre Monteux, Conductor
ALL-WAGNER PROGRAMME
Seats $2.50, $2, $1.50, $1 (no tax)

MONITOR- JAN. 29

Symphony Hall—Next Sun. at 3

PENSION FUND Concert

Boston Symphony Orchestra
Pierre Monteux, Conductor
All-Wagner Programme
Seats now $2.50, $2, $1.50, $1 (no tax)

REGORD JAN 29

SUN. Aft., Feb. 6, at 3.00

PENSION FUND CONCERT

BY
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER Programme
$2.50, $2, $1.50, $1 (No tax)

TRANS JAN. 27

SUN. AFT., FEB. 6, at 3:00

PENSION FUND CONCERT

BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor—ALL-WAGNER PROGRAMME
Seats Now—$2.50, $2.00, $1.50, $1 (No Tax)

TRANS. JAN. 29.

SUN. AFT., FEB. 6. at 3:00

Pension Fund Concert

BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor—ALL-WAGNER PROGRAMME
Seats Now—$2.50, $2.00, $1.50, $1 (No Tax)

TRAV. JAN. 29

NEXT SUN. AFT., FEB. 6 at 3:00

PENSION FUND CONCERT

BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor—ALL-WAGNER PROGRAMME
Seats Now—$2.50, $2.00, $1.50, $1 (No Tax)

GLOBE JAN. 30

SUN. AFT., FEB. 6, at 3:00

Pension Fund Concert

BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER PROGRAMME
Seats Now—$2.50, $2.00, $1.50, $1 (No Tax)

NEXT FRI. AFT. Jan. 28, at 2:30 SAT. EVE. Jan. 29, at 8

Boston Symphony Orchestra

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Soloist—HULDA LASHANSKA, Soprano
A few seats for the Saturday Concert on Sale

POST JAN. 23

NEXT FRI. AFT. Jan. 28, at 2.30 SAT. EVE. Jan. 29, at 8

Boston Symphony Orchestra

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PENSION FUND CONCERT

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ALL-WAGNER PROGRAMME
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ADVERTISER JAN 23.

NEXT SUN. AFT., FEB. 6. at 3:00

Pension Fund Concert

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor—ALL-WAGNER PROGRAMME
Seats Now—$2.50, $2.00, $1.50, $1 (No Tax)

HERALD JAN 30

NEXT SUN. AFT., FEB. 6, at 3:00

PENSION FUND CONCERT

BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor—ALL-WAGNER PROGRAMME
Seats Now—$2.50, $2.00, $1.50, $1 (No Tax)

POST JAN. 30

SYMPHONY HALL
NEXT SUN. Aft., Feb. 6, at 3:00

PENSION FUND Concert

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER Programme
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SYMPHONY HALL
NEXT SUN. Aft., Feb. 6, at 3:00

PENSION FUND Concert

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PIERRE MONTEUX, Conductor
ALL-WAGNER Programme
$2.50, $2, $1.50, $1 (No tax)

GLOBE

SYMPHONY HALL
TODAY AT 2:30 SAT. at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Soloist—HULDA LASHANSKA
A Few Seats for Saturday Concert

POST JAN. 28

SYMPHONY HALL
TODAY at 2:30 SAT. EVE. at 8:00

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Soloist, HULDA LASHANSKA
A Few Seats for Sat. Concert

GLOBE JAN 28

SYMPHONY HALL
TODAY at 2:30 SAT. EVE. at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
A few seats for Sat. Concert

HERALD JAN 28

SYMPHONY HALL
TONIGHT AT 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
A Few Seats for Tonight's Concert

GLOBE JAN 22

SYMPHONY HALL
NEXT SUN. Aft., Feb. 6, at 3:00

PENSION FUND Concert

BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
ALL-WAGNER Programme
$2.50, $2, $1.50, $1 (No tax)

POST FEB 1.

[218]

NEXT
FRI. AFT.
Feb. 11, at 2:30
SAT. EVE.
Feb. 12, at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—MISCHA LEVITZKI
A few seats for the Saturday Concert on Sale

SYMPHONY HALL
TOMORROW
at 3.00
PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor—ALL-WAGNER PROGRAMME
Seats Now—$2.50, $2.00, $1.50, $1 (No Tax)

TRANS. FEB. 5.

NEXT
FRI. AFT.,
Feb. 11, at 2:30
SAT. EVE.,
Feb. 12, at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—MISCHA LEVITZKI
A few seats for the Saturday Concert on sale

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TOMORROW
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BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor — ALL-WAGNER PROGRAMME
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Feb. 11, at 2:30
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Feb. 12, at 8

Boston Symphony Orchestra
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POST FEB. 6

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ADVERTISER FEB. 6

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Feb. 12, at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—Mischa LEVITZKI
A few seats for the Saturday Concert on Sale

GLOBE FEB. 6

SYMPHONY HALL
TODAY
at 2:30
SAT.
EVE.
at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Mischa LEVITZKI
A Few Seats for Sat. Concert

HERALD FEB. 11.

SYMPHONY HALL
TODAY
at 2:30
SAT.
EVE.
at 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
Soloist—Mischa Levitzki
A few seats for Sat'y Concert

POST. FEB. 11.

SYMPHONY HALL
TODAY
at 2:30
SAT.
EVE.
at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—MISCHA LEVITZKI
A Few Seats for Sat. Concert

GLOBE. FEB 11.

SYMPHONY HALL
TONIGHT
at 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
Soloist—Mischa Levitzki
A few seats for Tonight

POST FEB. 12.

NEXT
FRI. AFT.,
Feb. 18, at 2:30
SAT. EVE.,
Feb. 19, at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—JACQUES THIBAUD
A few seats for the Saturday Concert on sale

TRAV. FEB. 12

NEXT
FRI. AFT.
Feb. 18, at 2.30
SAT. EVE.
Feb. 19, at 8.

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—JACQUES THIBAUD
A few seats for the Saturday Concert on Sale

TRANS. FEB. 12.

NEXT
FRI. AFT.
Feb. 18, at 2:30
SAT. EVE.
Feb. 19, at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—JACQUES THIBAUD
A few seats for the Saturday Concert on Sale

POST FEB. 13

TO-NIGHT
at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Cond.
Soloist—Jacques THIBAUD
A Few Seats for Tonight.

TO-DAY
at 2.30
Sat.
Eve.
at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—JACQUES THIBAUD
A Few Seats for Sat. Concert

POST FEB. 19. TRANS. FEB. 18

NEXT
FRI. AFT.
Feb. 18, at 2:30
SAT. EVE.
Feb. 19, at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—JACQUES THIBAUD
A few seats for the Saturday Concert on Sale

GLOBE FEB. 13.

NEXT
FRI. AFT.,
Feb. 18, at 2:30
SAT. EVE.,
Feb. 19, at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—JACQUES THIBAUD
A few seats for the Saturday Concert on sale

HERALD FEB. 13.

NEXT
FRI. AFT.
Feb. 18, at 2:30
SAT. EVE.
Feb. 19, at 8.

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—JACQUES THIBAUD
A few seats for the Saturday Concert on Sale

ADVERTISER FEB 18

SYMPHONY HALL
TO-DAY
at 2:30
Sat.
Eve.
at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—JACQUES THIBAUD
A Few Seats for Sat. Concert

GLOBE FEB. 18.

SYMPHONY HALL
TO-DAY
at 2:30
Sat.
Eve.
at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—JACQUES THIBAUD
A Few Seats for Sat. Concert

HERALD FEB. 18.

SYMPHONY HALL
TODAY at 2:30—SAT. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—JACQUES THIBAUD
A Few Seats for Saturday Concert

AMER. FEB. 18.

TO-NIGHT
at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—JACQUES THIBAUD
A Few Seats for Tonight

GLOBE FEB. 19.

NEXT
FRI. AFT.
Feb. 25, at 2.30
SAT. EVE.
Feb.. 26, at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—BENNO MOISEIWITSCH—Piano
A few seats for the Saturday Concert on Sale

TRANS. FEB. 19.

NEXT
FRI. AFT.,
Feb. 25, at 2:30
SAT. EVE.,
Feb. 26, at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—BENNO MOISEIWITSCH—Piano
A few seats for the Saturday Concert on sale

TRAV. FEB. 19.

NEXT
FRI. AFT.
Feb. 25, at 2:30
SAT. EVE.
Feb. 26, at 8

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—BENNO MOISEIWITSCH—Piano
A few seats for the Saturday Concert on Sale

GLOBE FEB. 20

NEXT
FRI. AFT.,
Feb. 25, at 2:30
SAT. EVE.,
Feb. 26, at 8.

Boston Symphony Orchestra
PIERRE MONTEUX Conductor
Soloist—BENNO MOISEIWITSCH
A few seats for the Saturday Concert on Sale

ADVERTISER FEB. 20.

NEXT
FRI. AFT.,
Feb. 25, at 2:30
SAT. EVE.,
Feb. 26, at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—BENNO MOISEIWITSCH—Piano
A few seats for the Saturday Concert on sale

HERALD FEB. 20.

NEXT
FRI. AFT.,
Feb. 25, at 2:30
SAT. EVE.,
Feb. 26, at 8.

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—BENNO MOISEIWITSCH—Piano
A few seats for the Saturday Concert on Sale

POST FEB 20.

SYMPHONY HALL
NEXT
FRI.
at 2:30
SAT.
EVE.
at 8
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—MOISEIWITSCH
A Few Seats for Saturday Eve.

GLOBE FEB. 20-

SYMPHONY HALL
22
NEXT
FRI.
at 2:30
SAT.
EVE.
at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Cond.
SOLOIST--MOISEIWITSCH
A Few Seats for Saturday Eve.

HERALD FEB. 20.

SYMPHONY HALL
NEXT
FRI.
at 2:30
SAT.
EVE.
at 8
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MOISEIWITSCH
A Few Seats for Saturday Eve

POST FEB. 22.

SYMPHONY HALL
TO-DAY
at 2.30
SAT.
EVE.
at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—MOISEIWITSCH
A Few Seats for Saturday Eve.

TRANS. FEB. 26

NEXT
FRI. AFT.,
Mar. 4, at 2:30
SAT. EVE.,
Mar. 5, at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—ALICE NIELSEN—Soprano
A few seats for the Saturday Concert on sale

TRAV. FEB. 26.

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MOISEIWITSCH—Piano
A Few Seats for Tonight's Concert

HERALD. FEB. 26.

THIS
FRI.,
Feb.
11, at
2:30
Sat.,
Feb. 12,
at 8:00
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Strauss, Suite from "Le Bourgeois Gentilhomme" (1st time in America); Schumann, Symphony No. 2; Beethoven, Piano Concerto No. 3.
Soloist—Mischa LEVITZKI
A few seats for Saturday Concert

GLOBE. FEB 9.

[49]

SYMPHONY HALL
NEXT
SUN.
Aft.,
Feb.
6, at
3:00
PENSION FUND Concert
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
ALL-WAGNER Programme
$2.50, $2, $1.50, $1 (No tax)

POST. FEB 2.

SYMPHONY HALL
NEXT
SUN.
Aft.,
Feb.
6, at
3:00
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BOSTON SYMPHONY ORCHESTRA
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ALL-WAGNER Programme
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Feb.
6, at
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ALL-WAGNER Programme
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GLOBE FEB. 2.

SYMPHONY HALL
NEXT
SUN.
Aft.,
Feb.
6, at
3:00
PENSION FUND Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER Programme
$2.50, $2, $1.50, $1 (No tax)

GLOBE. FEB 3.

SYMPHONY HALL
NEXT
SUN.
Aft.,
Feb.
6, at
3.00
PENSION FUND Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER Programme
$2.50, $2, $1.50, $1 (No tax)

TRANS. FEB 3.

SYMPHONY HALL
NEXT
SUN.
Aft.,
Feb.
6, at
3:00
PENSION FUND Concert
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
ALL-WAGNER Programme
$2.50, $2, $1.50, $1 (No tax)

POST FEB 3

SYMPHONY HALL
NEXT
SUN.
Aft.,
Feb.
6, at
3.00
PENSION FUND Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER Programme
$2.50, $2, $1.50, $1 (No tax)

TRAN FEB 4

SYMPHONY HALL
To-
morrow
(Sun.)
Aft.,
at
3:00
PENSION FUND Concert
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
ALL-WAGNER Programme
$2.50, $2, $1.50, $1 (No tax)

POST FEB. 5

SYMPHONY HALL
TO-
MOR-
ROW
(Sun.)
AFT.
at
3:00
PENSION FUND Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER Programme
$2.50, $2, $1.50, $1 (No tax)

GLOBE FEB. 5.

SYMPHONY HALL
NEXT
3:00
Aft.,
Feb.
6. at
PENSION FUND Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER Programme
$2.50, $2, $1.50, $1 (No tax)

HERALD FEB 5

SYMPHONY HALL
TO-
MOR-
ROW
(Sun.)
Aft.
at
3:00
PENSION FUND Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER Programme
$2.50, $2, $1.50, $1 (No tax)

HERALD FEB 5.

THIS
FRI.,
Feb.
11, at
2:30
SAT.,
Feb. 12,
at 8:00
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Strauss, Suite from "Le Bourgeois Gentilhomme" (First time in America); Schumann, Symphony No. 2; Beethoven, Piano Concerto No. 3.
Soloist—Mischa LEVITZKI
A few seats for Saturday Concert

HERALD FEB 9

THIS
FRI.,
Feb. 11
at 2:30
SAT.,
Feb. 12
at 8:00
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
Program: Strauss, Suite from "Le Bourgeois Gentilhomme" (first time in America); Schumann, Symphony No. 2; Beethoven, Piano Concerto No. 3.
Soloist—Mischa Levitzki
A few seats for Sat'y Concert

NEXT
FRI. AFT.
Feb. 11, at 2:30
SAT. EVE.
Feb. 12, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—MISCHA LEVITZKI
A few seats for the Saturday Concert on Sale

SYMPHONY HALL
TOMORROW
at 3.00
PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor—ALL-WAGNER PROGRAMME
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POST FEB. 6

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Feb. 12, at 8
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Soloist—MISCHA LEVITZKI
A few seats for the Saturday Concert on Sale

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at 3.00
PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor—ALL-WAGNER PROGRAMME
Seats Now—$2.50, $2.00, $1.50, $1 (No Tax)

ADVERTISER FEB. 6

SYMPHONY HALL
TODAY
at 3.00
PENSION FUND CONCERT
BY THE
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor—ALL-WAGNER PROGRAMME
Seats Now—$2.50, $2.00, $1.50, $1 (No Tax)

NEXT
FRI. AFT.
Feb. 11, at 2.30
SAT. EVE.
Feb. 12, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—Mischa LEVITZKI
A few seats for the Saturday Concert on Sale

GLOBE FEB. 6

SYMPHONY HALL
TODAY,
at 2:30
SAT.
EVE.
at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Mischa LEVITZKI
A Few Seats for Sat. Concert

HERALD FEB. 11.

SYMPHONY HALL
TODAY
at 2:30
SAT.
EVE.
at 8
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
Soloist—Mischa Levitzki
A few seats for Sat'y Concert

POST. FEB. 11.

SYMPHONY HALL
TODAY
at 2:30
SAT.
EVE.
at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—MISCHA LEVITZKI
A Few Seats for Sat. Concert

GLOBE. FEB. 11.

SYMPHONY HALL
TONIGHT
at 8
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
Soloist—Mischa Levitzki
A few seats for Tonight

POST FEB. 12.

NEXT
FRI. AFT.,
Feb. 18, at 2:30
SAT. EVE.,
Feb. 19, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—JACQUES THIBAUD
A few seats for the Saturday Concert on sale

TRAV. FEB. 12.

NEXT
FRI. AFT.
Feb. 18, at 2.30
SAT. EVE.
Feb. 19, at 8.
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—JACQUES THIBAUD
A few seats for the Saturday Concert on Sale

TRANS. FEB. 12-

NEXT
FRI. AFT.
Feb. 18, at 2:30
SAT. EVE.
Feb. 19, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—JACQUES THIBAUD
A few seats for the Saturday Concert on Sale

POST. FEB. 13.

TO-
NIGHT
at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Cond.
Soloist—Jacques THIBAUD
A Few Seats for Tonight.

POST FEB. 19.

SYMPHONY HALL
TO-
DAY
at 2:30
Sat.
Eve.
at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—JACQUES THIBAUD
A Few Seats for Sat. Concert

TRANS. FEB. 18

NEXT
FRI. AFT.
Feb. 18, at 2:30
SAT. EVE.
Feb. 19, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—JACQUES THIBAUD
A few seats for the Saturday Concert on Sale

GLOBE FEB. 13.

NEXT
FRI. AFT.,
Feb. 18, at 2:30
SAT. EVE.,
Feb. 19, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—JACQUES THIBAUD
A few seats for the Saturday Concert on sale

HERALD FEB. 13.

NEXT
FRI. AFT.
Feb. 18, at 2:30
SAT. EVE.
Feb. 19, at 8.
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—JACQUES THIBAUD
A few seats for the Saturday Concert on Sale

ADVERTISER FEB 18

SYMPHONY HALL
TO-
DAY
at 2:30
Sat.
Eve.
at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—JACQUES THIBAUD
A Few Seats for Sat. Concert

GLOBE FEB. 18.

SYMPHONY HALL
TO-
DAY
at 2:30
Sat.
Eve.
at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—JACQUES THIBAUD
A Few Seats for Sat. Concert

HERALD FEB. 18.

SYMPHONY HALL
TODAY at 2:30—[illegible] at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE [illegible] Conductor
SOLOIST—JACQUES THIBAUD
A Few Seats for Saturday Concert

AMER. FEB. 18.

TO-
NIGHT
at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—JACQUES THIBAUD
A Few Seats for Tonight

GLOBE FEB. 19.

NEXT
FRI. AFT.
Feb. 25, at 2.30
SAT. EVE.
Feb. 26, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—BENNO MOISEIWITSCH—Piano
A few seats for the Saturday Concert on Sale

TRANS. FEB. 19.

NEXT
FRI. AFT.,
Feb. 25, at 2:30
SAT. EVE.,
Feb. 26, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—BENNO MOISEIWITSCH—Piano
A few seats for the Saturday Concert on sale

TRAV. FEB. 19.

NEXT
FRI. AFT.
Feb. 25, at 2:30
SAT. EVE.
Feb. 26, at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—BENNO MOISEIWITSCH—Piano
A few seats for the Saturday Concert on Sale

GLOBE FEB. 20

NEXT
FRI. AFT.,
Feb. 25, at 2:30
SAT. EVE.,
Feb. 26, at 8.
Boston Symphony Orchestra
PIERRE MONTEUX Conductor
Soloist—BENNO MOISEIWITSCH
A few seats for the Saturday Concert on Sale

ADVERTISER FEB. 20.

NEXT
FRI. AFT.,
Feb. 25, at 2:30
SAT. EVE.,
Feb. 26, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—BENNO MOISEIWITSCH—Piano
A few seats for the Saturday Concert on sale

HERALD FEB. 20.

NEXT
FRI. AFT.,
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SAT. EVE.,
Feb. 26, at 8.
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—BENNO MOISEIWITSCH—Piano
A few seats for the Saturday Concert on Sale

POST FEB 20.

SYMPHONY HALL
NEXT
FRI.
at 2:30
SAT.
EVE.
at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—MOISEIWITSCH
A Few Seats for Saturday Eve.

GLOBE FEB. 20-

SYMPHONY HALL
NEXT
FRI.
at 2:30
SAT.
EVE,
at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Cond.
SOLOIST--MOISEIWITSCH
A Few Seats for Saturday Eve.

HERALD FEB. 20.

SYMPHONY HALL
NEXT
FRI.
at 2:30
SAT.
EVE.
at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MOISEIWITSCH
A Few Seats for Saturday Eve

POST FEB. 22.

SYMPHONY HALL
TO-
DAY
at 2.30
SAT.
EVE.
at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—MOISEIWITSCH
A Few Seats for Saturday Eve.

TRANS. FEB. 25

NEXT
FRI. AFT.,
Mar. 4, at 2:30
SAT. EVE.,
Mar. 5, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—ALICE NIELSEN—Soprano
A few seats for the Saturday Concert on sale

TRAV. FEB. 26.

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MOISEIWITSCH—Piano
A Few Seats for Tonight's Concert

HERALD. FEB. 26.

THIS
FRI.,
Feb.
11, at
2:30
Sat.,
Feb. 12,
at 8:00
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Strauss, Suite from "Le Bourgeois Gentilhomme" (1st time in America); Schumann, Symphony No. 2; Beethoven, Piano Concerto No. 3.
Soloist—Mischa LEVITZKI
A few seats for Saturday Concert

GLOBE. FEB. 9.

SYMPHONY HALL
NEXT
SUN.
Aft.,
Feb.
6, at
3:00
PENSION FUND Concert
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
ALL-WAGNER Programme
$2.50, $2, $1.50, $1 (No tax)

POST. FEB. 2.

SYMPHONY HALL
NEXT
SUN.
Aft.,
Feb.
6, at
3:00
PENSION FUND Concert
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER Programme
$2.50, $2, $1.50, $1 (No tax)

HERALD FEB. 2.

SYMPHONY HALL
NEXT
SUN.
Aft.,
Feb.
6, at
3.00
PENSION FUND Concert
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER Programme
$2.50, $2, $1.50, $1 (No tax)

TRAV. FEB. 2.

SYMPHONY HALL
NEXT
SUN.
Aft.,
Feb.
6, at
3:00
PENSION FUND Concert
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER Programme
$2.50, $2, $1.50, $1 (No tax)

GL[illegible] FEB. 2.

SYMPHONY HALL
NEXT
SUN.
Aft.,
Feb.
6, at
3:00
PENSION FUND Concert
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER Programme
$2.50, $2, $1.50, $1 (No tax)

GL[illegible] FEB. 3.

SYMPHONY HALL
NEXT
SUN.
Aft.,
Feb.
6, at
3.00
PENSION FUND Concert
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER Programme
$2.50, $2, $1.50, $1 (No tax)

TR[illegible] FEB. 3.

SYMPHONY HALL
NEXT
SUN.
Aft.,
Feb.
6, at
3:00
PENSION FUND Concert
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
ALL-WAGNER Programme
$2.50, $2, $1.50, $1 (No tax)

[illegible]ST FEB 3

SYMPHONY HALL
NEXT
SUN.
Aft.,
Feb.
6, at
3.00
PENSION FUND Concert
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER Programme
$2.50, $2, $1.50, $1 (No tax)

T[illegible] FEB. 4

SYMPHONY HALL
To-
morrow
(Sun.)
Aft.,
at
3:00
PENSION FUND Concert
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
ALL-WAGNER Programme
$2.50, $2, $1.50, $1 (No tax)

PO[illegible] FEB. 5

SYMPHONY HALL
TO-
MOR-
ROW
(Sun.)
AFT.
at
3:00
PENSION FUND Concert
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER Programme
$2.50, $2, $1.50, $1 (No tax)

[illegible] FEB. 5.

SYMPHONY HALL
NEXT
3:00
Aft.,
Feb.
6, at
PENSION FUND Concert
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER Programme
$2.50, $2, $1.50, $1 (No tax)

HERALD [illegible]

SYMPHONY HALL
TO-
MOR-
ROW
(Sun.)
Aft.
at
3:00
PENSION FUND Concert
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER Programme
$2.50, $2, $1.50, $1 (No tax)

HERALD FEB. 5.

THIS
FRI.,
Feb.
11, at
2:30
SAT.,
Feb. 12,
at 8:00
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Strauss, Suite from "Le Bourgeois Gentilhomme" (First time in America); Schumann, Symphony No. 2; Beethoven, Piano Concerto No. 3.
Soloist—Mischa LEVITZKI
A few seats for Saturday Concert

HERALD FEB. 9.

THIS
FRI.,
Feb. 11
at 2:30
SAT.,
Feb. 12
at 8:00
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
Program: Strauss, Suite from "Le Bourgeois Gentilhomme" (first time in America); Schumann, Symphony No. 2; Beethoven, Piano Concerto No. 3
Soloist—Mischa Levitzki
A few seats for Sat'y Concert

POST F[illegible] 9

SANDERS THEATRE—CAMBRIDGE
TOMORROW EVE. (FEB. 10) AT 8

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor
Program — Schumann, Symphony No. 2; Wagner, Overture to "Lohengrin" and "Tannhaüser"; 'Cello solos, Bruch, "Kol Nidrei," and Boellman, Symphonic Variations with ALWIN SCHROEDER.
Tickets at Kent's Bookstore, Harvard Sq.

TRANS. FEB. 9.

THIS FRI., Feb. 11, at 2.30 SAT., Feb. 12, at 8.00

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Program — Strauss, Suite from "Le Bourgeois Gentilhomme" (First time in America); Schumann, Symphony No. 2; Beethoven, Piano Concerto No. 3.
Soloist—Mischa LEVITZKI
A few seats for Saturday Concert

S. FEB. 9.

SANDERS THEATRE—CAMBRIDGE
TONIGHT AT 8

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor
Program—Schumann, Symphony No. 2; Wagner, Overture to "Lohengrin" and "Tannhauser"; 'Cello solos, Bruch, "Kol Nidrei," and Boellman, Symphonic Variations with Alwin Schroeder.
Tickets at Kent's Bookstore, Harvard Sq.

FEB 10

SANDERS THEATRE—CAMBRIDGE
TONIGHT AT 8

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor
Program—Schumann, Symphony No. 2; Wagner, Overtures to "Lohengrin" and "Tannhauser"; 'Cello solos, Bruch, "Kol Nidrei," and Boellman. Symphonic Variations with Alwin Schroeder.
Tickets at Kent's Bookstore, Harvard Sq.

HERALD. FEB 10

SANDERS THEATRE—CAMBRIDGE
TONIGHT AT 8

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor
Program—Schumann, Symphony No. 2; Wagner, Overtures to "Lohengrin" and "Tannhauser"; 'Cello solos, Bruch, "Kol Nidrei," and Boellman, Symphonic Variations with Alwin Schroeder.
Tickets at Kent's Bookstore, Harvard Sq.

GLOBE. FEB 10

SYMPHONY HALL
TODAY at 2.30 SAT. EVE. at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Soloist—Mischa LEVITZKI
A few seats for Saturday Concert

TRANS. FEB 10

SYMPHONY HALL
TO-DAY at 2:30 SAT. At 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Soloist—Jean Bedetti
A Few Seats for Saturday Eve.

GLOBE FEB 11

SYMPHONY HALL
TONIGHT AT 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Soloist—MOISEIWITSCH—Piano
A Few Seats for Tonight's Concert

POST Feb. 26

SYMPHONY HALL
TONIGHT AT 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
SOLOIST—MOISEIWITSCH—Piano
A Few Seats for Tonight's Concert

GLOBE FEB 26

SYMPHONY HALL, TONIGHT at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Soloist—MOISEIWITSCH—Piano.
A Few Seats for Tonight's Concert

AM FEB. 26

NEXT FRI. AFT., Mar. 4, at 2.30 SAT. EVE., Mar. 5, at 8

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor
Soloist—ALICE NIELSEN—Soprano
A few seats for the Saturday Concert on Sale

TRANS. FEB. 26.

NEXT FRI. AFT., Mar. 4, at 2:30 SAT. EVE., Mar. 5, at 8

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor
Soloist—ALICE NIELSEN—Soprano
A few seats for the Saturday Concert on sale

HERALD FEB. 27

NEXT FRI. AFT., Mar. 4, at 2:30 SAT. EVE., Mar. 5, at 8

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor
Soloist—ALICE NIELSEN—Soprano
A few seats for the Saturday Concert on Sale

GLOBE FEB. 27.

NEXT FRI. AFT., Mar. 4, at 2:30 SAT. EVE., Mar. 5, at 8

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor
Soloist—ALICE NIELSEN—Soprano
A few seats for the Saturday Concert on Sale

POST FEB. 27

NEXT FRI. AFT., March 4, at 2:30 SAT. EVE., March 5, at 8

Boston Symphony Orchestra

PIERRE MONTEUX Conductor
Soloist—ALICE NIELSEN—Soprano
A few seats for the Saturday Concert on Sale

ADVERTISER FEB. 27.

SYMPHONY HALL
THIS FRI. at 2.30 SAT. at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
SOLOIST—Alice NIELSEN
A Few Seats for Sat. Concert

TRANS. MAR. 2.

SYMPHONY HALL
TO-DAY at 2:30 SAT. at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
SOLOIST—Alice NIELSEN
A Few Seats for Sat. Concert

HERALD MAR. 4

SYMPHONY HALL
TODAY at 2:30 SAT. at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
SOLOIST—Alice NIELSEN
A Few Seats for Sat. Concert

GLOBE MAR. 4

SYMPHONY HALL
TO-DAY at 2:30 SAT. at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
SOLOIST—Alice NIELSEN
A Few Seats for Sat. Concert

POST MAR. 4.

SYMPHONY HALL
TO-NIGHT at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
SOLOIST—Alice NIELSEN
A Few Seats for Tonight

POST MAR. 5.

ONY HALL

OSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
SOLOIST—ALICE NIELSEN
A Few Seats for Tonight

HERALD. MAR. 5.

SYMPHONY HALL
TO-NIGHT at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
SOLOIST—Alice NIELSEN
A Few Seats for Tonight

GLOBE MAR 5

NEXT FRI. AFT., March 11 at 2.30 SAT. EVE., March 12 at 8

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor
Soloist—JEAN BEDETTI—'Cellist
A few seats for the Saturday Concert on sale

TRAV. MAR. 5.

NEXT FRI. AFT., March 11 at 2.30 SAT. EVE., March 12 at 8

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor
SOLOIST—JEAN BEDETTI—'Cello
A few seats for the Saturday Concert on Sale

TRANS. MAR. 5

NEXT FRI. AFT., March 11, at 2:30 SAT. EVE., March 12, at 8

Boston Symphony Orchestra

PIERRE MONTEUX Conductor
Soloist—JEAN BEDETTI—'Cello
A few seats for the Saturday Concert on Sale

ADVERTISER. MAR. 6

THIS FRI. 2:30 SAT. At 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
SOLOIST—Jean BEDETTI
A Few Seats for Saturday Eve.

HERALD MAR. 9.

NEXT FRI. AFT., March 11 at 2.30 SAT. EVE., March 12 at 8

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor
Soloist—JEAN BEDETTI—'Cellist
A few seats for the Saturday Concert on sale

HERALD. MAR. 6.

NEXT FRI. AFT., Mar. 11, at 2:30 SAT. EVE., Mar. 12, at 8

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor
Soloist—JEAN BEDETTI—'Cello
A few seats for the Saturday Concert on Sale

POST. MAR. 6.

THIS FRI. 2:30 SAT. At 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Soloist—Jean Bedetti
A Few Seats for Saturday Eve.

GLOBE MAR. 9.

THIS FRI. 2:30 SAT. at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
SOLOIST—Jean BEDETTI
A Few Seats for Saturday Eve.

POST MAR. 9.

SYMPHONY HALL
THIS FRI. at 2:30 SAT. at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Soloist—Alice NIELSEN
A Few Seats for Sat. Concert

GLOBE MAR. 2

THIS FRI. 2.30 SAT. at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
SOLOIST—Jean BEDETTI
A Few Seats for Sat. Eve.

TRAN. MAR. 9

SYMPHONY HALL
TODAY at 2:30. SAT. EVE. at 8

BOSTON SYMPHONY ORCHESTRA

Pierre Monteux, Conductor
Soloist—Jean Bedetti
A few seats for Sat. Concert now on sale

AMER. MAR. 11

SYMPHONY HALL
TO-DAY AT 2.30 SAT. AT 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEAUX, Conductor
SOLOIST—JEAN BEDETTI
A Few Seats for Saturday Eve.

POST MAR. 11

SYMPHONY HALL
TO-DAY at 2.30 SAT. at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
SOLOIST—Jean BEDETTI
A Few Seats for Sat. Eve.

TRANS. MAR 11

SYMPHONY HALL
TODAY at 2:30. Sat. Eve. at 8

BOSTON SYMPHONY ORCHESTRA

Pierre Monteux, Conductor
Soloist—Jean BEDETTI
A few seats for Sat. concert now on sale

RECORD MAR. 11.

TO-NIGHT at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
SOLOIST—Jean BEDETTI
A Few Seats for Tonight

HERALD MAR. 12

NIGHT AT 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
SOLOIST—JEAN BEDETTI
A Few Seats for Tonight

POST MAR 12

TO-NIGHT At 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Soloist—Jean Bedetti
A Few Seats for Tonight

GLOBE MAR. 12.

SYMPHONY HALL
TO-NIGHT at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Soloist—Mischa LEVITZKI
A Few Seats for Tonight

HERALD. FEB. 12.

SYMPHONY HALL
TONIGHT at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
SOLOIST—MISCHA LEVITZKI
A Few Seats for Tonight

GLOBE FEB. 12.

This Fri. at 2:30 Sat. Eve. at 8

BOSTON SYMPHONY ORCHESTRA

Pierre Monteux, Conductor
SOLOIST-JACQUES THIBAUD
A Few Seats for Sat. Concert

POST FEB. 16.

This Fri. at 2:30 Sat. Eve. at 8

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Conductor
'Soloist—JACQUES THIBAUD
A Few Seats for Sat. Concert

HERALD. FEB. 16.

THIS FRI. at 2:30 SAT. EVE. at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
SOLOIST—JACQUES THIBAUD
A Few Seats for Sat. Concert

GLOBE. FEB. 16.

NEXT FRI. AFT., March 25 at 2:30 SAT. EVE., March 26 at 8

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor
Beethoven's Pastoral Symphony; Loeffler's "La Bonne Chanson"; Holy Grail Music from Wagner's "Parsifal." With Harvard Glee Club and Radcliffe Choral Club.
A few seats for the Saturday Concert on sale

ADVERTISER MAR. 19

TO-NIGHT AT 8.

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Soloist — JACQUES THIBAUD
A Few Seats for Tonight's Concert

ADVERTISER. MAR. 19.

NEXT FRI. AFT., March 25 at 2:30 SAT. EVE., March 26, at 8

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor
Beethoven's Pastoral Symphony; Loeffler's "La Bonne Chanson"; Holy Grail Music from Wagner's Parsifal, assisted by Harvard Glee Club and Radcliffe Choral Club.
A few seats for the Saturday Concert on sale

ADVERTISE. MAR 20.

NEXT FRI. AFT., March 25 at 2:30 SAT. EVE., March 26 at 8

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor
Beethoven's Pastoral Symphony; Loeffler's "La Bonne Chanson"; Holy Grail Music from Wagner's "Parsifal." Assisted by Harvard Glee Club and Radcliffe Choral Club.
A few seats for the Saturday Concert on sale

HERALD MAR. 20.

TO-NIGHT at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Cond.
Soloist—Jacques THIBAUD
A Few Seats for Tonight

POST FEB. 19

NEXT FRI. AFT., March 25, at 2:30 SAT. EVE., March 26, at 8

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor
Beethoven's Pastoral Sympohny; Loeffler's "La Bonne Chanson"; Holy Grail Music from Wagner's Parsifal, assisted by Harvard Glee Club and Radcliffe Choral Club.
A few seats for the Saturday Concert on sale

POST MAR 20

NEXT FRI. AFT. March 25 at 2:30 SAT. EVE. March 26 at 8

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor
Beethoven's Pastoral Symphony; Loeffler's "La Bonne Chanson"; Holy Grail Music from Parsifal, assisted by Harvard Glee Club and Radcliffe Choral Club.
A few seats for the Saturday Concert on sale

GLOBE MAR. 20.

NEXT FRI. AFT., March 25 at 2.30 SAT. EVE., March 26 at 8

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor
Beethoven's Pastoral Symphony; Loeffler's "La Bonne Chanson"; Holy Grail Music from Wagner's Parsifal, assisted by HARVARD GLEE CLUB and RADCLIFFE CHORAL CLUB.
A few seats for the Saturday Concert on Sale

TRANS. MAR 19

SYMPHONY HALL
TODAY at 2:30 SAT. at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
All seats sold for this week.

POST MAR. 25

SYMPHONY HALL—Tomorrow Aft., Mar. 29, and Thurs. Aft., Mar. 31, at 4 o'clock

YOUNG PEOPLE'S Concerts
BOSTON SYMPHONY ORCHESTRA

PERE MONTEUX, Conductor
A few seats for both concerts now on sale at the box office—35c and 50c (no tax)

HERALD MAR 28.

SYMPHONY HALL
TODAY and THUR. Mar. 31 at 4

Young People's
CONCERT BY
BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Seats at box office: 35c, 50c (no tax)

POST MAR. 29.

SUN. AFT., Apr. 10 at 3:30

PENSION FUND
CONCERT
BOSTON SYMPHONY ORCHESTRA

PIERREMONTEUX, Conductor
All-Tschaikowsky Programme
Soloists—Richard Burgin, Violin; Jean Bedetti, 'Cello.
$2.50, $2.00, $1.50, $1.00 (No tax)

Post Mar

POST MAR. 29.

SUN. AFT. Apr. 10 at 3:30

PENSION FUND
CONCERT
BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
ALL-TSCHAIKOWSKY Programme
Soloists—Richard BURGIN, Violin
Jean BEDETTI, 'Cello
$2.50, $2, $1.50, $1 (No Tax)

GLOBE MAR 29

SYMPHONY HALL
TODAY and THUR., Mar. 31 at 4

Young People's
CONCERT BY
BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Seats at box office: 35c, 50c (no tax)

HERALD. MAR 29.

SYMPHONY HALL
THIS FRI., 2:30 SAT. EVE., AT 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Soloist—Arthur RUBINSTEIN
A Few Seats for Saturday Eve.

HERALD MAR 30.

SYMPHONY HALL
THIS FRI. at 2:30 SAT. at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Soloist—Arthur RUBINSTEIN
A Few Seats for Saturday Eve.

GLOBE MAR 30

SANDERS THEATRE—CAMBRIDGE
TOMORROW EVE. (FEB. 10) AT 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Program — Schumann, Symphony No. 2; Wagner, Overture to "Lohengrin" and "Tannhauser"; 'Cello solos, Bruch, "Kol Nidrei," and Boellman, Symphonic Variations with ALWIN SCHROEDER.
Tickets at Kent's Bookstore, Harvard Sq.

TRANS. FEB. 9.

THIS FRI., Feb. 11, at 2.30
SAT., Feb. 12, at 8.00
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program — Strauss, Suite from "Le Bourgeois Gentilhomme" (First time in America); Schumann, Symphony No. 2; Beethoven, Piano Concerto No. 3.
Soloist—Mischa LEVITZKI
A few seats for Saturday Concert

NS. FEB. 9

SANDERS THEATRE—CAMBRIDGE
TONIGHT AT 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Program—Schumann, Symphony No. 2; Wagner, Overture to "Lohengrin" and "Tannhauser"; 'Cello solos, Bruch, "Kol Nidrei," and Boellman, Symphonic Variations with Alwin Schroeder.
Tickets at Kent's Bookstore, Harvard Sq.

FEB. 10

SANDERS THEATRE—CAMBRIDGE
TONIGHT AT 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Program—Schumann, Symphony No. 2; Wagner, Overtures to "Lohengrin" and "Tannhauser"; 'Cello solos, Bruch, "Kol Nidrei," and Boellman, Symphonic Variations with Alwin Schroeder.
Tickets at Kent's Bookstore, Harvard Sq.

HE[illegible]D. FEB 10

SANDERS THEATRE—CAMBRIDGE
TONIGHT AT 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Program—Schumann, Symphony No. 2; Wagner, Overtures to "Lohengrin" and "Tannhauser"; 'Cello solos, Bruch, "Kol Nidrei," and Boellman, Symphonic Variations with Alwin Schroeder.
Tickets at Kent's Bookstore, Harvard Sq.

GL[illegible]. FEB. 10

SYMPHONY HALL
TODAY at 2.30 SAT. EVE. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Mischa LEVITZKI
A few seats for Saturday Concert

TRANS. FEB. 1[illegible]

SYMPHONY HALL
TO-DAY at 2:30 SAT. At 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Jean Bedetti
A Few Seats for Saturday Eve.

GLOBE. FE[illegible]

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MOISEIWITSCH—Piano
A Few Seats for Tonight's Concert

POST FEB. 24

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—MOISEIWITSCH—Piano
A Few Seats for Tonight's Concert

GL[illegible]

SYMPHONY HALL, TONIGHT at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MOISEIWITSCH—Piano.
A Few Seats for Tonight's Concert

AM[illegible] FEB. [illegible]

NEXT FRI. AFT., Mar. 4, at 2.30
SAT. EVE., Mar. 5, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—ALICE NIELSEN—Soprano
A few seats for the Saturday Concert on Sale

TRANS. FEB. 26.

NEXT FRI. AFT., Mar. 4, at 2:30
SAT. EVE., Mar. 5, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—ALICE NIELSEN—Soprano
A few seats for the Saturday Concert on sale

HERALD FEB. 27

NEXT FRI. AFT., Mar. 4, at 2:30
SAT. EVE., Mar. 5, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—ALICE NIELSEN—Soprano
A few seats for the Saturday Concert on Sale

GLOBE FEB. 27.

NEXT FRI. AFT., Mar. 4, at 2:30
SAT. EVE., Mar. 5, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—ALICE NIELSEN—Soprano
A few seats for the Saturday Concert on Sale

POST FEB. 27

[50]

NEXT FRI. AFT., March 4, at 2:30
SAT. EVE., March 5, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—ALICE NIELSEN—Soprano
A few seats for the Saturday Concert on Sale

ADVERTISER FEB. 27.

SYMPHONY HALL
THIS FRI. at 2.30 SAT. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—Alice NIELSEN
A Few Seats for Sat. Concert

TRANS. MAR. 2.

SYMPHONY HALL
TO-DAY at 2:30 SAT. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—Alice NIELSEN
A Few Seats for Sat. Concert

HERALD MAR. 4

SYMPHONY HALL
TODAY at 2:30 SAT. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—Alice NIELSEN
A Few Seats for Sat. Concert

GLOBE MAR. 4

SYMPHONY HALL
TO-DAY at 2:30 SAT. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—Alice NIELSEN
A Few Seats for Sat. Concert

POST MAR. 4.

SYMPHONY HALL
TO-NIGHT at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—Alice NIELSEN
A Few Seats for Tonight

POST. MAR. 6.

ONY HALL
OSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—ALICE NIELSEN
A Few Seats for Tonight

HERALD. MAR. 5.

SYMPHONY HALL
TO-NIGHT at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—Alice NIELSEN
A Few Seats for Tonight

GLOBE MAR. 5

NEXT FRI. AFT., March 11 at 2.30
SAT. EVE., March 12 at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—JEAN BEDETTI—'Cellist
A few seats for the Saturday Concert on sale

TRAN. MAR 5.

NEXT FRI. AFT., March 11 at 2.30
SAT. EVE., March 12 at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOIST—JEAN BEDETTI—'Cello
A few seats for the Saturday Concert on Sale

TRANS MAR. 5

NEXT FRI. AFT., March 11, at 2:30
SAT. EVE., March 12, at 8
Boston Symphony Orchestra
PIERRE MONTEUX Conductor
Soloist—JEAN BEDETTI—'Cello
A few seats for the Saturday Concert on Sale

ADVERTISER. MAR. 6

NEXT FRI. AFT., March 11 at 2.30
SAT. EVE., March 12 at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—JEAN BEDETTI—'Cellist
A few seats for the Saturday Concert on sale

HERALD MAR. 6.

NEXT FRI. AFT., Mar. 11, at 2:30
SAT. EVE., Mar. 12, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—JEAN BEDETTI—'Cello
A few seats for the Saturday Concert on Sale

POST MAR. 6.

THIS FRI. 2:30 SAT. At 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Jean Bedetti
A Few Seats for Saturday Eve.

GLOBE MAR. 9.

SYMPHONY HALL
THIS FRI. at 2:30 SAT. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Alice NIELSEN
A Few Seats for Sat. Concert

GLOBE MAR. 2

THIS FRI. 2.30 SAT. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—Jean BEDETTI
A Few Seats for Sat. Eve.

TRAN. MAR. 9

SYMPHONY HALL
TODAY at 2:30. SAT. EVE. at 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
Soloist—Jean Bedetti
A few seats for Sat. Concert now on sale

AMER. MAR 11

SYMPHONY HALL
TO-DAY AT 2.30 SAT. AT 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEAUX, Conductor
SOLOIST—JEAN BEDETTI
A Few Seats for Saturday Eve.

POST MAR 11

SYMPHONY HALL
TO-DAY at 2.30 SAT. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—Jean BEDETTI
A Few Seats for Sat. Eve.

TRANS. MAR 11

SYMPHONY HALL
TO-NIGHT at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Mischa LEVITZKI
A Few Seats for Tonight

HERALD. FEB. 12.

SYMPHONY HALL
TONIGHT at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—MISCHA LEVITZKI
A Few Seats for Tonight

GLOBE FEB. 12.

This Fri. at 2:30 Sat. Eve. at 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
SOLOIST-JACQUES THIBAUD
A Few Seats for Sat. Concert

POST FEB. 16.

This Fri. at 2:30 Sat. Eve. at 8
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist — JACQUES THIBAUD
A Few Seats for Sat. Concert

HERALD. FEB. 16

THIS FRI. at 2:30 SAT. EVE. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—JACQUES THIBAUD
A Few Seats for Sat. Concert

GLOBE. FEB. 16.

THIS FRI. 2:30 SAT. At 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—Jean BEDETTI
A Few Seats for Saturday Eve.

HERALD MAR. 9.

THIS FRI. 2:30 SAT. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—Jean BEDETTI
A Few Seats for Saturday Eve.

POST. MAR. 9

SYMPHONY HALL
TODAY at 2:30. Sat. Eve. at 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
Soloist—Jean BEDETTI
A few seats for Sat. concert now on sale

RECORD MAR. 11.

TO-NIGHT at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—Jean BEDETTI
A Few Seats for Tonight

HERALD MAR. 12

TO-NIGHT AT 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—JEAN BEDETTI
A Few Seats for Tonight

POST MAR 12

TO-NIGHT At 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Jean Bedetti
A Few Seats for Tonight

GLOBE MAR. 12.

NEXT FRI. AFT., March 25 at 2:30
SAT. EVE., March 26 at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Beethoven's Pastoral Symphony; Loeffler's "La Bonne Chanson"; Holy Grail Music from Wagner's "Parsifal." With Harvard Glee Club and Radcliffe Choral Club.
A few seats for the Saturday Concert on sale

ADVERTISER MAR. 19

TO-NIGHT AT 8.
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist — JACQUES THIBAUD
A Few Seats for Tonight's Concert

ADVERTISER MAR. 19

NEXT FRI. AFT., March 25 at 2:30
SAT. EVE., March 26, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Beethoven's Pastoral Symphony; Loeffler's "La Bonne Chanson"; Holy Grail Music from Wagner's Parsifal, assisted by Harvard Glee Club and Radcliffe Choral Club.
A few seats for the Saturday Concert on sale

ADVERTISE. MAR 20.

NEXT FRI. AFT., March 25 at 2:30
SAT. EVE., March 26 at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Beethoven's Pastoral Symphony; Loeffler's "La Bonne Chanson"; Holy Grail Music from Wagner's "Parsifal." Assisted by Harvard Glee Club and Radcliffe Choral Club.
A few seats for the Saturday Concert on sale

HERALD MAR. 20.

TO-NIGHT at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Cond.
Soloist—Jacques THIBAUD
A Few Seats for Tonight

POST FEB. 19.

NEXT FRI. AFT., March 25, at 2:30
SAT. EVE., March 26, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Beethoven's Pastoral Sympohny; Loeffler's "La Bonne Chanson"; Holy Grail Music from Wagner's Parsifal, assisted by Harvard Glee Club and Radcliffe Choral Club.
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POST MAR. 20

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SAT. EVE. March 26 at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Beethoven's Pastoral Symphony; Loeffler's "La Bonne Chanson"; Holy Grail Music from Parsifal, assisted by Harvard Glee Club and Radcliffe Choral Club.
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GLOBE MAR. 20.

NEXT FRI. AFT., March 25 at 2.30
SAT. EVE., March 26 at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Beethoven's Pastoral Symphony; Loeffler's "La Bonne Chanson"; Holy Grail Music from Wagner's Parsifal, assisted by HARVARD GLEE CLUB and RADCLIFFE CHORAL CLUB.
A few seats for the Saturday Concert on Sale

TRANS. MAR. 19

SYMPHONY HALL
TODAY at 2:30 SAT. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
All seats sold for this week.

POST MAR. 25

SYMPHONY HALL—Tomorrow Aft., Mar. 29, and Thurs. Aft., Mar. 31, at 4 o'clock
YOUNG PEOPLE'S Concerts
BOSTON SYMPHONY ORCHESTRA
PERE MONTEUX, Conductor
A few seats for both concerts now on sale at the box office—35c and 50c (no tax)

HERALD MAR 28.

SYMPHONY HALL
TODAY and THUR. Mar. 31 at 4
Young People's
CONCERT BY
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Seats at box office: 35c, 50c (no tax)

POST MAR. 29.

SUN. AFT., Apr. 10 at 3:30
PENSION FUND
CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
All-Tschaikowsky Programme
Soloists—Richard Burgin, Violin; Jean Bedetti, 'Cello.
$2.50, $2.00, $1.50, $1.00 (No tax)

Post Mar 29

POST MAR 29.

SUN. AFT. Apr. 10 at 3:30
PENSION FUND
CONCERT
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ALL-TSCHAIKOWSKY Programme
Soloists—Richard BURGIN, Violin
Jean BEDETTI, 'Cello
$2.50, $2, $1.50, $1 (No Tax)

GLOBE MAR. 29

SYMPHONY HALL
TODAY and THUR., Mar. 31 at 4
Young People's
CONCERT BY
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Seats at box office: 35c, 50c (no tax)

HERALD. MAR. 29

SYMPHONY HALL
THIS FRI., 2:30 SAT. EVE., AT 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Arthur RUBINSTEIN
A Few Seats for Saturday Eve.

HERALD MAR 30.

SYMPHONY HALL
THIS FRI. at 2:30 SAT. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Arthur RUBINSTEIN
A Few Seats for Saturday Eve.

GLOBE MAR. 30

SUN. AFT. Apr. 10 at 3:30

PENSION FUND
CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-TSCHAIKOWSKY Program
Soloists—Richard BURGIN, Violin;
Jean BEDETTI, 'Cello.
$2.50, $2.00, $1.50, $1.00 (No Tax)

—SYMPHONY HALL—
TODAY at 2:30 SAT. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Arthur RUBINSTEIN—Piano
A few seats for the Sat. Concert

POST APRIL 1.

—SYMPHONY HALL—
THIS FRI. at 2:30 SAT. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Arthur RUBINSTEIN
A Few Seats for Saturday Eve.

—SYMPHONY HALL—
TODAY at 2.30 SAT. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Arthur RUBINSTEIN—Piano
A Few Seats for the Sat. Concert.

AMER. MAR 30. TRANS APRIL 1

—SYMPHONY HALL—
TODAY at 2.30 SAT. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
All Seats Sold for This Week

—SYMPHONY HALL—
TODAY 2:30 SAT. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
All seats sold for this week

TRANS. MAR. 25. GLOBE MAR. 25

NEXT FRI. AFT., April 1 at 2:30 SAT. EVE., April 2 at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—Arthur RUBINSTEIN—Pianist
A few seats for the Saturday Concert on Sale

TRAVELER MAR 26

NEXT FRI. AFT., April 1 at 2.30 SAT. EVE., April 2 at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—Arthur RUBINSTEIN—Pianist
A few seats for the Saturday Concert on Sale

SUN. AFT. April 10 at 3:30

PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
TSCHAIKOWSKY PROGRAMME
Soloists—Richard BURGIN, Violin—Jean BEDETTI, 'Cello
Tickets—$2.50, $2.00, $1.50, $1.00 (No Tax)

TRANS MAR 26

NEXT FRI. AFT. April 1 at 2:30 SAT. EVE., April 2 at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—Arthur RUBINSTEIN—Pianist
A few seats for the Saturday Concert on Sale

SUN. AFT. April 10 at 3:30

PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
TSCHAIKOWSKY PROGRAMME
Soloist—Richard BURGIN, Violin — Jean BEDETTI, 'Cello
Tickets—$2.50, $2.00, $1.50, $1.00 (No Tax)

ADVERTISER. MAR 27

SUN. AFT. April 10 at 3:30

PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
TSCHAIKOWSKY PROGRAMME
Soloists—Richard BURGIN, Violin—Jean BEDETTI, 'Cello
Tickets—$2.50, $2.00, $1.50, $1.00 (No Tax)

NEXT FRI. AFT., April 1 at 2:30 SAT. EVE., April 2 at 8

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Arthur RUBENSTEIN—Pianist
A Few Seats for the Satturday Concert on Sale

GLOBE MAR. 27

SUN. AFT. April 10 at 3:30

PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
TSCHAIKOWSKY PROGRAMME
Soloists—Richard BURGIN, Violin Jean BEDETTI, 'Cello
Tickets—$2.50, $2.00, $1.50, $1.00 (No Tax)

NEXT FRI. AFT., April 1 at 2:30 SAT. EVE., April 2 at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—Arthur RUBINSTEIN—Pianist
A few seats for the Saturday Concert on sale

POST, MAR. 22

NEXT FRI. AFT., April 1 at 2:30 SAT. EVE., April 2 at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—Arthur RUBINSTEIN—Pianist
A few seats for the Saturday Concert on Sale

SUN. AFT. April 10 at 3:30

PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
TSCHAIKOWSKY PROGRAMME
Soloists—Richard BURGIN, Violin—Jean BEDETTI, 'Cello
Tickets—$2.50, $2.00, $1.50, $1.00 (No Tax)

HERALD MAR 27

SYMPHONY HALL
Tomorrow Aft., March 29, and Thurs. Aft., March 31, at 4 O'clock
YOUNG PEOPLE'S CONCERTS
Boston Symphony Orchestra
Pierre Monteux, Conductor
A Few Seats for Both Concerts Now on Sale at the Box Office—35c and 50c—(no tax)

SYMPHONY HALL
Tomorrow Aft., March 29, and Thursday Aft., March 31, at 4 O'Clock
YOUNG PEOPLES' CONCERTS
Boston Symphony Orchestra
Pierre Monteux, Conductor
A few seats for both concerts now on sale at the box office—35c and 50c (no tax)

GLOBE MAR 28 POST MAR 28

SUN. AFT. Apr. 10 at 3.30

PENSION FUND
CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-TSCHAIKOWSKY Programme
Soloists—Richard BURGIN, Violin;
Jean BEDETTI, 'Cello.
$2.50, $2.00, $1.50, $1.00 (no tax)

—SYMPHONY HALL—
THIS FRI. at 2.30 SAT. EVE. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST ARTHUR RUBINSTEIN
A Few Seats for Saturday Eve.

TRANS MAR 30

CARNEGIE HALL
This Afternoon at 2:30.

Boston
Symphony Orchestra
PIERRE MONTEUX
Conductor
Tickets at Box Office.

NY. TIMES. FEB 5

—SYMPHONY HALL—
TO-DAY at 2:30 SAT. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Arthur RUBINSTEIN
A Few Seats for Saturday Eve.

GLOBE APRIL 1.

—SYMPHONY HALL—
TO-NIGHT at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Arthur RUBINSTEIN—Piano
A Few Seats for Tonight.

POST APRIL 2.

—SYMPHONY HALL—
TO-NIGHT at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Arthur RUBINSTEIN
A Few Seats for Tonight

HERALD APR 2.

—SYMPHONY HALL—
NEXT FRI. EVE. Apr. 8 at 8.15
Last Concert This Season
GALLI-CURCI
$2.50, $2.00, $1.50, $1.00 (Plus Tax)

POST APR. 5

NEXT SUN. AFT., Apr. 10 at 3:30

Pension Fund Concert
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
All-Tschaikowsky Programme
Soloists—Richard BURGIN, Violin;
Jean BEDETTI, 'Cello.
$2.50, $2.00, $1.50, $1.00 (no tax)

HERALD APR. 5.

SUN. AFT., Apr. 10 at 3.30

PENSION FUND
CONCERT
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
ALL - TSCHAIKOWSKY Programme
Soloists—Richard Burgin, Violin; Jean Bedetti, 'Cello
$2.50, $2.00, $1.50, $1 (no tax)

RECORD APR. 2.

THIS FRI. at 2:30 SAT. at 8

BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Alwin SCHROEDER
A Few Seats for Saturday Eve.

HERALD-APR. 6.

THIS SUN. AFT. Apr. 10 at 3.30

Pension Fund Concert
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
All-Tschaikowsky Programme
Soloists—Richard BURGIN, Violin;
Jean BEDETTI, 'Cello.
$2.50, $2.00, $1.50, $1.00 (no tax)

THIS FRI. at 2.30 SAT. at 8

BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Alwin SCHROEDER
A Few Seats for Saturday Eve.

TRANS. APR. 6.

THIS SUN. AFT., Apr. 10 at 3:30

Pension Fund Concert
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
All-Tschaikowsky Programme
Soloists—Richard BURGIN, Violin;
Jean BEDETTI, 'Cello.
$2.50, $2.00, $1.50, $1.00 (no tax)

GLOBE APR. 7.

THIS SUN. AFT. Apr. 10 at 3.30

Pension Fund Concert
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
All-Tschaikowsky Programme
Soloists—Richard BURGIN, Violin;
Jean BEDETTI, 'Cello.
$2.50, $2.00, $1.50, $1.00 (no tax)

TRANS. APR. 7.

THIS SUN. AFT. Apr. 10 at 3:30

Pension Fund Concert
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX,
Conductor
All-Tschaikowsky Programme
Soloists — Richard BURGIN,
Violin
Joan BEDETTI, 'Cello.
$2.50, $2.00, $1.50, $1.00
(No tax)

HERALD APR. 8

SANDERS THEATRE—Cambridge
TOMORROW NIGHT AT 8.00
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor.
Program: Beethoven—"Pastoral" Symphony; Weber—Overture, "Euryanthe"; Berlioz—Ball Scene, "Romeo and Juliet"; Mozart Arias by ALICE NIELSEN, Soloist. Tickets at Kent's Book Store, Harvard Sq.

MAR. 30 TRANS.

—SYMPHONY HALL—
THIS FRI. 2:30 SAT. EVE. At 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST—Arthur RUBINSTEIN
A Few Seats for Saturday Eve.

POST M[illegible]

Carnegie Hall, To-morrow (Sat.) Aft. at 2:30.

BOSTON
Symphony Orchestra
PIERRE MONTEUX
Conductor
Tickets at Box Office

TRIBUNE FEB 4.

CARNEGIE HALL
TO-NIGHT (Thursday) at 8.15
Saturday Afternoon at 2.30

BOSTON
Symphony Orchestra
PIERRE MONTEUX
Conductor
Tickets at Box Office

TRIBUNE FEB 3.

SUN. AFT. April 10 at 3.30

PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
TSCHAIKOWSKY PROGRAMME
Soloists—Richard BURGIN, Violin—Jean BEDETTI, 'Cello
Tickets—$2.50, $2.00, $1.50, $1.00 (No Tax)

NEXT FRI. AFT., April 8 at 2.30 SAT. EVE., April 9 at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—Alwin SCHROEDER—'Cello
A few seats for the Saturday Concert on Sale

TRANS. APR. 2.

NEXT FRI. AFT., April 8 at 2:30 SAT. EVE., April 9 at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—Alwin SCHROEDER—'Cello
A few seats for the Saturday Concert on Sale

SUN. AFT., April 10 at 3:30

PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
TSCHAIKOWSKY PROGRAMME
Soloists—Richard BURGIN, Violin—Jean BEDETTI, 'Cello
Tickets—$2.50, $2.00, $1.50, $1.00 (No Tax)

TRAVELER APR. 2,

NEXT FRI. AFT., April 8 at 2:30 SAT. EVE. April 9 at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—Alwin SCHROEDER—'Cello
A few seats for the Saturday Concert on Sale

NEXT SUN. AFT., April 10 at 3:30

PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
TSCHAIKOWSKY PROGRAMME
Soloists—Richard BURGIN, Violin—Jean BEDETTI, 'Cello
Tickets—$2.50, $2.00, $1.50, $1.00 (No Tax)

GLOBE APR. 3.

NEXT SUN. AFT. April 10 at 3:30

PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
TSCHAIKOWSKY PROGRAMME
Soloists—Richard BURGIN, Violin Jean BEDETTI, 'Cello
Tickets—$2.50, $2.00, $1.50, $1.00 (No Tax)

NEXT FRI. AFT., April 8 at 2:30 SAT. EVE., April 9 at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—Alwin SCHROEDER—'Cello
A few seats for the Saturday Concert on sale

POST APR. 3.

NEXT FRI. AFT., April 8 at 2:30 SAT. EVE., April 9 at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—Alwin SCHROEDER—'Cello
A few seats for the Saturday Concert on Sale

HERALD APR. 3

SYMPHONY HALL
TO-DAY at 2:30 SAT. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Alwin SCHROEDER
A Few Seats for Saturday Eve.

HERALD APR. 8.

SYMPHONY HALL
TO-DAY at 2:30 SAT. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Alwin SCHROEDER
A Few Seats for Saturday Eve.

THIS SUN. AFT., Apr. 10 at 3:30

Pension Fund Concert
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
All-Tschaikowsky Programme
Soloists—Richard BURGIN, Violin;
Jean BEDETTI, 'Cello
$2.50, $2.00, $1.50, $1.00 (no tax)

GLOBE APR. 8.

SYMPHONY HALL
TO-NIGHT at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Alwin SCHROEDER
A Few Seats for Tonight

TO-MORROW AFT., Apr. 10 at 3:30

Pension Fund Concert
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
All-Tschaikowsky Programme
Soloists—Richard BURGIN, Violin;
Jean BEDETTI, 'Cello
$2.50, $2.00, $1.50, $1.00 (no tax)

POST APR. 8.

SYMPHONY HALL
TO-NIGHT SAT. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX,
Conductor
Soloist—Alwin SCHROEDER
A Few Seats for Tonight

TO-MORROW Apr. 10 at 3:30

Pension Fund Concert
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX,
Conductor
All-Tschaikowsky Programme
Soloists — Richard BURGIN,
Violin
Jean BEDETTI, 'Cello.
$2.50, $2.00, $1.50, $1.00
(No tax)

POST A[illegible]

SYMPHONY HALL
TO-DAY at 2.30 SAT. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Alwin SCHROEDER
A Few Seats for Saturday Eve.

THIS SUN. AFT. Apr. 10 at 3.30

Pension Fund Concert
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
All-Tschaikowsky Programme
Soloists—Richard BURGIN, Violin;
Jean BEDETTI, 'Cello.
$2.50, $2.00, $1.50, $1.00 (no tax)

TRANS APR [illegible]

SYMPHONY HALL
TOMORROW at 3:30

PENSION FUND
CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
TSCHAIKOWSKY PROGRAMME
Soloists—Richard BURGIN, Violin—Jean BEDETTI, 'Cello
Tickets—$2.50, $2.00, $1.50, $1.00 (No Tax)

NEXT FRI. AFT., April 15 at 2:30 SAT. EVE., April 16 at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—Heinrich Gebhard—Pianist
A few seats for the Saturday Concert on Sale

TRAV. APR. 9.

PENSION FUND
CONCERT
BOSTON SYMPHONY
ORCHESTRA
SUN. AFT. Apr. 10 at 3:30
PIERRE MONTEUX, Conductor
ALL-TSCHAIKOWSKY Program
Soloists—Richard BURGIN, Violin;
Jean BEDETTI, 'Cello.
$2.50, $2.00, $1.50, $1.00 (No Tax)

SYMPHONY HALL
BOSTON SYMPHONY
ORCHESTRA
TODAY at 2:30 SAT. at 8
PIERRE MONTEUX, Conductor
Soloist—Arthur RUBINSTEIN—Piano
A few seats for the Sat. Concert

POST APRIL 1.

SYMPHONY HALL
BOSTON SYMPHONY
ORCHESTRA
THIS FRI. at 2:30 SAT. at 8
PIERRE MONTEUX, Conductor
Soloist---Arthur RUBINSTEIN
A Few Seats for Saturday Eve.

SYMPHONY HALL
BOSTON SYMPHONY
ORCHESTRA
TODAY at 2.30 SAT. at 8
PIERRE MONTEUX, Conductor
Soloist—Arthur RUBINSTEIN—Piano
A Few Seats for the Sat. Concert.

AMER. MAR 30.

TRANS. APRIL

SYMPHONY HALL
BOSTON SYMPHONY
ORCHESTRA
TODAY at 2.30 SAT. at 8
PIERRE MONTEUX, Conductor
All Seats Sold for This Week

SYMPHONY HALL
BOSTON SYMPHONY
ORCHESTRA
TODAY 2:30 SAT. at 8
PIERRE MONTEUX, Conductor
All seats sold for this week

TRANS. MAR. 25. GLOBE MAR. 25

Boston Symphony Orchestra
NEXT FRI. AFT., April 1 at 2:30
SAT. EVE., April 2 at 8
PIERRE MONTEUX, Conductor
Soloist—Arthur RUBINSTEIN—Pianist
A few seats for the Saturday Concert on Sale

TRAVELER MAR 26

Boston Symphony Orchestra
NEXT FRI. AFT., April 1 at 2.30
SAT. EVE., April 2 at 8
PIERRE MONTEUX, Conductor
Soloist—Arthur RUBINSTEIN—Pianist
A few seats for the Saturday Concert on Sale

PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
SUN. AFT. April 10 at 3:30
PIERRE MONTEUX, Conductor
TSCHAIKOWSKY PROGRAMME
Soloists—Richard BURGIN, Violin—Jean BEDETTI, 'Cello
Tickets—$2.50, $2.00, $1.50, $1.00 (No Tax)

TRANS MAR. 26

Boston Symphony Orchestra
NEXT FRI. AFT., April 1 at 2:30
SAT. EVE., April 2 at 8
PIERRE MONTEUX, Conductor
Soloist—Arthur RUBINSTEIN—Pianist
A few seats for the Saturday Concert on Sale

PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
SUN. AFT. April 10 at 3:30
PIERRE MONTEUX, Conductor
TSCHAIKOWSKY PROGRAMME
Soloist—Richard BURGIN, Violin — Jean BEDETTI, 'Cello
Tickets—$2.50, $2.00, $1.50, $1.00 (No Tax)

ADVERTISER. MAR 27

PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
SUN. AFT. April 10 at 3:30
PIERRE MONTEUX, Conductor
TSCHAIKOWSKY PROGRAMME
Soloists—Richard BURGIN, Violin—Jean BEDETTI, 'Cello
Tickets—$2.50, $2.00, $1.50, $1.00 (No Tax)

BOSTON SYMPHONY ORCHESTRA
NEXT FRI. AFT., April 1 at 2:30
SAT. EVE., April 2 at 8
PIERRE MONTEUX, Conductor
Soloist—Arthur RUBENSTEIN—Pianist
A Few Seats for the Satturday Concert on Sale

GLOBE MAR. 27

PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
SUN. AFT. April 10 at 3:30
PIERRE MONTEUX, Conductor
TSCHAIKOWSKY PROGRAMME
Soloists—Richard BURGIN, Violin Jean BEDETTI, 'Cello
Tickets—$2.50, $2.00, $1.50, $1.00 (No Tax)

Boston Symphony Orchestra
NEXT FRI. AFT., April 1 at 2:30
SAT. EVE., April 2 at 8
PIERRE MONTEUX, Conductor
Soloist—Arthur RUBINSTEIN—Pianist
A few seats for the Saturday Concert on sale

POST. MAR. 27.

Boston Symphony Orchestra
NEXT FRI. AFT., April 1 at 2:30
SAT. EVE., April 2 at 8
PIERRE MONTEUX, Conductor
Soloist—Arthur RUBINSTEIN—Pianist
A few seats for the Saturday Concert on Sale

PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
SUN. AFT., April 10 at 3:30
PIERRE MONTEUX, Conductor
TSCHAIKOWSKY PROGRAMME
Soloists—Richard BURGIN, Violin—Jean BEDETTI, 'Cello
Tickets—$2.50, $2.00, $1.50, $1.00 (No Tax)

HERALD MAR 27.

SYMPHONY HALL
Tomorrow Aft., March 29, and Thurs. Aft., March 31, at 4 O'clock
YOUNG PEOPLE'S CONCERTS
Boston Symphony Orchestra
Pierre Monteux, Conductor
A Few Seats for Both Concerts Now on Sale at the Box Office—35c and 50c—(no tax)

SYMPHONY HALL
Tomorrow Aft., March 29, and Thursday Aft., March 31, at 4 O'Clock
YOUNG PEOPLES' CONCERTS
Boston Symphony Orchestra
Pierre Monteux, Conductor
A few seats for both concerts now on sale at the box office—35c and 50c (no tax).

GLOBE MAR 28 POST MAR 28

PENSION FUND
CONCERT
BOSTON SYMPHONY
ORCHESTRA
SUN. AFT., Apr. 10 at 3.30
PIERRE MONTEUX, Conductor
ALL-TSCHAIKOWSKY Programme
Soloists—Richard BURGIN, Violin;
Jean BEDETTI, 'Cello.
$2.50, $2.00, $1.50, $1.00 (no tax)

SYMPHONY HALL
BOSTON SYMPHONY
ORCHESTRA
THIS FRI. at 2.30 SAT. EVE. at 8
PIERRE MONTEUX, Conductor
SOLOIST ARTHUR RUBINSTEIN
A Few Seats for Saturday Eve.

TRANS MAR 30

CARNEGIE HALL
This Afternoon at 2:30.
Boston
Symphony Orchestra
PIERRE MONTEUX
Conductor
Tickets at Box Office.

NY. TIMES. FEB 5

SYMPHONY HALL
BOSTON SYMPHONY
ORCHESTRA
TO-DAY at 2:30 SAT. at 8
PIERRE MONTEUX, Conductor
Soloist—Arthur RUBINSTEIN
A Few Seats for Saturday Eve.

GLOBE APRIL 1.

SYMPHONY HALL
BOSTON SYMPHONY
ORCHESTRA
TO-NIGHT at 8
PIERRE MONTEUX, Conductor
Soloist—Arthur RUBINSTEIN—Piano
A Few Seats for Tonight.

POST APRIL 2.

SYMPHONY HALL
BOSTON SYMPHONY
ORCHESTRA
TO-NIGHT at 8
PIERRE MONTEUX, Conductor
Soloist—Arthur RUBINSTEIN
A Few Seats for Tonight

HERALD APR. 2.

SYMPHONY HALL
Last Concert This Season
GALLI-CURCI
NEXT FRI. EVE. Apr. 8 at 8:15
$2.50, $2.00, $1.50, $1.00 (Plus Tax)

POST APR. 5.

Pension Fund Concert
BOSTON SYMPHONY
ORCHESTRA
NEXT SUN. AFT., Apr. 10 at 3:30
PIERRE MONTEUX, Conductor
All-Tschaikowsky Programme
Soloists—Richard BURGIN, Violin;
Jean BEDETTI, 'Cello.
$2.50, $2.00, $1.50, $1.00 (no tax)

HERALD APR. 5.

PENSION FUND
CONCERT
BOSTON SYMPHONY
ORCHESTRA
SUN. AFT., Apr. 10 at 3.30
Pierre Monteux, Conductor
ALL - TSCHAIKOWSKY Programme
Soloists—Richard Burgin, Violin; Jean Bedetti, 'Cello
$2.50, $2.00, $1.50, $1 (no tax)

RECORD APR. 2.

BOSTON SYMPHONY
ORCHESTRA
THIS FRI. at 2:30 SAT. at 8
PIERRE MONTEUX, Conductor
Soloist—Alwin SCHROEDER
A Few Seats for Saturday Eve.

HERALD-APR. 6.

Pension Fund Concert
BOSTON SYMPHONY
ORCHESTRA
THIS SUN. AFT. Apr. 10 at 3.30
PIERRE MONTEUX, Conductor
All-Tschaikowsky Programme
Soloists—Richard BURGIN, Violin;
Jean BEDETTI, 'Cello.
$2.50, $2.00, $1.50, $1.00 (no tax)

BOSTON SYMPHONY
ORCHESTRA
THIS FRI. at 2.30 SAT. at 8
PIERRE MONTEUX, Conductor
Soloist—Alwin SCHROEDER
A Few Seats for Saturday Eve.

TRANS. APR. 6.

Pension Fund Concert
BOSTON SYMPHONY
ORCHESTRA
THIS SUN. AFT., Apr. 10 at 3:30
PIERRE MONTEUX, Conductor
All-Tschaikowsky Programme
Soloists—Richard BURGIN, Violin;
Jean BEDETTI, 'Cello
$2.50, $2.00, $1.50, $1.00 (no tax)

GLOBE APR. 7.

Pension Fund Concert
BOSTON SYMPHONY
ORCHESTRA
THIS SUN. AFT. Apr. 10 at 3.30
PIERRE MONTEUX, Conductor
All-Tschaikowsky Programme
Soloists—Richard BURGIN, Violin;
Jean BEDETTI, 'Cello.
$2.50, $2.00, $1.50, $1.00 (no tax)

TRANS. APR. 7.

Pension Fund Concert
BOSTON SYMPHONY
ORCHESTRA
THIS SUN. AFT. Apr. 10 at 3:30
PIERRE MONTEUX,
Conductor
All-Tschaikowsky Programme
Soloists — Richard BURGIN, Violin
Joan BEDETTI, 'Cello.
$2.50, $2.00, $1.50, $1.00
(No tax)

HERALD APR. 8.

SANDERS THEATRE—Cambridge
TOMORROW NIGHT AT 8.00
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor.
Program: Beethoven—"Pastoral" Symphony; Weber—Overture, "Euryanthe"; Berlioz—Ball Scene, "Romeo and Juliet"; Mozart Arias by ALICE NIELSEN, Soloist. Tickets at Kent's Book Store, Harvard Sq.

MAR. 30 TRANS.

SYMPHONY HALL
BOSTONSYMPHONY
ORCHESTRA
THIS FRI. 2:30 SAT. EVE. At 8
PIERRE MONTEUX, Conductor
SOLOIST—Arthur RUBINSTEIN
A Few Seats for Saturday Eve.

POST MAR 31.

Carnegie Hall, To-morrow (Sat.) Aft. at 2:30.
BOSTON
Symphony Orchestra
PIERRE MONTEUX
Conductor
Tickets at Box Office

CARNEGIE HALL
TO-NIGHT (Thursday) at 8.15
Saturday Afternoon at 2.30
BOSTON
Symphony Orchestra
PIERRE MONTEUX
Conductor
Tickets at Box Office

TRIBUNE. FEB 4. TRIBUNE FEB 3

PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
SUN. AFT. April 10 at 3.30
PIERRE MONTEUX, Conductor
TSCHAIKOWSKY PROGRAMME
Soloists—Richard BURGIN, Violin—Jean BEDETTI, 'Cello
Tickets—$2.50, $2.00, $1.50, $1.00 (No Tax)

Boston Symphony Orchestra
NEXT FRI. AFT., April 8 at 2.30
SAT. EVE., April 9 at 8
PIERRE MONTEUX, Conductor
Soloist—Alwin SCHROEDER—'Cello
A few seats for the Saturday Concert on Sale

TRANS. APR. 2.

Boston Symphony Orchestra
NEXT FRI. AFT., April 8 at 2:30
SAT. EVE., April 9 at 8
PIERRE MONTEUX, Conductor
Soloist—Alwin SCHROEDER—'Cello
A few seats for the Saturday Concert on Sale

PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
SUN. AFT., April 10 at 3:30
PIERRE MONTEUX, Conductor
TSCHAIKOWSKY PROGRAMME
Soloists—Richard BURGIN, Violin—Jean BEDETTI, 'Cello
Tickets—$2.50, $2.00, $1.50, $1.00 (No Tax)

TRAVELER APR. [illegible]

Boston Symphony Orchestra
NEXT FRI. AFT., April 8 at 2:30
SAT. EVE., April 9 at 8
PIERRE MONTEUX, Conductor
Soloist—Alwin SCHROEDER—'Cello
A few seats for the Saturday Concert on Sale

PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
NEXT SUN. AFT., April 10 at 3:30
PIERRE MONTEUX, Conductor
TSCHAIKOWSKY PROGRAMME
Soloists—Richard BURGIN, Violin—Jean BEDETTI, 'Cello
Tickets—$2.50, $2.00, $1.50, $1.00 (No Tax)

GLOBE APR. 3.

PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
NEXT SUN. AFT. April 10 at 3:30
PIERRE MONTEUX, Conductor
TSCHAIKOWSKY PROGRAMME
Soloists—Richard BURGIN, Violin Jean BEDETTI, 'Cello
Tickets—$2.50, $2.00, $1.50, $1.00 (No Tax)

Boston Symphony Orchestra
NEXT FRI. AFT., April 8 at 2:30
SAT. EVE., April 9 at 8
PIERRE MONTEUX, Conductor
Soloist—Alwin SCHROEDER—'Cello
A few seats for the Saturday Concert on sale

POST APR. 3.

Boston Symphony Orchestra
NEXT FRI. AFT., April 8 at 2:30
SAT. EVE., April 9 at 8
PIERRE MONTEUX, Conductor
Soloist—Alwin SCHROEDER—'Cello
A few seats for the Saturday Concert on Sale

HERALD APR. 3

SYMPHONY HALL
BOSTON SYMPHONY
ORCHESTRA
TO-DAY at 2:30 SAT. at 8
PIERRE MONTEUX, Conductor
Soloist—Alwin SCHROEDER
A Few Seats for Saturday Eve.

HERALD APR. 8.

SYMPHONY HALL
BOSTON SYMPHONY
ORCHESTRA
TO-DAY at 2:30 SAT. at 8
PIERRE MONTEUX, Conductor
Soloist—Alwin SCHROEDER
A Few Seats for Saturday Eve.

Pension Fund Concert
BOSTON SYMPHONY
ORCHESTRA
THIS SUN. AFT., Apr. 10 at 3:30
PIERRE MONTEUX, Conductor
All-Tschaikowsky Programme
Soloists—Richard BURGIN, Violin;
Jean BEDETTI, 'Cello
$2.50, $2.00, $1.50, $1.00 (no tax)

GLOBE APR. 8.

SYMPHONY HALL
BOSTON SYMPHONY
ORCHESTRA
TO-NIGHT at 8
PIERRE MONTEUX, Conductor
Soloist—Alwin SCHROEDER
A Few Seats for Tonight

Pension Fund Concert
BOSTON SYMPHONY
ORCHESTRA
TO-MORROW AFT., Apr. 10 at 3:30
PIERRE MONTEUX, Conductor
All-Tschaikowsky Programme
Soloists—Richard BURGIN, Violin;
Jean BEDETTI, 'Cello
$2.50, $2.00, $1.50, $1.00 (no tax)

POST APR. 8.

SYMPHONY HALL
BOSTON SYMPHONY
ORCHESTRA
TO-NIGHT SAT. at 8
PIERRE MONTEUX,
Conductor
Soloist—Alwin SCHROEDER
A Few Seats for Tonight

Pension Fund Concert
BOSTON SYMPHONY
ORCHESTRA
TO-MORROW Apr. 10 at 3:30
PIERRE MONTEUX,
Conductor
All-Tschaikowsky Programme
Soloists — Richard BURGIN, Violin
Joan BEDETTI, 'Cello.
$2.50, $2.00, $1.50, $1.00
(No tax)

POST

SYMPHONY HALL
BOSTON SYMPHONY
ORCHESTRA
TO-DAY at 2.30 SAT. at 8
PIERRE MONTEUX, Conductor
Soloist—Alwin SCHROEDER
A Few Seats for Saturday Eve.

Pension Fund Concert
BOSTON SYMPHONY
ORCHESTRA
THIS SUN. AFT. Apr. 10 at 3.30
PIERRE MONTEUX, Conductor
All-Tschaikowsky Programme
Soloists—Richard BURGIN, Violin;
Joan BEDETTI, 'Cello.
$2,50, $2.00, $1.50, $1.00 (no tax)

TRAN

SYMPHONY HALL
PENSION FUND
CONCERT
BOSTON SYMPHONY ORCHESTRA
TOMORROW at 3:30
PIERRE MONTEUX, Conductor
TSCHAIKOWSKY PROGRAMME
Soloists—Richard BURGIN, Violin—J BEDETTI, 'Cello
Tickets—$2.50, $2.00, $1.50, $1 (No Tax)

Boston Symphony Orchest
NEXT FRI. AFT., April 15 at 2:30
SAT. EVE., April 16 at 8
PIERRE MONTEUX, Conductor
Soloist—Heinrich Gebhard—Pianist
A few seats for the Saturday Concert on Sale

TRAV. APR. 9.

[51]

SYMPHONY HALL
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BOSTON SYMPHONY ORCHESTRA
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GLOBE APR. 15

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OPENING NIGHT May 2
Every Night Except Sundays
36th Season of the **POPS**
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Cond.
Ticket Sale Opens Mon., Apr. 25—$1, 75c. 50c. Admission 25c (No Tax)

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BOSTON SYMPHONY ORCHESTRA
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A Few Seats for Saturday Eve

POST APR. 22.

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PIERRE MONTEUX, Conductor
A Few Seats for Sat. Eve.

TRANS. APR. 22

SYMPHONY HALL
TODAY at 2:30 SAT. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday Eve.

GLOBE APR. 24

SYMPHONY HALL
TO-DAY at 2.30 SAT. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Alwin SCHROEDER
A Few Seats for Saturday Eve.

TRANS. APR. 15

FRI. Apr. 29 at 2:30 SAT. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Last Concerts of the Season
A Few Seats for Saturday Eve.

Opening NIGHT Mon., May 2
(Every Night Except Sun.)
POPS Popular Programs
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Seats tomorrow—$1, 75c. 50c
Admission 25c (no tax)

ADV. APR. 24

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Last Concerts of the Season
A Few Seats for Saturday Eve.

GLOBE-APR. 24

SYMPHONY HALL—Every Night Except Sun.
POPS
OPENING Mon. May 2
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets Now, 25c, 50c, 75c, $1. (No Tax)

GLOBE-APR. 24.

POPS
OPENING Mon., May 2
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets Now—25c, 50c, 75c, $1 (No Tax)

HERALD-APR. 26

OPENING NIGHT Mon. May 2
Every night except Sun.
Popular Programs at the **POPS**
ORCHESTRA OF 80 SYMPHONY PLAYERS. AGIDE JACCHIA, Cond.
Seats, $1, 75c, 50c, 25c, no tax

SYMPHONY HALL
THIS FRI. Apr. 29 at 2.30 SAT. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Last Concerts of the Season
A Few Seats for Sat. Eve.

RECORD-APR. 27.

SYMPHONY HALL
THIS FRI. at 2:30 SAT. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Last Pair But One This Season
A Few Seats for Saturday Eve.

HERALD APR. 20

SYMPHONY HALL
THIS FRI. at 2:30 Sat. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Last Pair but one this season
A Few Seats for Sat. Eve.

POST APR. 20

SYMPHONY HALL
THIS FRI. at 2:30 SAT. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Last Pair But One This Season
A Few Seats for Saturday Eve.

GLOBE. APR. 20

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THIS FRI. at 2.30 SAT. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Last Pair but One This Season
A Few Seats for Sat. Eve.

TRANS. APR. 20

SYMPHONY HALL
TO-DAY at 2:30 SAT. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday Eve.

HERALD APR. 22

SYMPHONY HALL
TO-NIGHT At 8
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Tonight

HERALD APR. 23

NEXT FRI. AFT., April 29 at 2:30
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Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
(LAST CONCERTS OF THE SEASON)
A few seats for the Saturday Concert on Sale

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Every Night Except Sundays
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Cond.
POPS Popular Programs Refreshments
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POST. APR. 24.

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POPS
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Orchestra of Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets now 25c, 50c, 75c, $1 (No Tax)

TRANS. APR. 25

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POPS
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Agide Jacchia Conductor
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Refreshments
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HERALD-APR. 25.

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Popular Music
Refreshments
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POST APR. 25

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Popular Music
Refreshments
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GLOBE APR. 26.

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Popular Programs at the **POPS**
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AGIDE JACCHIA, Cond.
Seats now, $1, 75c, 50c, 25c (no tax)

GLOBE - APR. 27

POPS
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Refreshments
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PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
TOMORROW at 3.30
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TSCHAIKOWSKY PROGRAMME
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Boston Symphony Orchestra
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FRAN. APR. 9

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[illegible] APR 13

GLOBE APR. 15

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BOSTON SYMPHONY ORCHESTRA
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Soloist — Heinrich GEBHARD
A Few Seats for Saturday Eve.

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HE[illegible] APR. 16. GLOBE. APR. 16.

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TRANS. APR. 22

SYMPHONY HALL
Boston Symphony ORCHESTRA
TO-NIGHT At 8
PIERRE MONTEUX, Conductor
A Few Seats for Tonight

HERALD APR. 23

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BOSTON SYMPHONY ORCHESTRA
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A Few Seats for Saturday Eve.

GLOBE APR. 24

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Soloist—Alwin SCHROEDER
A Few Seats for Saturday Eve.

TRANS. APR. 15

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PIERRE MONTEUX, Conductor
(LAST CONCERTS OF THE SEASON)
A few seats for the Saturday Concert on Sale

HERALD-APR. 24

OPEN-ING NIGHT Mon. May 2
Every night except Sun.
Popular Programs at the
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Seats tomorrow—$1, 75c, 50c
Admission 25c (no tax)

FRI. Apr. 29 at 2.30
SAT. at 8
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
Last Concerts of the Season
A Few Seats for Sat. Eve.

TRANS. APR. 23.

NEXT FRI. AFT., April 29 at 2:30
SAT. EVE. April 30 at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
(LAST CONCERT OF THE SEASON)
A few seats for the Saturday Concert on Sale

OPENING NIGHT May 2
Every Night Ex. Sundays
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Cond.
POPS
Programs Popular Refreshments
Ticket Sale Opens Mon., Apr. 25—$1, 75c, 50c. Admission 25c (No Tax)

POST. APR. 24.

Open-ing NIGHT Mon., May 2
(Every Night Except Sun.)
POPS POPULAR PROGRAMS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Seats tomorrow—$1, 75c, 50c
Admission 25c (no tax)

FRI. Apr. 29 at 2:30
SAT. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Last Concerts of the Season
A Few Seats for Saturday Eve.

GLOBE-APR. 24

SYMPHONY HALL—Every Night Except Sun.
POPS
OPENING MON., MAY 2
Orchestra of Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets now 25c, 50c, 75c, $1 (No Tax)

SYMPHONY HALL—Every Night Except Sun.
POPS
OPENING Mon., May 2
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets Now—25c, 50c, 75c, $1 (No Tax)

SYMPHONY HALL—Every Night Except Sun.
POPS
OPENING Mon. May 2
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets Now, 25c, 50c, 75c, $1. (No Tax)

TRANS. APR. 25

SYMPHONY HALL—Every Night Except Sun.
POPS
OPENING Mon. May 2
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets Now 25c, 50c, 75c, $1 No Tax

HERALD-APR. 25.

SYMPHONY HALL—Every Night Except Sun.
POPS
OPENING Mon. May 2
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets Now, 25c, 50c, 75c, $1. (No Tax)

GLOBE-APR. 24.

POPS
OPENING Mon., May 2
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets Now—25c, 50c, 75c, $1 (No Tax)

POST APR. 25

OPEN-ING NIGHT Mon. May 2
Every night except Sun.
Popular Programs at the
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Cond.
Seats now, $1, 75c, 50c, 25c (no tax)

GLOBE APR. 26.

POPS
OPENING Mon., May 2
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets Now—25c, 50c, 75c, $1 (No Tax)

HERALD-APR. 26.

OPEN-ING NIGHT Mon. May 2
Every night except Sun.
Popular Programs at the
POPS
ORCHESTRA OF 80 SYMPHONY PLAYERS. AGIDE JACCHIA, Cond.
Seats, $1, 75c, 50c, 25c, no tax

GLOBE-APR. 27.

SYMPHONY HALL-Every Night Except Sun.
POPS
OPENING Mon. May. 2
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets Now—25c, 50c, 75c, $1 (No Tax)

HERALD-APR. 27.

SYMPHONY HALL
POPS
OPENING Mon., May 2
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets Now—25c, 50c, 75c, $1 (No Tax)

TRAV. APR. 27.

SYMPHONY HALL
BOSTON SYMPHONY ORCHESTRA
THIS FRI. Apr. 29 at 2.30
SAT. at 8
PIERRE MONTEUX, Conductor
Last Concerts of the Season
A Few Seats for Sat. Eve.

AMER. APR. 27.

RECORD-APR. 27.

[52]

POPS
OPENING
Mon., May 2
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Refreshments
Popular Music
Tickets Now 25c, 50c, 75c, $1 No Tax

POST APR. 28.

POPS
OPENING
Mon., May 2
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
REFRESHMENTS
POPULAR MUSIC
Tickets Now, 25c, 50c, 75c, $1. (No Tax)

TRANS. APR. 28.

SYMPHONY HALL
TO-DAY at 2:30
SAT. at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Last Concerts of the Season
A Few Seats for Sat. Eve.

HERALD-APR. 29

Opening NIGHT Mon., May 2
POPULAR PROGRAMS AT THE
POPS
Orchestra of 80 Symphony Players, Agide Jacchia, Cond.
Seats tomorrow—$1, 75c, 50c
Admission 25c (no tax)

GLOBE-APR. 29.

SYMPHONY HALL
TODAY at 3:30
SAT. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Last Concert of the Season
A Few Seats for Saturday Eve.

Globe Apr. 29.

OPENING NIGHT Mon. May 2 Every night except Sun.
Popular Programs at the
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Cond.
Seats now, $1, 75c, 50c, 25c (no tax)

HERALD- APR. 29.

SYMPHONY HALL
TO-DAY at 2:30
Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
Last Concerts of the Season
A Few Seats for Sat. Concert

POST-APR. 29.

SYMPHONY HALL
TO-NIGHT at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Last Concert of the Season
A Few Seats for Tonight

GLOBE-APR. 30

SYMPHONY HALL
TO-NIGHT at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Last Concert of the Season
A Few Seats for Tonight

HERALD-APR.

SYMPHONY HALL—Every Night Except Sun.
POPS
OPENING
Mon., May 2
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Refreshments
Popular Music
Tickets now 25c 50c 75c $1 (No Tax)

RECORD-APR. 30

OPEN-ING NIGHT Mon. May 2
Every night except Sun.
Popular Programs at the
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Cond.
$1, 75c, 50c
Admission 25c (no tax)

SYMPHONY HALL
TO-NIGHT at 8
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
Last Concert of the Season
A Few Seats for Tonight

POST. APR. 30.

SYMPHONY HALL
EVERY NIGHT (Except Sunday)
OPENING MONDAY (May 2)
POPS
Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Popular Program—Refreshments
Tues., May 3—Women's City Club Night
Wed., May 4—Durant, Inc.
Thurs., May 5—Boston Athletic Assn.
Fri., May 6—Music Supervisors.
ALL NIGHTS OPEN TO THE PUBLIC
Table Seats $1 & 75c, Balcony $1, 75c & 50c. Admission 25c (No tax)

AMER. APR. 30

SYMPHONY HALL
OPENING MON. MAY 2
POPS
EVERY NIGHT
Except Sundays
Agide Jacchia Conductor
Orchestra of 80 Symphony Players
Refreshments
Popular Music
An institution unique to Boston—36th season
Tickets 25c, 50c, 75c, $1
(No Tax)

MONITOR APR. 30

SYMPHONY HALL
EVERY NIGHT (Except Sunday)
OPENING TOMORROW (MAY 2)
POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Tues., May 3—Women's City Club Night
Wed., May 4—Durant, Inc.
Thurs., May 5—Boston Athletic Assn.
Fri., May 6—Music Supervisors
ALL NIGHTS OPEN TO THE PUBLIC
Table Seats $1 & 75c, Balcony $1, 75c & 50c
Admission 25c (No tax)

HERALD-MAY 1.

SYMPHONY HALL
EVERY NIGHT (Except Sunday)
OPENING TOMORROW, MAY 2
POPS
ORCHESTRA of SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Program—Refreshments
Tues., May 3—Women's City Club Night
Wed., May 4—Durant, Inc.
Thurs., May 5—Boston Athletic Assn.
Fri., May 6—Music Supervisors.
ALL NIGHTS OPEN TO THE PUBLIC
Table Seats $1 & 75c, Balcony $1, 75c & 50c
Admission 25c (No tax)

GLOBE MAY 1.

SYMPHONY HALL—Every Night Except Sun.
POPS
OPENING TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Refreshments
Popular Music
Tickets Now, 25c, 50c, 75c. $1. (No Tax)

GLOBE MAY 2

SYMPHONY HALL—Every Night Except Sun.
POPS
OPENING TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Refreshments
Popular Music
Tickets Now—25c, 50c, 75c, $1 (No Tax)

HERALD MAY 2

SYMPHONY HALL—Every Night Except Sun
POPS
OPENING TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
REFRESHMENTS
POPULAR MUSIC
Tickets Now, 25c, 50c, 75c, $1. (No Tax)

TRANS. MAY 2

SYMPHONY HALL—Every Night Except Sun.
POPS
OPENING TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Refreshments
Popular Music
Tickets Now—25c, 50c, 75c, $1 (No Tax)

TRAV. MAY 2.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80 Symphony Players
AGIDE JACCHIA Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-MAY 2.

SYMPHONY HALL—Every Night Except Sun.
POPS
OPENING TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Refreshments
Popular Music
Tickets Now, 25c, 50c, 75c, $1. (No Tax)

POST-MAY 2.

Symphony Hall—Every Night Except Sun.
POPS
OPENING Tonight
Orchestra of 80 Symphony Players
Agide Jacchia, Conductor
Popular Music
Refreshments
Tickets Now, 25c, 50c, 75c, $1. (No Tax)

TELEGRAM MAY 2

SYMPHONY HALL—Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80 Symphony Players
AGIDE JACCHIA Conductor
Popular Music
Refreshments
TONIGHT—Durant, Inc.—Open to the Public
Tickets—25c, 50c, 75c, $1 (no tax)

POST MAY 4.

SYMPHONY HALL—Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. MAY 6.

SYMPHONY HALL—Every Night (Ex. Sunday)
POPS
TONIGHT
Orchestra of 80 Symphony Players
AGIDE JACCHIA Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY 6.

Symphony Hall, Every Night (Ex. Sunday)
POPS
TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c $1 (no tax)

AMER. MAY 7.

SYMPHONY HALL
ORCHESTRA of eighty SYMPHONY PLAYERS
Conducted by AGIDE JACCHIA
POPS
POPULAR PROGRAMS
Refreshments
EVERY NIGHT
(Except Sundays)
All Nights Open to the Public
MON., MAY 9—Chamber of Commerce
TUES., MAY 10—WAGNER Program
WED., MAY 11—Amherst Night
THURS., MAY 12—Canadian Club
Table Seats $1 and 75c. Balcony (reserved), $1.00, 75c and 50c. Admission 25c. (No tax)

TRANS MAY 7.

SYMPHONY HALL
ORCHESTRA of Eighty SYMPHONY PLAYERS
Conducted by AGIDE JACCHIA
POPS
POPULAR PROGRAMS
Refreshments
EVERY NIGHT
(Except Sundays)
ALL NIGHTS OPEN TO THE PUBLIC
MON., MAY 9—Chamber of Commerce
TUES., MAY 10—WAGNER Program
WED., MAY 11—Amherst Night
THURS., MAY 12—Canadian Club
Table seats $1 and 75c. Balcony (reserved), $1.00, 75c and 50c. Admission 25c. (No tax.)

HERALD-MAY 8

SYMPHONY HALL—Every Night (Except Sun.)
POPS
TONIGHT
Orchestra of 80 Symphony Players
AGIDE JACCHIA Conductor
Popular Music
Refreshments
Chamber of Commerce Night—Open to the Public
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY 9.

SYMPHONY HALL—Every Night (Except Sun.)
POPS
TONIGHT
Orchestra of 80 Symphony Players
AGIDE JACCHIA Conductor
Popular Music
Refreshments
Chamber of Commerce Night—Open to the Public
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-MAY 9.

[53]

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80 Symphony Players
AGIDE JACCHIA Conductor
Popular Music
Refreshments
TONIGHT—Durant Inc.—Open to the Public
Tickets—25c, 50c, 75c, $1 (no tax)

Globe MAY. 4.

SYMPHONY HALL—Every Night (Ex. Sunday)
POPS
TONIGHT
Orchestra of 80 Symphony Players
AGIDE JACCHIA Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-MAY 6.

SYMPHONY HALL
Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80 Symphony Players
AGIDE JACCHIA Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY 6.

Symphony Hall—Every Night (Ex. Sunday)
POPS
TONIGHT
Orchestra of 80 Symphony Players
AGIDE JACCHIA Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST MAY 7.

SYMPHONY HALL
ORCHESTRA Of Eighty SYMPHONY PLAYERS
Conducted by AGIDE JACCHIA
POPS
POPULAR PROGRAMS
Refreshments
EVERY NIGHT
(Except Sundays)
ALL NIGHTS OPEN TO THE PUBLIC
MON., MAY 9—Chamber of Commerce
TUES., MAY 10—WAGNER Program
WED., MAY 11—Amherst Night
THURS., MAY 12—Canadian Club
Table seats $1 and 75c. Balcony (reserved), $1.00, 75c and 50c. Admission 25c. (No tax.)

GLOBE-MAY 8

SYMPHONY HALL
ORCHESTRA OF EIGHTY SYMPHONY PLAYERS
Conducted by AGIDE JACCHIA
POPS
POPULAR PROGRAMS
Refreshments
EVERY NIGHT
(Except Sundays)
ALL NIGHTS OPEN TO THE PUBLIC
MON., MAY 9—Chamber of Commerce
TUES., MAY 10—WAGNER Program
WED., MAY 11—Amherst Night
THURS., MAY 12—Canadian Club
Table seats $1 and 75c. Balcony (reserved), $1.00, 75c and 50c. Admission 25c. (No tax.)

POST-MAY 8

SYMPHONY HALL
ORCHESTRA OF EIGHTY SYMPHONY PLAYERS
Conducted by AGIDE JACHIA
POPS
POPULAR PROGRAMS
Refreshments
EVERY NIGHT
(Except Sundays)
All Nights Open To the Public
MON., MAY 9—Chamber of Commerce
TUES., MAY 10—WAGNER Program
WED., MAY 11—Amherst Night
THURS., MAY 12—Canadian Club
Table seats $1 and 75c. Balcony (reserved), $1.00, 75c and 50c. Admission 25c. (No tax.)

ADVERTISER. MAY 8.

SYMPHONY HALL—Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Boston Athletic Assn. Night. Open to Public
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. MAY 5

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80 Symphony Players
AGIDE JACCHIA Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE MAY 6.

SYMPHONY HALL—Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80 Symphony Players
AGIDE JACCHIA Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-MAY 7

SYMPHONY HALL—Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80 Symphony Players
AGIDE JACCHIA Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY 7.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80 Symphony Players
AGIDE JACCHIA Conductor
Popular Music
Refreshments
TONIGHT—Wagner Programme
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY 10

Symphony Hall—Every Night (Ex. Sunday)
POPS
TONIGHT
Orchestra of 80 Symphony Players
AGIDE JACCHIA Conductor
Popular Music
Refreshments
Tonight—WAGNER PROGRAMME
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY 10.

SYMPHONY HALL—Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
TONIGHT—WAGNER PROGRAM
Tickets...25c, 50c, 75c, $1 (no tax)

RECORD MAY 10.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80 Symphony Players
AGIDE JACCHIA Conductor
Popular Music
Refreshments
TONIGHT—WAGNER PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-MAY 10.

SYMPHONY HALL—Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
TONIGHT—WAGNER PROGRAMME
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. MAY 10.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80 Symphony Players
AGIDE JACCHIA Conductor
Popular Music
Refreshments
AMHERST NIGHT—Open to the Public
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY 11.

SYMPHONY HALL—Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Amherst College Night—Open to the Public.
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. MAY 11.

Symphony Hall—Every Night (Ex. Sunday)
POPS
TONIGHT
Orchestra of 80 Symphony Players
AGIDE JACCHIA Conductor
Popular Music
Refreshments
AMHERST NIGHT—Open to the Public
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY 11.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80 Symphony Players
AGIDE JACCHIA Conductor
Popular Music
Refreshments
AMHERST NIGHT—Open to the Public
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS. [illegible]

POPS
OPENING
Mon., May 2
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
Tickets Now 25c, 50c, 75c, $1 No Tax

POST APR. 28.

POPS
OPENING
Mon., May 2
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
REFRESHMENTS
POPULAR MUSIC
Tickets Now, 25c, 50c, 75c, $1. (No Tax)

TRANS. APR. 28.

SYMPHONY HALL
Boston Symphony
ORCHESTRA
TO-DAY at 2:30
SAT. at 8
PIERRE MONTEUX, Conductor
Last Concerts of the Season
A Few Seats for Sat. Eve.

HERALD-APR. 29

Opening NIGHT Mon., May 2
POPULAR PROGRAMS AT THE
POPS
Orchestra of 80 Symphony Players, Agide Jacchia, Cond.
Seats tomorrow—$1, 75c, 50c
Admission 25c (no tax)

GLOBE-APR. 29.

SYMPHONY HALL
TODAY at 3:30
SAT. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Last Concert of the Season
A Few Seats for Saturday Eve.

Globe apr. 29.

OPENING NIGHT Mon. May 2 Every night except Sun.
Popular Programs at the
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Cond.
Seats now, $1, 75c, 50c, 25c (no tax)

HERALD-APR. 29

SYMPHONY HALL
TO-DAY at 2:30
Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
Last Concerts of the Season
A Few Seats for Sat. Concert

POST-APR. 29.

SYMPHONY HALL
TO-NIGHT at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Last Concert of the Season
A Few Seats for Tonight

GLOBE-APR. 30

SYMPHONY HALL
TO-NIGHT at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Last Concert of the Season
A Few Seats for Tonight

HERALD-APR.

SYMPHONY HALL—Every Night Except Sun.
POPS
OPENING
Mon., May 2
Orchestra of 80 Symphony Players
Agide Iacchia
Conductor
Refreshments
Popular Music
Tickets now 25c, 50c, 75c, $1. (No Tax)

RECORD-APR. 30

OPEN-ING NIGHT Mon. May 2
Every night except Sun.
Popular Programs at the
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Cond.
$1, 75c, 50c
Admission 25c (no tax)

SYMPHONY HALL
TO-NIGHT at 8
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
Last Concert of the Season
A Few Seats for Tonight

POST APR. 30.

SYMPHONY HALL
EVERY NIGHT (Except Sunday)
OPENING MONDAY (May 2)

POPS

Orchestra of Symphony Players
AGIDE JACCHIA, Conductor
Popular Program—Refreshments
Tues., May 3—Women's City Club Night
Wed., May 4—Durant, Inc.
Thurs., May 5—Boston Athletic Assn.
Fri., May 6—Music Supervisors.
ALL NIGHTS OPEN TO THE PUBLIC
Table Seats $1 & 75c, Balcony $1, 75c & 50c, Admission 25c (No tax)

AMER APR. 30

SYMPHONY HALL
OPENING MON., MAY 2
POPS
EVERY NIGHT
Except Sundays
Agide Jacchia
Conductor
Orchestra of 80 Symphony Players
Refreshments
Popular Music
An institution unique to Boston—36th season
Tickets 25c, 50c, 75c, $1 (No Tax)

MONITOR APR. 30

SYMPHONY HALL
EVERY NIGHT (Except Sunday)
OPENING TOMORROW (MAY 2)

POPS

ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Tues., May 3—Women's City Club Night
Wed., May 4—Durant, Inc.
Thurs., May 5—Boston Athletic Assn.
Fri., May 6—Music Supervisors
ALL NIGHTS OPEN TO THE PUBLIC
Table Seats $1 & 75c, Balcony $1, 75c & 50c
Admission 25c (No tax)

HERALD-MAY 1.

SYMPHONY HALL
EVERY NIGHT (Except Sunday)
OPENING TOMORROW, MAY 2

POPS

ORCHESTRA of SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Program—Refreshments
Tues., May 3—Women's City Club Night
Wed., May 4—Durant, Inc.
Thurs., May 5—Boston Athletic Assn.
Fri., May 6—Music Supervisors.
ALL NIGHTS OPEN TO THE PUBLIC
Table Seats $1 & 75c, Balcony $1, 75c & 50c
Admission 25c (No tax)

GLOBE MAY 1.

SYMPHONY HALL—Every Night Except Sun.
POPS
OPENING
TONIGHT
Orchestra of 80
Symphony
Players
Agide Jacchia
Conductor
Refreshments
Popular Music
Tickets Now, 25c, 50c, 75c, $1. (No Tax)

GLOBE E. MAY 2.

SYMPHONY HALL—Every Night Except Sun.
POPS
OPENING
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
Tickets Now—25c, 50c, 75c, $1 (No Tax)

HERALD MAY 2

SYMPHONY HALL—Every Night Except Sun
POPS
OPENING
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
REFRESHMENTS
POPULAR MUSIC
Tickets Now, 25c, 50c, 75c, $1. (No Tax)

TRANS. MAY 2

SYMPHONY HALL—Every Night Except Sun.
POPS
OPENING
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Refreshments
Popular Music
Tickets Now—25c, 50c, 75c, $1 (No Tax)

TRAV. MAY 2.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-MAY 2.

SYMPHONY HALL—Every Night Except Sun.
POPS
OPENING
TONIGHT
Orchestra of 80
Symphony
Players
Agide Jacchia
Conductor
Refreshments
Popular Music
Tickets Now, 25c, 50c, 75c, $1. (No Tax)

POST-MAY 2.

Symphony Hall—Every Night Except Sun.
POPS
OPENING
Tonight
Orchestra of 80 Symphony Players
Agide Jacchia, Conductor
Popular Music
Refreshments
Tickets Now, 25c, 50c, 75c, $1. (No Tax)

TELEGRAM MAY 2

SYMPHONY HALL—Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
TONIGHT—Durant, Inc.—Open to the Public
Tickets—25c, 50c, 75c, $1 (no tax)

POST MAY 4.

SYMPHONY HALL—Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. MAY 6.

SYMPHONY HALL—Every Night
(Ex. Sunday)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY 6.

Symphony Hall, Every Night (Ex. Sunday)
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c $1 (no tax)

AMER. MAY 7.

SYMPHONY HALL
ORCHESTRA
of eighty
SYMPHONY
PLAYERS
Conducted by
AGIDE JACCHIA

POPS

POPULAR
PROGRAMS
Refreshments
EVERY NIGHT
(Except Sundays)
All Nights Open
to the Public
MON., MAY 9—Chamber of Commerce
TUES., MAY 10—WAGNER Program
WED., MAY 11—Amherst Night
THURS., MAY 12—Canadian Club
Table Seats $1 and 75c. Balcony (reserved), $1.00, 75c and 50c. Admission 25c. (No tax)

TRANS MAY 7.

SYMPHONY HALL
ORCHESTRA
of Eighty
SYMPHONY
PLAYERS
Conducted by
AGIDE JACCHIA

POPS

POPULAR
PROGRAMS
Refreshments
EVERY NIGHT
(Except Sundays)
ALL NIGHTS OPEN
TO THE PUBLIC
MON., MAY 9—Chamber of Commerce
TUES., MAY 10—WAGNER Program
WED., MAY 11—Amherst Night
THURS., MAY 12—Canadian Club
Table seats $1 and 75c. Balcony (reserved), $1.00, 75c and 50c. Admission 25c. (No tax.)

HERALD-MAY 8

SYMPHONY HALL—Every Night (Except Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Chamber of Commerce Night—Open to the Public
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY 9.

SYMPHONY HALL—Every Night (Except Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Chamber of Commerce Night—Open to the Public
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-MAY 9.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
TONIGHT—Durant Inc.—Open to the Public
Tickets—25c, 50c, 75c, $1 (no tax)

Globe MAY. 4.

SYMPHONY HALL—Every Night
(Ex. Sunday)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-MAY 6.

SYMPHONY HALL
Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY. 6.

Symphony Hall—Every Night (Ex. Sunday)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST MAY 7.

SYMPHONY HALL
ORCHESTRA
Of Eighty
SYMPHONY
PLAYERS
Conducted by
AGIDE JACCHIA

POPS

POPULAR
PROGRAMS
Refreshments
EVERY NIGHT
(Except Sundays)
ALL NIGHTS OPEN
TO THE PUBLIC
MON., MAY 9—Chamber of Commerce
TUES., MAY 10—WAGNER Program
WED., MAY 11—Amherst Night
THURS., MAY 12—Canadian Club
Table seats $1 and 75c. Balcony (reserved), $1.00, 75c and 50c. Admission 25c. (No tax.)

GLOBE-MAY 8

SYMPHONY HALL
ORCHESTRA
OF EIGHTY
SYMPHONY
PLAYERS
Conducted by
AGIDE JACCHIA

POPS

POPULAR
PROGRAMS
Refreshments
EVERY
NIGHT
(Except Sundays)
ALL NIGHTS OPEN
TO THE PUBLIC
MON., MAY 9—Chamber of Commerce
TUES., MAY 10—WAGNER Program
WED., MAY 11—Amherst Night
THURS., MAY 12—Canadian Club
Table seats $1 and 75c. Balcony (reserved), $1.00, 75c and 50c. Admission 25c. (No tax.)

POST-MAY 8.

SYMPHONY HALL
ORCHESTRA
OF EIGHTY
SYMPHONY
PLAYERS
Conducted by
AGIDE JACHIA

POPS

POPULAR
PROGRAMS
Refreshments
EVERY NIGHT
(Except Sundays)
All Nights Open
To the Public
MON., MAY 9—Chamber of Commerce
TUES., MAY 10—WAGNER Program
WED., MAY 11—Amherst Night
THURS., MAY 12—Canadian Club
Table seats $1 and 75c. Balcony (reserved), $1.00, 75c and 50c. Admission 25c. (No tax.)

ADVERTISER. MAY 8.

SYMPHONY HALL—Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Boston Athletic Asso. Night. Open to Public
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. MAY 5

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-MAY 6.

SYMPHONY HALL—Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-MAY 7.

SYMPHONY HALL—Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY 7.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
TONIGHT—Wagner Programme
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY 10

Symphony Hall—Every Night (Ex. Sunday)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tonight—WAGNER PROGRAMME
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY 10.

SYMPHONY HALL—Every Night Except Sun.
POPS
TONIGHT
Orchestra of
80 Symphony
Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT—WAGNER PROGRAM
Tickets...25c, 50c, 75c, $1 (no tax)

RECORD-MAY 10

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
TONIGHT—WAGNER PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-MAY 10

SYMPHONY HALL—Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT—WAGNER PROGRAMME
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. MAY 10.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
AMHERST NIGHT—Open to the Public
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY 11.

SYMPHONY HALL—Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Amherst College Night—Open to the Public.
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. MAY 11.

Symphony Hall—Every Night (Ex. Sunday)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
AMHERST NIGHT—Open to the Public
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY 11.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
AMHERST NIGHT—Open to the Public
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-MAY

Symphony Hall—Every Night (Ex. Sunday)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY.12.

SYMPHONY HALL—Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. MAY. 12.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY. 12.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conducter
Popular Music
Refreshments
Tickets—25, 50c, 75c, $1 (no tax)

GLOBE-MAY.13

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

AMERICAN-MAY.12.

SYMPHONY HALL
Every Night (Ex. Sunday)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Women's City Club Night—Open to the Public
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD. MAY 13.

SYMPHONY HALL-Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-MAY-13.

SYMPHONY HALL—Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. MAY.13.

SYMPHONY HALL-Every Night Except Sun
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY.13.

SYMPHONY HALL
TOMORROW and Every Night
(Except Sundays) Popular Programs by
ORCHESTRA
OF EIGHTY
SYMPHONY
PLAYERS
Conducted by
Agide Jacchia
Refreshments
POPS
ALL NIGHTS OPEN TO THE PUBLIC
Mon., May 16—CECILIA SOCIETY NIGHT
CHORUS OF 200 VOICES
Tues., May 17—WELLESLEY COLLEGE NIGHT.
Wed. May 18—BOSTON CITY CLUB.
Table Seats $1 & 75c. Balcony $1, 75c & 50c
Admission 25c (No tax)

TRANS. MAY.14

Symphony Hall—Every Night Except Sun
TONIGHT
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No Tax)

POST MAY.14.

SYMPHONY HALL Every Night Ex. Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

MER. MAY.14

SYMPHONY HALL-Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAVELER-MAY.14

SYMPHONY HALL
TOMORROW and every Night
(Except Sundays) Popular Programs by
ORCHESTRA
OF EIGHTY
SYMPHONY
PLAYERS
Conducted by
Agide Jacchia
Refreshments
POPS
ALL NIGHTS OPEN TO THE PUBLIC
Mon., May 16—CECILIA SOCIETY NIGHT
CHORUS OF 200 VOICES
Tues. May 17—WELLESLEY COLLEGE NIGHT.
Wed. May 18—BOSTON CITY CLUB.
Table Seats $1 & 75c, Balcony $1, 75c & 50c
Admission 25c (No tax)

HERALD-MAY.15.

SYMPHONY HALL
TOMORROW and every Night
(Except Sundays) Popular Programs by
ORCHESTRA
OF EIGHTY
SYMPHONY
PLAYERS
Conducted by
Agide Jaochia
Refreshments
POPS
ALL NIGHTS OPEN TO THE PUBLIC
Mon., May 16—CECILIA SOCIETY NIGHT
CHORUS OF 200 VOICES
Tues., May 17—WELLESLEY COLLEGE NIGHT.
Wed., May 18—BOSTON CITY CLUB.
Table Seats $1 & 75c. Balcony $1, 75c & 50c
Admission 25c (No tax)

POST-MAY.15.

SYMPHONY HALL
TOMORROW and every Night
(Except Sundays) Popular Programs by
ORCHESTRA
OF EIGHTY
SYMPHONY
PLAYERS
Conducted by
Agide Jacchia
Refreshments
POPS
ALL NIGHTS OPEN TO THE PUBLIC
Mon., May 16—CECILIA SOCIETY NIGHT
CHORUS OF 200 VOICES
Tues. May 17—WELLESLEY COLLEGE NIGHT
Wed. May 18—BOSTON CITY CLUB.
Table Seats $1 & 75c, Balcony $1, 75c & 50c
Admission 25c (No tax)

ADVERTISER. MAY.15

SYMPHONY HALL
TOMORROW and every Night
(Except Sundays) Popular Programs by
ORCHESTRA
OF EIGHTY
SYMPHONY
SLAYERS
Conducted by
Agide Jacchia
Refreshments
POPS
ALL NIGHTS OPEN TO THE PUBLIC
Mon., May 16—CECILIA SOCIETY NIGHT
Chorus of 200 Voices
Tues., May 17—WELLESLEY COLLEGE NIGHT.
Wed., May 18—BOSTON CITY CLUB.
Table Seats $1 & 75c, Balcony $1, 75c & 50c
Admission 25c (No tax)

GLOBE-MAY.15.

SYMPHONY HALL—Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
CECILIA SOCIETY Night
CHORUS OF 200
Tickets...25c, 50c, 75c, $1 (no tax)

RECORD-MAY.16.

SYMPHONY HALL—Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Cecilia Society Night—Chorus of 200
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. MAY.16.

Symphony Hall—Every Night Except Sun.
TONIGHT
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No Tax)
CECILIA
Society Night
CHORUS OF 200

POST-MAY.16.

SYMPHONY HALL — Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Cecilia Society Night, Chorus of 200
Tickets—25c, 50c, 75c, $1 (No tax)

GLOBE MAY.16.

SYMPHONY HALL-Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
CECILIA
Society Night
CHORUS of 200
Tickets—25c, 50c, 75c, $1 (No Tax)

HERALD-MAY-16.

SYMPHONY HALL-Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
CECILIA
Society Night
CHORUS of 200
Tickets—25c, 50c, 75c, $1 (No Tax)

TRAV. MAY. 16.

SYMPHONY HALL—Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Wellesley College Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. MAY.17

Symphony Hall—Every Night Except Sun
TONIGHT
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Wellesley College Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No Tax)

POST-MAY.17.

SYMPHONY HALL-Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Wellesley College Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No Tax)

HERALD-MAY.17.

SYMPHONY HALL-Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Wellesley College Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No Tax)

TRAV. MAY.17.

SYMPHONY HALL — Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Wellesley College Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No tax)

GLOBE MAY.17.

SYMPHONY HALL-Every Night Except Sun
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
City Club Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No Tax)
Mon., May 23—RUSSIAN TSCHAIKOWSKY NIGHT

HERALD-MAY18.

Symphony Hall—Every Night Except Sun.
TONIGHT
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
City Club Night—Open to Public.
Mon., May 23—Russian-Tschaikowsky Night.
Tickets—25c, 50c, 75c, $1 (No Tax)

POST-MAY.18.

SYMPHONY HALL-Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
City Club Night—Open to Public.
Tickets—25c, 50c, 75c, $1 (No Tax)
Mon., May 23—RUSSIAN TSCHAIKOWSKY NIGHT

TRAV. MAY18

[54]

SYMPHONY HALL—Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Boston City Club Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No tax)
Mon., May 23—Russian-Tschaikowsky Night

TRANS. MAY. 18

Symphony Hall—Every Night Except Sun.
TONIGHT
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No Tax)

POST.MAY.19.

Symphony Hall—Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

GLOBE-MAY.19.

SYMPHONY HALL-Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No Tax)

TRAV. MAY.19.

SYMPHONY HALL-Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No Tax)

HERALD. MAY.19.

SYMPHONY HALL-Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No Tax)

TRAV. MAY.20

SYMPHONY HALL—Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. MAY.20.

Symphony Hall—Every Night Except Sun.
TONIGHT
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No Tax)

POST-MAY.20

SYMPHONY HALL-Every Night Except Sun
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No Tax)

HERALD. MAY.20.

SYMPHONY HALL—Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Ticke —25c, 50c, 75c, $1 (No tax)

HERALD. MAY.20.

Symphony Hall—Every Night Except Sun.
TONIGHT
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No Tax)

POST-MAY.21

HONY HALL—Every Night Except Sun
POPS
TONIGHT
Orchestra of 8
Symphony Playe
Agide Jacchia
Conductor
Popular Musi
Refreshments
75c, $1 (No tax)

TRAV. MAY.21.

POPS
SYMPHONY
HALL
EVERY NIGHT
(Except Sunday)
Popular Programs by
Orchestra
of Eighty
Symphony
Players
Conducted by
Agide Jacchia
Refreshments
POPS
ALL NIGHTS OPEN TO THE PUBLIC
MON., May 23 RUSSIAN-TSCHAIKOWSKY NIGHT
Tues., May 24—Simmons College Night
Thurs., May 26—Roxbury Latin School
Friday, May 27—Radcliffe College Night
Table Seats $1 and 75c, Balcony $1, 75c and 50c.
Admission 25c (No tax)

TRANS. MAY.21.

POPS
SYMPHONY
HALL
EVERY NIGHT
(Except Sunday)
Popular Programs by
Orchestra
of Eighty
Symphony
Players
Conducted by
Agide Jacchia
Refreshments
POPS
ALL NIGHTS OPEN TO THE PUBLIC
Mon., May 23 Russian - TSCHAIKOWSKY Night
Tues., May 24—Simmons College Night
Thurs., May 26—Roxbury Latin School
Friday, May 27—Radcliffe College Night
Table Seats $1 & 75c. Balcony $1, 75c & 50c
Admission 25c (No tax)

ADVERTISER.MAY.22.

POPS
SYMPHONY
HALL
EVERY NIGHT
(Except Sunday)
Popular Programs by
Orchestra
of Eighty
Symphony
Players
Conducted by
Agide Jacchia
Refreshments
POPS
ALL NIGHTS OPEN TO THE PUBLIC
Mon., May 23 Russian - Tschaikowsky Night
Tues., May 24—Simmons College Night
Thurs., May 26—Roxbury Latin School
Friday, May 27—Radcliffe College Night
Table Seats $1 and 75c. Balcony $1, 75c and 50c
Admission 25c (No Tax)

POST-MAY.22.

POPS
SYMPHONY
HALL
EVERY NIGHT
(Except Sunday)
Popular Programs by
Orchestra
of Eighty
Symphony
Players
Conducted by
Agide Jacchia
Refreshments
POPS
ALL NIGHTS OPEN TO THE PUBLIC
Mon., May 23 RUSSIAN-TSCHAIKOWSKY NIGHT
Tues., May 24—Simmons College Night
Thurs., May 26—Roxbury Latin School
Friday, May 27—Radcliffe College Night
Table Seats $1 & 75c, Balcony $1, 75c & 50c
Admission 25c (No tax)

GLOBE-MAY.22.

POPS
SYMPHONY
HALL
EVERY NIGHT
(Except Sunday)
Popular Programs by
Orchestra
of Eighty
Symphony
Players
Conducted by
Agide Jacchia
Refreshments
POPS
ALL NIGHTS OPEN TO THE PUBLIC
Mon., May 23 RUSSIAN-TSCHAIKOWSKY NIGHT
Tues., May 24—Simmons College Night
Thurs., May 26—Roxbury Latin School
Friday, May 27—Radcliffe College Night
Table Seats $1 & 75c, Balcony $1, 75c & 50c
Admission 25c (No tax)

HERALD MAY.22

Symphony Hall—Every Night (Ex. Sunday)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST. MAY. 12.

SYMPHONY HALL—Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. MAY. 12.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY. 12.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25, 50c, 75c, $1 (no tax)

[illegible] MAY. 12.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

AMERICAN-MAY. 12.

SYMPHONY HALL
Every Night (Ex. Sunday)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Women's City Club Night—Open to the Public
Tickets—25c, 50c, 75c, $1 (no tax)

[illegible] MAY. 13.

SYMPHONY HALL-Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-MAY. 13.

SYMPHONY HALL—Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. MAY. 13.

SYMPHONY HALL-Every Night Except Sun
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY. 13.

SYMPHONY HALL
TOMORROW and Every Night
(Except Sundays) Popular Programs by
ORCHESTRA
OF EIGHTY
SYMPHONY
PLAYERS
Conducted by
Agide Jacchia
Refreshments
POPS
ALL NIGHTS OPEN TO THE PUBLIC
Mon., May 16—CECILIA SOCIETY NIGHT
CHORUS OF 200 VOICES
Tues., May 17—WELLESLEY COLLEGE NIGHT.
Wed. May 18—BOSTON CITY CLUB.
Table Seats $1 & 75c. Balcony $1, 75c & 50c
Admission 25c (No tax)

TRANS. MA

Symphony Hall—Every Night Except Sun
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No Tax)

POST. MAY. 14.

SYMPHONY HALL Every Night Ex. Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

AMER. MAY. 14.

SYMPHONY HALL-Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAVELER-MAY. 14

SYMPHONY HALL
TOMORROW and every Night
(Except Sundays) Popular Programs by
ORCHESTRA
OF EIGHTY
SYMPHONY
PLAYERS
Conducted by
Agide Jacchia
Refreshments
POPS
ALL NIGHTS OPEN TO THE PUBLIC
Mon., May 16—CECILIA SOCIETY NIGHT
CHORUS OF 200 VOICES
Tues. May 17—WELLESLEY COLLEGE NIGHT.
Wed. May 18—BOSTON CITY CLUB.
Table Seats $1 & 75c, Balcony $1, 75c & 50c
Admission 25c (No tax)

HERALD-MAY. 15.

SYMPHONY HALL
TOMORROW and every Night
(Except Sundays) Popular Programs by
ORCHESTRA
OF EIGHTY
SYMPHONY
PLAYERS
Conducted by
Agide Jacchia
Refreshments
POPS
ALL NIGHTS OPEN TO THE PUBLIC
Mon., May 16—CECILIA SOCIETY NIGHT
CHORUS OF 200 VOICES
Tues., May 17—WELLESLEY COLLEGE NIGHT.
Wed., May 18—BOSTON CITY CLUB.
Table Seats $1 & 75c. Balcony $1, 75c & 50c
Admission 25c (No tax)

POST-MAY. 15.

SYMPHONY HALL
TOMORROW and every Night
(Except Sundays) Popular Programs by
ORCHESTRA
OF EIGHTY
SYMPHONY
PLAYERS
Conducted by
Agide Jacchia
Refreshments
POPS
ALL NIGHTS OPEN TO THE PUBLIC
Mon., May 16—CECILIA SOCIETY NIGHT
CHORUS OF 200 VOICES
Tues. May 17—WELLESLEY COLLEGE NIGHT
Wed. May 18—BOSTON CITY CLUB.
Table Seats $1 & 75c, Balcony $1, 75c & 50c
Admission 25c (No tax)

ADVERTISER. MAY 15

SYMPHONY HALL
TOMORROW and every Night
(Except Sundays) Popular Programs by
ORCHESTRA
OF EIGHTY
SYMPHONY
SLAYERS
Conducted by
Agide Jacchia
Refreshments
POPS
ALL NIGHTS OPEN TO THE PUBLIC
Mon., May 16—CECILIA SOCIETY NIGHT
Chorus of 200 Voices
Tues., May 17—WELLESLEY COLLEGE NIGHT.
Wed., May 18—BOSTON CITY CLUB.
Table Seats $1 & 75c, Balcony $1, 75c & 50c
Admission 25c (No tax)

GLOBE-MAY. 15.

SYMPHONY HALL—Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
CECILIA
SOCIETY Night
CHORUS OF 200
Tickets...25c, 50c, 75c, $1 (no tax)

RECORD-MAY. 16.

SYMPHONY HALL—Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Cecilia Society Night—Chorus of 200
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. MAY. 16.

Symphony Hall—Every Night Except Sun.
TONIGHT
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No Tax)
CECILIA
Society Night
CHORUS OF 200

POST-MAY. 16.

SYMPHONY HALL — Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Cecilia Society Night, Chorus of 200
Tickets—25c, 50c, 75c, $1 (No tax)

GLOBE MAY. 16.

SYMPHONY HALL-Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
CECILIA
Society Night
CHORUS of 200
Tickets—25c, 50c, 75c, $1 (No Tax)

HERALD-MAY-16.

SYMPHONY HALL-Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
CECILIA
Society Night
CHORUS of 200
Tickets—25c, 50c, 75c, $1 (No Tax)

TRAV. MAY. 16.

SYMPHONY HALL—Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Wellesley College Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. MAY. 17

Symphony Hall—Every Night Except Sun
TONIGHT
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Wellesley College Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No Tax)

POST-MAY. 17.

SYMPHONY HALL-Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Wellesley College Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No Tax)

HERALD-MAY. 17

SYMPHONY HALL-Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Wellesley College Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No Tax)

TRAV. MAY. 17.

SYMPHONY HALL — Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Wellesley College Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No tax)

GLOBE MAY. 17.

SYMPHONY HALL-Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
City Club Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No Tax)
Mon., May 23—RUSSIAN TSCHAIKOWSKY NIGHT

HERALD-MAY 18.

Symphony Hall—Every Night Except Sun.
TONIGHT
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
City Club Night—Open to Public.
Mon., May 23—Russian-Tschaikowsky Night.
Tickets—25c, 50c, 75c, $1 (No Tax)

POST-MAY. 18.

SYMPHONY HALL-Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
City Club Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No Tax)
Mon., May 23—RUSSIAN TSCHAIKOWSKY NIGHT

TRAV. MAY 18.

SYMPHONY HALL—Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Boston City Club Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No tax)
Mon., May 23—Russian-Tschaikowsky Night

TRANS. MAY. 18.

Symphony Hall—Every Night Except Sun.
TONIGHT
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No Tax)

POST. MAY. 19.

Symphony Hall—Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

GLOBE-MAY. 19.

SYMPHONY HALL-Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No Tax)

TRAV. MAY. 19.

SYMPHONY HALL-Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No Tax)

HERALD. MAY. 19.

SYMPHONY HALL-Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No Tax)

TRAV. MAY. 20

SYMPHONY HALL—Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. MAY. 20.

Symphony Hall—Every Night Except Sun.
TONIGHT
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No Tax)

POST-MAY. 20

SYMPHONY HALL-Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No Tax)

HERALD. MAY. 20.

SYMPHONY HALL—Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

HERALD. MAY. 20.

Symphony Hall—Every Night Except Sun.
TONIGHT
POPS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No Tax)

POST. MAY. 21

PHONY HALL—Every Night Except Sun
POPS
TONIGHT
Orchestra of 8
Symphony Player
Agide Jacchia
Conductor
Popular Music
Refreshments
75c, $1 (No tax)

TRAV. MAY. 21.

POPS
SYMPHONY
HALL
EVERY NIGHT
(Except Sunday)
Popular Programs by
Orchestra
of Eighty
Symphony
Players
Conducted by
Agide Jacchia
Refreshments
POPS
ALL NIGHTS OPEN TO THE PUBLIC
MON., May 23 RUSSIAN-TSCHAIKOWSKY NIGHT
Tues., May 24—Simmons College Night
Thurs., May 26—Roxbury Latin School
Friday, May 27—Radcliffe College Night
Table Seats $1 and 75c, Balcony $1, 75c and 50c
Admission 25c (No tax)

TRANS. MAY. 21.

POPS
SYMPHONY
HALL
EVERY NIGHT
(Except Sunday)
Popular Programs by
Orchestra
of Eighty
Symphony
Players
Conducted by
Agide Jacchia
Refreshments
POPS
ALL NIGHTS OPEN TO THE PUBLIC
Mon., May 23 Russian - TSCHAIKOWSKY Night
Tues., May 24—Simmons College Night
Thurs., May 26—Roxbury Latin School
Friday, May 27—Radcliffe College Night
Table Seats $1 & 75c. Balcony $1, 75c & 50c
Admission 25c (No tax)

ADVERTISER. MAY 22

POPS
SYMPHONY
HALL
EVERY NIGHT
(Except Sunday)
Popular Programs by
Orchestra
of Eighty
Symphony
Players
Conducted by
Agide Jacchia
Refreshments
POPS
ALL NIGHTS OPEN TO THE PUBLIC
Mon., May 23 Russian - Tschaikowsky Night
Tues., May 24—Simmons College Night
Thurs., May 26—Roxbury Latin School
Friday, May 27—Radcliffe College Night
Table Seats $1 and 75c. Balcony $1, 75c and 50c
Admission 25c (No Tax)

POST-MAY. 22.

POPS
SYMPHONY
HALL
EVERY NIGHT
(Except Sunday)
Popular Programs by
Orchestra
of Eighty
Symphony
Players
Conducted by
Agide Jacchia
Refreshments
POPS
ALL NIGHTS OPEN TO THE PUBLIC
Mon., May 23 RUSSIAN-TSCHAIKOWSKY NIGHT
Tues., May 24—Simmons College Night
Thurs., May 26—Roxbury Latin School
Friday, May 27—Radcliffe College Night
Table Seats $1 & 75c, Balcony $1, 75c & 50c
Admission 25c (No tax)

GLOBE-MAY. 22.

POPS
SYMPHONY
HALL
EVERY NIGHT
(Except Sunday)
Popular Programs by
Orchestra
of Eighty
Symphony
Players
Conducted by
Agide Jacchia
Refreshments
POPS
ALL NIGHTS OPEN TO THE PUBLIC
Mon., May 23 RUSSIAN-TSCHAIKOWSKY NIGHT
Tues., May 24—Simmons College Night
Thurs., May 26—Roxbury Latin School
Friday, May 27—Radcliffe College Night
Table Seats $1 & 75c, Balcony $1, 75c & 50c
Admission 25c (No tax)

HERALD-MAY. 22

SYMPHONY HALL—Every Night Except Sun.
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
RUSSIAN-TSCHAIKOWSKY Program
Tickets—25c, 50c, 75c, $1 (No tax)

TRAV. MAY. 23.

SYMPHONY HALL—Every Night Except Sun
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
RUSSIAN TSCHAIKOWSKY Program
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. MAY. 3

SYMPHONY HALL—EveryNightExceptSun.
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Simmons College Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No tax)

TRAV. MAY. 24.

SYMPHONY HALL—EveryNightExceptSun.
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
RUSSIAN-TSCHAIKOWSKY Program
Tickets—25c, 50c, 75c, $1 (No tax)

HERALD. MAY. 23

Symphony Hall—Every Night Except Sun
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
RUSSIAN—TSCHAIKOWSKY Program
Tickets—25c, 50c, 75c, $1 (No tax)

GLOBE MAY. 23.

Symphony Hall—Every Night Except Sun.
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Russian-Tschaikowsky Program
Tickets—25c, 50c, 75c, $1 (No Tax)

POST. MAY. 23.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Simmons College Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No Tax)

POST-MAY. 24.

SYMPHONY HALL—EveryNightExceptSun.
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Simmons College Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No tax)

HERALD. MAY. 24.

SYMPHONY HALL—Every Night Except Sun
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Simmons College Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. MAY. 24

SYMPHONY HALL—EveryNightExceptSun.
POPS TONIGHT
Orchestra of 80 Symphony Players
AGIDE JACCHIA Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-MAY. 25.

Symphony Hall—Every Night Except Sun
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

GLOBE-MAY. 25

SYMPHONY HALL—Every Night Except Sun
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. MAY. 25.

SYMPHONY HALL—EveryNightExceptSun.
POPS TONIGHT
Orchestra of 80 Symphony Players
AGIDE JACCHIA Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Roxbury Latin Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No Tax)

POST-MAY. 26.

SYMPHONY HALL—Every Night Except Sun
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Roxbury Latin Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. MAY. 26.

SYMPHONY HALL—EveryNightExceptSun.
POPS TONIGHT
Orchestra of 80 Symphony Players
AGIDE JACCHIA Conductor
Popular Music
Refreshments
Roxbury Latin Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY. 26

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80 Symphony Players
AGIDE JACCHIA Conductor
Popular Music
Refreshments
Radcliffe College Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD MAY. 27

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80 Symphony Players
AGIDE JACCHIA Conductor
Popular Music
Refreshments
Radcliffe College Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY. 27.

Symphony Hall—Every Night Except Sun
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

GLOBE MAY. 27

SYMPHONY HALL—Every Night Except Sun
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Radcliffe College Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS MAY. 27

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No Tax)

POST-MAY. 28.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

HERALD-MAY. 28

Symphony Hall—Every Night Except Sun
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

GLOBE-MAY. MAY

SYMPHONY HALL—Every Night Except Sunday
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No Tax)

AMERI. MAY. 28.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

TRAV. MAY. 28.

SYMPHONY HALL
Every Night (Except Sundays)
POPS
Orchestra of 80 Symphony Players
Agide Jacchia, Conductor
(Refreshments—Popular Programs)
Mon., May 30—Holiday Program
Tues., May 31—Harvard Night (with Harvard Glee Club Chorus)
Thurs., June 2—Boston Conservatory
ALL NIGHTS OPEN TO THE PUBLIC
Table Seats $1 & 75c. Balcony $1, 75c & 50c
Admission 25c (No tax)

GLOBE MAY. 29.

SYMPHONY HALL
Every Night (Except Sundays)
POPS
Orchestra of 80 Symphony Players
Agide Jacchia, Conductor
Popular Program—Refreshments
Mon., May 30—Holiday Program
Tues., May 31—Harvard Night (with Harvard Glee Club Chorus)
Thurs., June 2—Boston Conservatory
ALL NIGHTS OPEN TO THE PUBLIC
Table Seats $1 & 75c. Balcony $1, 75 & 50c
Admission 25c (No tax)

POST. MAY. 29.

SYMPHONY HALL
Every Night (Except Sundays)
POPS
Orchestra of 80 Symphony Players
Agide Jacchia, Conductor
Popular Programs—Refreshments
Mon., May 30—Holiday Program
Tues., May 31—Harvard Night (with Harvard Glee Club Chorus)
Thurs., June 2—Boston Conservatory
ALL NIGHTS OPEN TO THE PUBLIC
Table Seats $1 & 75c. Balcony $1, 75c & 50c
Admission 25c (No tax)

ADVER. MAY. 29.

SYMPHONY HALL
Every Night (Except Sundays)
POPS
Orchestra of 80 Symphony Players
Agide Jacchia, Conductor
Popular Programs—Refreshments
Mon., May 30—Holiday Program
Tues., May 31—Harvard Night (with Harvard Glee Club Chorus)
Thurs., June 2—Boston Conservatory
ALL NIGHTS OPEN TO THE PUBLIC
Table Seats $1 & 75c. Balcony $1, 75c & 50c
Admission 25c (No tax)

HERALD-MAY. 29

SYMPHONY HALL—Every Night Except Sun
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
HARVARD NIGHT WITH Glee CLUB CHORUS
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. MAY. 31.

SYMPHONY HALL—Every Night Except Sun
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. JUNE 1

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE 1

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

TRAV. JUNE 1

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

HERALD-JUNE 1.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80 Symphony Players
AGIDE JACCHIA Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE 2.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

AMER. JUNE 2.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80 Symphony Players
AGIDE JACCHIA Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE JUNE 1.

SYMPHONY HALL—Every Night Except Sun.
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Boston Conservatory Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. JUNE 2.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

HERALD. JUNE 3.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80 Symphony Players
AGIDE JACCHIA Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE. JUNE 3.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80 Symphony Players
AGIDE JACCHIA Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST. JUNE. 3.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Boston Conservatory Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No tax)

AMER. JUNE 3.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

TRAV. JUNE 3.

SYMPHONY HALL—Every Night Except Sun
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. JUNE 3.

SYMPHONY HALL—Every Night Except Sun.
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets...25c, 50c, 75c, $1 (no tax)

RECORD. JUNE 3.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

TRAV JUNE 4.

SYMPHONY HALL
EVERY NIGHT (Except Sunday)
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., June 6—House taken by Y. W. C. A.
Tues., June 7—OPERATIC Program.
Wed., June 8—"Tech" Night—Open to Public.
Fri., June 10—House taken by B. U.
Table Seats $1 & 75c, Balcony $1, 75c & 50c
Admission 25c (No tax)

TRANS. JUNE 4.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

HERALD JUNE 4.

SYMPHONY HALL — Every Night Except Sun.
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tues., June 7—Operatic Program
Tickets—25c, 50c, 75c, $1 (No tax)

AMER. JUNE 4.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80 Symphony Players
AGIDE JACCHIA Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

MONITOR - JUNE 4.

SYMPHONY HALL
EVERY NIGHT (Except Sunday)
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., June 6—House taken by Y.W.C.A.
Tues., June 7—OPERATIC Program.
Wed., June 8—"Tech" Night—Open to Public.
Fri., June 10—House taken by B. U.
TableSeats,$1 & 75c,Balcony $1,75c & 50c
Admission 25c (No tax)

POST-JUNE 6.

SYMPHONY HALL
EVERY NIGHT (Except Sunday)
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., June 6—House taken by Y.W.C.A.
Tues., June 7—OPERATIC Program.
Wed., June 8—"Tech" Night—Open to Public.
Fri., June 10—House taken by B. U.
Table Seats $1 & 75c, Balcony $1, 75c & 50c
Admission 25c (No tax)

GLOBE JUNE 5.

SYMPHONY HALL—Every Night Except Sun.
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
RUSSIAN-TSCHAIKOWSKY Program
Tickets—25c, 50c, 75c, $1 (No tax)

TRAV. MAY. 23.

SYMPHONY HALL—Every Night Except Sun.
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
RUSSIAN TSCHAIKOWSKY Program
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. MAY. 23.

SYMPHONY HALL—Every Night Except Sun.
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Simmons College Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No tax)

TRAV. MAY. 24.

SYMPHONY HALL—Every Night Except Sun.
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
RUSSIAN-TSCHAIKOWSKY Program
Tickets—25c, 50c, 75c, $1 (No tax)

HERALD. MAY. 23.

Symphony Hall—Every Night Except Sun.
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
RUSSIAN—TSCHAIKOWSKY Program
Tickets—25c, 50c, 75c, $1 (No tax)

GLOBE MAY. 23.

Symphony Hall—Every Night Except Sun.
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Russian-Tschaikowsky Program
Tickets—25c, 50c, 75c, $1 (No Tax)

POST MAY. 23.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Simmons College Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No Tax)

POST-MAY. 24.

SYMPHONY HALL—Every Night Except Sun.
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Simmons College Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No tax)

HERALD. MAY. 24.

SYMPHONY HALL—Every Night Except Sun
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Simmons College Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. MAY. 24

SYMPHONY HALL—Every Night Except Sun.
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-MAY. 25

Symphony Hall—Every Night Except Sun
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

GLOBE-MAY. 25.

SYMPHONY HALL—Every Night Except Sun
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. MAY. 25.

SYMPHONY HALL—Every Night Except Sun.
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1. (no tax)

TRAV MAY. 25

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Roxbury Latin Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No Tax)

POST-MAY. 26.

SYMPHONY HALL—Every Night Except Sun
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Roxbury Latin Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. MAY. 26.

SYMPHONY HALL—Every Night Except Sun.
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Roxbury Latin Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY. 26.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Radcliffe College Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD MAY. 27

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Radcliffe College Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY. 27.

Symphony Hall—Every Night Except Sun
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

GLOBE MAY. 27

SYMPHONY HALL—Every Night Except Sun.
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Radcliffe College Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS MAY. 27

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No Tax)

POST-MAY. 28.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

HERALD-MAY. 28

Symphony Hall—Every Night Except Sun
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

[illegible] MAY. MAY

SYMPHONY HALL—Every Night Except Sunday
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No Tax)

AMER. MAY. 28.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

TRAV MAY. 28.

SYMPHONY HALL
Every Night (Except Sundays)
POPS
Orchestra of 80 Symphony Players
Agide Jacchia, Conductor
(Refreshments—Popular Programs)
Mon., May 30—Holiday Program
Tues., May 31—Harvard Night
(with Harvard Glee Club Chorus)
Thurs., June 2—Boston Conservatory
ALL NIGHTS OPEN TO THE PUBLIC
Table Seats $1 & 75c. Balcony $1, 75c & 50c
Admission 25c (No tax)

GLOBE MAY. 29.

SYMPHONY HALL
Every Night (Except Sundays)
POPS
Orchestra of 80 Symphony Players
Agide Jacchia, Conductor
Popular Program—Refreshments
Mon., May 30—Holiday Program
Tues., May 31—Harvard Night
(with Harvard Glee Club Chorus)
Thurs., June 2—Boston Conservatory
ALL NIGHTS OPEN TO THE PUBLIC
Table Seats $1 & 75c. Balcony $1, 75 & 50c
Admission 25c (No tax)

POST. MAY. 29.

SYMPHONY HALL
Every Night (Except Sundays)
POPS
Orchestra of 80 Symphony Players
Agide Jacchia, Conductor
Popular Programs—Refreshments
Mon., May 30—Holiday Program
Tues., May 31—Harvard Night
(with Harvard Glee Club Chorus)
Thurs., June 2—Boston Conservatory
ALL NIGHTS OPEN TO THE PUBLIC
Table Seats $1 & 75c. Balcony $1, 75c & 50c
Admission 25c (No tax)

ADVER. MAY. 29

SYMPHONY HALL
Every Night (Except Sundays)
POPS
Orchestra of 80 Symphony Players
Agide Jacchia, Conductor
Popular Programs—Refreshments
Mon., May 30—Holiday Program
Tues., May 31—Harvard Night
(with Harvard Glee Club Chorus)
Thurs., June 2—Boston Conservatory
ALL NIGHTS OPEN TO THE PUBLIC
Table Seats $1 & 75c. Balcony $1, 75c & 50c
Admission 25c (No tax)

HERALD-MAY. 29

SYMPHONY HALL—Every Night Except Sun.
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
HARVARD NIGHT WITH Glee CLUB CHORUS
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. MAY. 31.

SYMPHONY HALL—Every Night Except Sun
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS JUNE 1.

[55]

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE. 1

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

TRAV. JUNE 1

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

HERALD-JUNE. 1.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE 2.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

AMER. JUNE 2.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE JUNE. 1.

SYMPHONY HALL—Every Night Except Sun.
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Boston Conservatory Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. JUNE 2.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

HERALD. JUNE 3.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE. JUNE 3.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST. JUNE 3.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Boston Conservatory Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No tax)

AMER JUNE 3.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

TRAV JUNE 3,

SYMPHONY HALL—Every Night Except Sun
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. JUNE 3.

SYMPHONY HALL—Every Night Except Sun.—
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets...25c, 50c, 75c, $1 (no tax)

RECORD JUNE 3.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

TRAV JUNE 4.

SYMPHONY HALL
EVERY NIGHT (Except Sunday)
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., June 6—House taken by Y. W. C. A.
Tues., June 7—OPERATIC Program.
Wed., June 8—"Tech" Night—Open to Public.
Fri., June 10—House taken by B. U.
Table Seats $1 & 75c, Balcony $1, 75c & 50c
Admission 25c (No tax)

TRANS [illegible] 4

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

HERA[illegible] 4.

SYMPHONY HALL — Every Night Except Sun.
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tues., June 7—Operatic Program
Tickets—25c, 50c, 75c, $1 (No tax)

AMER. [illegible] 4.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

MONITOR [illegible] 4.

SYMPHONY HALL
EVERY NIGHT (Except Sunday)
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., June 6—House taken by Y.W.C.A.
Tues., June 7—OPERATIC Program.
Wed., June 8—"Tech" Night—Open to Public.
Fri., June 10—House taken by B. U.
TableSeats,$1 & 75c,Balcony $1,75c & 50c
Admission 25c (No tax)

POST [illegible]

SYMPHONY HALL
EVERY NIGHT (Except Sunday)
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., June 6—House taken by Y.W.C.A.
Tues., June 7—OPERATIC Program.
Wed., June 8—"Tech" Night—Open to Public.
Fri., June 10—House taken by B. U.
Table Seats $1 & 75c, Balcony $1, 75c & 50c
Admission 25c (No tax)

GLOB[illegible] JUNE 5-

SYMPHONY HALL
EVERY NIGHT (Except Sunday)

POPS

Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., June 6—House taken by Y.W.C.A.
Tues., June 7—OPERATIC Program.
Wed., June 8—"Tech" Night—Open to Public.
Fri., June 10—House taken by B. U.
Table Seats $1 & 75c, Balcony $1, 75c & 50c
Admission 25c (No tax)

AMER. JUNE 5.

SYMPHONY HALL
EVERY NIGHT (Except Sunday)

POPS

Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., June 6—House taken by Y.W.C.A.
Tues., June 7—OPERATIC Program.
Wed., June 8—"Tech" Night—Open to Public.
Fri., June 10—House taken by B. U.
Table Seats $1 & 75c, Balcony $1,75 & 50c
Admission 25c (No tax)

HERALD JUNE 5

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT—House Taken by Y. W. C. A.
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
TOMORROW—OPERATIC Program
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JUNE 6.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT—House Taken by Y. W. C. A.
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
TOMORROW—OPERATIC Program
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
House Taken by Y. W. C. A.
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tomorrow—OPERATIC Program
Tickets—25c, 50c, 75c, $1 (no tax)

POST JUNE 6.

SYMPHONY HALL—Every Night Except S
POPS
TONIGHT
Orchestra of 80
Symphony Player
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—OPERATIC Program
Tickets—25c, 50c, 75c, $1 (No tax)

[illegible] JUNE 7

SYMPHONY HALL—Every Night Except Su
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Technology Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. JUNE 7

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tonight—OPERATIC Program
Tickets—25c, 50c, 75c, $1 (no tax)

HE[illegible] JUNE 7

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—OPERATIC Program
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD JUNE

Symphony Hall—Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—OPERATIC Program
Tickets—25c, 50c, 75c, $1 (No tax)

SYMPHONY HALL Every
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tonight—OPERATIC Program
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JUNE 7

SYMPHONY HALL—Every Night Except Su
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—OPERATIC Program
Tickets—25c, 50c, 75c, $1 (No tax)

AMER. JUNE 7

SYMPHONY HALL—Every Night Except S
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Technology Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No tax)

AMER. JUNE 8

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Technology Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE 8

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Technology Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

POST JUNE 8

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshmen
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE

SYMPHONY HALL—Every Night Except
POPS
TONIGH
Orchestra of
Symphony Play
Agide Jacc
Conducto
Popular Mu
Refreshme
Tickets—25c, 50c, 75c, $1 (No tax

AMER. JUNE 9

SYMPHONY HALL—Every Night Excep
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. JUNE 9

SYMPHONY HALL
EVERY NIGHT (Except Sunday)
7th week of the most successful season of the

POPS

ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
ALL NIGHTS OPEN TO THE PUBLIC
Wed., June 15 — English High School
Thurs., June 16 — Tufts College
Fri., June 17 — Holiday Program
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax).

TRANS. JUNE 1

SYMPHONY HALL Every Night (Except Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV-JUNE 11

SYMPHONY HALL—Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No Tax)

TRANS. JUNE 13.

SYMPHONY HALL
EVERY NIGHT (Except Sunday)
7th Week of the Most Successful Season of the

POPS

ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
ALL NIGHTS OPEN TO THE PUBLIC
Wed., June 15—English High School
Thurs., June 16—Tufts College
Fri., June 17—Holiday Program
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax).

HERALD. JUNE 12

SYMPHONY HALL
EVERY NIGHT (Except Sunday)
7th Week of the Most Successful Season of the

POPS

ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
ALL NIGHTS OPEN TO THE PUBLIC
Wed., June 15, English High School
Thurs., June 16 — Tufts College
Fri., June 17 — Holiday Program
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax).

ADVER. JUNE 12.

SYMPHONY HALL
EVERY NIGHT (Except Sunday)
SEVENTH WEEK OF THE MOST SUCCESSFUL SEASON OF THE

POPS

ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programmes—Refreshments
ALL NIGHTS OPEN TO THE PUBLIC
Wed., June 15—English High School
Thurs., June 16 — Tufts College
Fri., June 17 — Holiday Programme
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax).

POST. JUNE 12.

SYMPHONY HALL
EVERY NIGHT (Except Sunday)
7th Week of the Most Successful Season of the

POPS

ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
ALL NIGHTS OPEN TO THE PUBLIC
Wed., June 15—English High School
Thurs., June 16—Tufts College
Fri., June 17—Holiday Program
Table Seats $1 and 75c; Balcony $1.00. 75c and 50c. Admission 25c (no tax).

GLOBE-JUNE 12.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE 13

SYMPHONY HALL—Every Night Except Sunday
POPS
TONIGHT
Orchestra of 80
Symphony
Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

AMER. JUNE 13

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE 13

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JUNE 13

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE 14.

SYMPHONY HALL—Every Night Except Sun.
POPS
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. JUNE 14

SYMPHONY HALL—Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tufts College Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. JUNE 16.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tufts College Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE JUNE 16.

SYMPHONY HALL—Every Night Except Sunday
POPS
TONIGHT
Orchestra of 80
Symphony
Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tufts College Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No tax)

AMER. JUNE 16.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tufts College Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JUNE 16.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tufts College Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

POST. JUNE 16.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tufts College Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE 16

SYMPHONY HALL—Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tufts College Night—Open to Public
Tickets...25c, 50c, 75c, $1 (no tax)

RECORD-JUNE 17.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
TONIGHT—HOLIDAY PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JUNE 17.

SYMPHONY HALL—Every Night Except Sunday
POPS
TONIGHT
Orchestra of 80
Symphony
Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tues., June 21—Italian Verdi Program
Tickets—25c, 50c, 75c, $1 (No tax)

AMER. JUNE 17.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
TONIGHT—HOLIDAY PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD JUNE 17

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—HOLIDAY Programme
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE 17.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tonight—HOLIDAY Program
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-JUNE 17

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tues., June 21—Italian—Verdi Program
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE 18.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tues., June 21—Italian, Verdi Program
Tickets—25c, 50c, 75c, $1 (no tax)

POST.-JUNE 18.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tues., June 21—Italian—Verdi Program
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JUNE 18.

SYMPHONY HALL
Every Night (Except Sundays)
Popular Programs by
ORCHESTRA
OF EIGHTY
SYMPHONY
PLAYERS
Conducted by
Agide Jacchia
Refreshments

POPS

ALL NIGHTS OPEN TO THE PUBLIC
Mon., June 20—N. E. Conservatory of Music
TUES., June 21 ITALIAN-VERDI PROGRAM
Fri., June 24—Insurance Soc. of Mass. Night
Table Seats $1 & 75c, Balcony $1, 75c & 50c
Admission 25c (No tax)

TRANS. JUNE 18

SYMPHONY HALL
Every Night (Except Sundays)
Popular Programs by
ORCHESTRA
OF EIGHTY
SYMPHONY
PLAYERS
Conducted by
Agide Jacchia
Refreshments

POPS

ALL NIGHTS OPEN TO THE PUBLIC
Mon., June 20—N. E. Conservatory of Music
TUES., June 21 ITALIAN-VERDI PROGRAM
Fri., June 24—Insurance Soc. of Mass. Night
Table Seats $1 & 75c. Balcony $1, 75c & 50c. Admission 25c (No tax)

GLOBE. JUNE 19.

SYMPHONY HALL
Every Night (Except Sundays)
Popular Programs by
ORCHESTRA
OF EIGHTY
SYMPHONY
PLAYERS
Conducted by
Agide Jacchia
Refreshments

POPS

ALL NIGHTS OPEN TO THE PUBLIC
Mon., June 20—N. E. Conservatory of Music
TUES., June 21 ITALIAN-VERDI PROGRAM
Fri., June 24—Insurance Soc. of Mass. Night
Table Seats $1 & 75c. Balcony $1, 75c & 50c.
Admission 25c (No tax).

ADVERTISE-JUNE 19.

SYMPHONY HALL
EVERY NIGHT (Except Sunday)
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., June 6—House taken by Y.W.C.A.
Tues., June 7—OPERATIC Program.
Wed., June 8—"Tech" Night—Open to Public.
Fri., June 10—House taken by B. U.
Table Seats $1 & 75c, Balcony $1,75c & 50c
Admission 25c (No tax)

K. JUNE 5-

SYMPHONY HALL
EVERY NIGHT (Except Sunday)
POPS
Orchestra of 80 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., June 6—House taken by Y.W.C.A.
Tues, June 7—OPERATIC Program.
Wed., June 8—"Tech" Night—Open to Public.
Fri., June 10—House taken by B. U.
Table Seats $1 & 75c, Balcony $1,75 & 50c
Admission 25c (No tax)

HE[illegible] JU[illegible]

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT—House Taken by Y. W. C. A.
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
TOMORROW—OPERATIC Program
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JUNE

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT—House Taken by Y. W. C. A.
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
TOMORROW—OPERATIC Program
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-J[illegible]

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
House Taken by Y. W. C. A.
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tomorrow—OPERATIC Program
Tickets—25c, 50c, 75c, $1 (no tax)

PO[illegible] JUNE 6

SYMPHONY HALL—Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—OPERATIC Program
Tickets—25c, 50c, 75c, $1 (No tax)

JUNE 7

SYMPHONY HALL—Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Technology Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No tax)

[illegible] JUNE 7

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tonight—OPERATIC Program
Tickets—25c, 50c, 75c, $1 (no tax)

HE[illegible] JUNE 7

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—OPERATIC Program
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE

Symphony Hall—Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—OPERATIC Program
Tickets—25c, 50c, 75c, $1 (No tax)

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tonight—OPERATIC Program
Tickets—25c, 50c, 75c, $1 (no tax).

TRAV. JUNE 7

SYMPHONY HALL—Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—OPERATIC Program
Tickets—25c, 50c, 75c, $1 (No tax)

AMER. JUNE 7.

SYMPHONY HALL—Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Technology Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No tax)

AMER. JUNE 8

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Technology Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE 8

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Technology Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

POST. JUNE 8.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE

SYMPHONY HALL—Every Night Except
POPS
TONIGHT
Orchestra of
Symphony Play
Agide Jacc
Conducto
Popular Mu
Refreshme
Tickets—25c, 50c, 75c, $1 (No tax)

AMER. JUNE 9

SYMPHONY HALL—Every Night Excep
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. JUNE 9

SYMPHONY HALL
EVERY NIGHT (Except Sunday)
7th week of the most successful season of the
POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
ALL NIGHTS OPEN TO THE PUBLIC
Wed., June 15 — English High School
Thurs., June 16 — Tufts College
Fri., June 17 — Holiday Program
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax).

TRANS. JUNE 1

SYMPHONY HALL Every Night (Except Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV-JUNE 11.

SYMPHONY HALL—Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No Tax)

TRANS. JUNE. 13.

[56]

SYMPHONY HALL
EVERY NIGHT (Except Sunday)
7th Week of the Most Successful Season of the
POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
ALL NIGHTS OPEN TO THE PUBLIC
Wed., June 15—English High School
Thurs., June 16—Tufts College
Fri., June 17—Holiday Program
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax).

HERALD. JUNE 12

SYMPHONY HALL
EVERY NIGHT (Except Sunday)
7th Week of the Most Successful Season of the
POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
ALL NIGHTS OPEN TO THE PUBLIC
Wed., June 15, English High School
Thurs., June 16 — Tufts College
Fri., June 17 — Holiday Program
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax).

ADVER. JUNE 12

SYMPHONY HALL
EVERY NIGHT (Except Sunday)
SEVENTH WEEK OF THE MOST SUCCESSFUL SEASON OF THE
POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programmes—Refreshments
ALL NIGHTS OPEN TO THE PUBLIC
Wed., June 15—English High School
Thurs., June 16 — Tufts College
Fri., June 17 — Holiday Programme
Table Seats $1 and 75c; Balcony $1.00, 75c and 50c. Admission 25c (no tax).

POST. JUNE 12.

SYMPHONY HALL
EVERY NIGHT (Except Sunday)
7th Week of the Most Successful Season of the
POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
ALL NIGHTS OPEN TO THE PUBLIC
Wed., June 15—English High School
Thurs., June 16 — Tufts College
Fri., June 17—Holiday Program
Table Seats $1 and 75c; Balcony $1.00. 75c and 50c. Admission 25c (no tax).

GLOBE-JUNE 12.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE 13

SYMPHONY HALL—Every Night Except Sunday
POPS
TONIGHT
Orchestra of 80
Symphony
Players
Agide Jacchia
Condacter
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

AMER. JUNE 13.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE 13

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV JUNE 13

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE 14.

SYMPHONY HALL—Every Night Except Sun.
POPS
TONIGHT
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. JUNE 14

SYMPHONY HALL—Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tufts College Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. JUNE 16.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tufts College Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE JUNE 16.

SYMPHONY HALL—Every Night Except Sunday
POPS
TONIGHT
Orchestra of 80
Symphony
Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tufts College Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No tax)

AMER. JUNE 16.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tufts College Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JUNE. 16.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tufts College Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

POST. JUNE. 16.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tufts College Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE 16

SYMPHONY HALL—Every Night Except Sun.
POPS
TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tufts College Night—Open to Public
Tickets...25c, 50c, 75c, $1 (no tax)

RECORD-JUNE 17.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
TONIGHT—HOLIDAY PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV JUNE-17.

SYMPHONY HALL—Every Night Except Sunday
POPS
TONIGHT
Orchestra of 80
Symphony
Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tues., June 21—Italian Verdi Program
Tickets—25c, 50c, 75c, $1 (No tax)

AMER. JUNE 17.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
TONIGHT—HOLIDAY PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE 17.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—HOLIDAY Programme
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE 17

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tonight—HOLIDAY Program
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-JUNE-17

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tues., June 21—Italian—Verdi Program
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE 18

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tues., June 21—Italian, Verdi Program
Tickets—25c, 50c, 75c, $1 (no tax)

POST. JUNE 18.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tues., June 21—Italian—Verdi Program
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JUNE 18

SYMPHONY HALL
Every Night (Except Sundays)
Popular Programs by
ORCHESTRA
OF EIGHTY
SYMPHONY
PLAYERS
Conducted by
Agide Jacchia
Refreshments
POPS
ALL NIGHTS OPEN TO THE PUBLIC
Mon., June 20—N. E. Conservatory of Music
TUES., June 21 ITALIAN-VERDI PROGRAM
Fri., June 24—Insurance Soc. of Mass. Night
Table Seats $1 & 75c, Balcony $1, 75c & 50c
Admission 25c (No tax)

TRANS. JUNE 18.

SYMPHONY HALL
Every Night (Except Sundays)
Popular Programs by
ORCHESTRA
OF EIGHTY
SYMPHONY
PLAYERS
Conducted by
Agide Jacchia
Refreshments
POPS
ALL NIGHTS OPEN TO THE PUBLIC
Mon., June 20—N. E. Conservatory of Music
TUES., June 21 ITALIAN-VERDI PROGRAM
Fri., June 24—Insurance Soc. of Mass. Night
Table Seats $1 & 75c. Balcony $1, 75c & 50c. Admission 25c (No tax)

GLOBE. JUNE 19.

SYMPHONY HALL
Every Night (Except Sundays)
Popular Programs by
ORCHESTRA
OF EIGHTY
SYMPHONY
PLAYERS
Conducted by
Agide Jacchia
Refreshments
POPS
ALL NIGHTS OPEN TO THE PUBLIC
Mon., June 20—N. E. Conservatory of Music
TUES., June 21 ITALIAN-VERDI PROGRAM
Fri., June 24—Insurance Soc. of Mass. Night
Table Seats $1 & 75c. Balcony $1, 75c & 50c.
Admission 25c (No tax).

ADVERTISE-JUNE 19.

SYMPHONY HALL
Every Night (Except Sundays)
Popular Programs by
ORCHESTRA
OF EIGHTY
SYMPHONY
PLAYERS
Conducted by
Agide Jacchia
Refreshments

POPS

ALL NIGHTS OPEN TO THE PUBLIC
Mon., June 20—N. E. Conservatory of Music
TUES., June 21 ITALIAN-VERDI PROGRAM
Fri., June 24—Insur. Soc. of Mass. Night
Table Seats $1 & 75c, Balcony $1, 75c and 50c. Admission 25c (No tax)

POST-JUNE 19.

SYMPHONY HALL
Every Night (Except Sundays)
Popular Programs by
ORCHESTRA
OF EIGHTY
SYMPHONY
PLAYERS
Conducted by
Agide Jacchia
Refreshments

POPS

ALL NIGHTS OPEN TO THE PUBLIC
Mon., June 20—N. E. Conservatory of Music
TUES., June 21 ITALIAN-VERDI PROGRAM
Fri., June 24—Insurance Soc. of Mass. Night
Table Seats $1 & 75c, Balcony $1, 75c & 50c
Admission 25c (No tax)

HERALD-JUNE 19

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
N. E. Conservatory Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE 20.

SYMPHONY HALL—Every Night Except Sunday
POPS TONIGHT
Orchestra of 80
Symphony
Players
Agide Jacchia
Conductor
Popular Music
Refreshments
N. E. Conservatory Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No tax)

AMER. JUNE 20.

SYMPHONY HALL—Every Night Except Sun.
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
N. E. Conservatory Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. JUNE 20.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
N. E. Conservatory Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JUNE. 20.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—Italian-Verdi Program
Tickets—25c, 50c, 75c, $1 (no tax)

POST. JUNE. 21.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tonight—ITALIAN-VERDI Program
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-JUNE. 21

SYMPHONY HALL—Every Night Except Sun.
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight ITALIAN VERDI Program
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. JUNE. 21.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
TONIGHT — ITALIAN-VERDI — PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE 21.

SYMPHONY HALL—Every Night Except Sunday
POPS TONIGHT
Orchestra of 80
Symphony
Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—Italian-Verdi Program
Tickets—25c, 50c, 75c, $1 (No tax)

AMER. JUNE. 21

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
TONIGHT — ITALIAN-VERDI — PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JUNE 21.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE. 22.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE 22

SYMPHONY HALL—Every Night Except Sunday
POPS TONIGHT
Orchestra of 80
Symphony
Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

AMER. JUNE 22

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JUNE-22.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JUNE 23.

SYMPHONY HALL—Every Night Except Sunday
POPS TONIGHT
Orchestra of 80
Symphony
Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

AMER. JUNE. 23.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD. JUNE 23.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST. JUNE. 23.

SYMPHONY HALL—Every Night Except Sun.
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. JUNE 23.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Insurance Soc. Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE. 24.

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SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Insurance Soc. Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE JUNE. 24.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Insurance Soc. Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE 24.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JUN. 24

SYMPHONY HALL—Every Night Except Sun.
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Insurance Society Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. JUNE 24

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Insurance Soc. Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD JUN. 25

SYMPHONY HALL
Every Night (ex. Sundays)
ORCHESTRA
OF SYMPHONY
PLAYERS
Conducted by
AGIDE JACCHIA

POPS

POPULAR
PROGRAMS
Refreshments

LAST 2
WEEKS

TUES., June 28 REQUEST PROGRAM
THURS., June 30 A Program of DANCE MUSIC
FRI., July 1 RUSSIAN-TSCHAIKOWSKY Program
Table seats $1 and 75c. Balcony (reserved), $1.00, 75c and 50c. Admission 25c. (No tax)

POST-JUNE. 26.

SYMHPHONY HALL
Every Night (ex. Sundays)
ORCHESTRA of
SYMPHONY
PLAYERS
Conducted by
AGIDE JACCHIA

POPS

POPULAR
PROGRAMS
Refreshments

LAST 2
WEEKS

TUES., June 28 REQUEST PROGRAM
THURS., June 30 A Program of Dance Music
FRI., July 1 Russian-Tschaikowsky Program
Table seats $1 and 75c. Balcony (reserved), $1.00, 75c and 50c. Admission 25c. (No tax)

ADVER JUNE 26

SYMPHONY HALL
Every Night (ex. Sundays)
ORCHESTRA
OF SYMPHONY
PLAYERS
Conducted by
AGIDE JACCHIA

POPS

POPULAR
PROGRAMS
Refreshments

LAST 2
WEEKS

TUES., June 28 REQUEST PROGRAM
THURS., June 30 A Program of DANCE MUSIC
FRI., July 1 RUSSIAN-TSCHAIKOWSKY Program
Table seats $1 and 75c. Balcony (reserved), $1.00, 75c and 50c. Admission 25c. (No tax)

GLOBE-JUNE 26

SYMPHONY HALL
Every Night (ex. Sundays)
ORCHESTRA
OF
SYMPHONY
PLAYERS
Conducted by
AGIDE JACCHIA

POPS

POPULAR
PROGRAMS
Refreshments

LAST 2
WEEKS

TUES., June 28 REQUEST PROGRAM
THURS., June 30 A Program of DANCE MUSIC
FRI., July 1 RUSSIAN-TSCHAIKOWSKY Program
Table seats $1 and 75c. Balcony (reserved), $1.00, 75c and 50c. Admission 25c. (No tax)

TRANS. JUNE 26.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JUNE 25

SYMPHONY HALL—LAST TWO WEEKS
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE 27.

SYMPHONY HALL—LAST TWO WEEKS
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. JUNE 27.

SYMPHONY HALL—LAST TWO WEEKS
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tonight—REQUEST Program
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE. 28.

SYMPHONY HALL—LAST TWO WEEKS
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tonight—REQUEST Program
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JUNE. 28.

SYMPHONY HALL Last Two Weeks
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
NOTICE—To oblige the many who could not obtain seats last night, the REQUEST PROGRAM will be repeated on Mon., July 4.
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JUNE 29.

SYMPHONY HALL Last Two Weeks
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
NOTICE—To oblige the many who could not obtain seats last night, the REQUEST PROGRAM will be repeated on Mon., July 4.
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD JUNE 29

SYMPHONY HALL—LAST TWO WEEKS
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Notice—To oblige the many who could not obtain seats last night the Request Program will be repeated on Mon., July 4.
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-JUNE 29

SYMPHONY HALL Last Two Weeks
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
TONIGHT—A Program of DANCE MUSIC
Mon., July 4—REQUEST Program will be repeated.
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE 30

SYMHPHONY HALL
Every Night (ex. Sundays)
ORCHESTRA of
SYMPHONY
PLAYERS
Conducted by
AGIDE JACCHIA

POPS

POPULAR
PROGRAMS
Refreshments

LAST 2
WEEKS

TUES., June 28 REQUEST PROGRAM
THURS., June 30 A Program of Dance Music
FRI., July 1 Russian-Tschaikowsky Program
Table seats $1 and 75c. Balcony (reserved), $1.00, 75c and 50c. Admission 25c. (No tax)

AMER. JUNE 25.

SYMPHONY HALL—LAST TWO WEEKS
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JUNE 27.

SYMPHONY HALL—LAST TWO WEEKS
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE JUNE 27.

SYMPHONY HALL—LAST TWO WEEKS
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT REQUEST NIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

POST JUNE. 27.

SYMPHONY HALL—LAST TWO WEEKS
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT REQUEST PROGRAM
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. JUNE 28.

SYMPHONY HALL—LAST TWO WEEKS
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
NOTICE To oblige the many who could not obtain seats last night, the REQUEST Program will be repeated on Monday, July 4.
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. JUNE 29.

SYMPHONY HALL—LAST TWO WEEKS
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
NOTICE—To oblige the many who could not obtain seats last night, the REQUEST Program will be repeated on Monday July 4.
Tickets—25c, 50c, 75c, $1 (no tax)

POST JUNE. 29.

SYMPHONY HALL—LAST TWO WEEKS
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
NOTICE—To oblige the many who could not obtain seats last night, the REQUEST PROGRAM will be repeated on Monday, July 4.
Tickets—25c, 50c, 75c, $1 (no tax)

AMER. JUNE-29.

SYMPHONY HALL—LAST TWO WEEKS
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
TONIGHT—A Program of Dance Music
MONDAY, JULY 4—The REQUEST Program Will Be Repeated.
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE 30

SYMPHONY HALL—LAST TWO WEEKS
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT—A PROGRAM OF DANCE MUSIC
Monday, July 4—The REQUEST Program Will Be Repeated
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE

SYMPHONY HALL
Every Night (Except Sundays)
Popular Programs by
ORCHESTRA
OF EIGHTY
SYMPHONY
PLAYERS
Conducted by
Agide Jacchia
Refreshments
POPS
ALL NIGHTS OPEN TO THE PUBLIC
Mon., June 20—N. E. Conservatory of Music
TUES., June 21 ITALIAN-VERDI PROGRAM
Fri., June 24—Insur. Soc. of Mass. Night
Table Seats $1 & 75c, Balcony $1, 75c and 50c. Admission 25c (No tax)

POST-JUNE 19.

SYMPHONY HALL
Every Night (Except Sundays)
Popular Programs by
ORCHESTRA
OF EIGHTY
SYMPHONY
PLAYERS
Conducted by
Agide Jacchia
Refreshments
POPS
ALL NIGHTS OPEN TO THE PUBLIC
Mon., June 20—N. E. Conservatory of Music
TUES., June 21 ITALIAN-VERDI PROGRAM
Fri., June 24—Insurance Soc. of Mass. Night
Table Seats $1 & 75c, Balcony $1, 75c & 50c
Admission 25c (No tax)

HERALD-JUNE 19

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
N. E. Conservatory Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE 20.

SYMPHONY HALL—Every Night Except Sunday
POPS TONIGHT
Orchestra of 80
Symphony
Players
Agide Jacchia
Conductor
Popular Music
Refreshments
N. E. Conservatory Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No tax)

AMER. JUNE 20.

SYMPHONY HALL—Every Night Except Sun.
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
N. E. Conservatory Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. JUNE. 20.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
N. E. Conservatory Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JUNE. 20.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—Italian-Verdi Program
Tickets—25c, 50c, 75c, $1 (no tax)

POST. JUNE. 21.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tonight—ITALIAN-VERDI Program
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-JUNE. 21

SYMPHONY HALL—Every Night Except Sun
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight ITALIAN VERDI Program
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. JUNE. 21.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
TONIGHT — ITALIAN-VERDI — PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE 21.

SYMPHONY HALL—Every Night Except Sunday
POPS TONIGHT
Orchestra of 80
Symphony
Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—Italian-Verdi Program
Tickets—25c, 50c, 75c, $1 (No tax)

AMER JUNE. 21.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
TONIGHT — ITALIAN-VERDI — PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JUNE 21.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE. 22.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE 22

SYMPHONY HALL—Every Night Except Sunday
POPS TONIGHT
Orchestra of 80
Symphony
Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

AMER. JUNE 22

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JUNE 22.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JUNE 22.

SYMPHONY HALL—Every Night Except Sunday
POPS TONIGHT
Orchestra of 80
Symphony
Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

AMER. JUNE 23.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD. JUNE 23.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST. JUNE. 23.

SYMPHONY HALL—Every Night Except Sun.
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. JUNE 23

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Insurance Soc. Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE. 24.

[57]

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Insurance Soc. Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE. JUNE. 24.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Insurance Soc. Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE 24.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JUN. 24

SYMPHONY HALL—Every Night Except Sun.
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Insurance Society Night—Open to Public
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. JUNE. 24

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Insurance Soc. Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD JUN. 25

SYMPHONY HALL
Every Night (ex. Sundays)
ORCHESTRA
OF SYMPHONY
PLAYERS
Conducted by
AGIDE JACCHIA
POPS
POPULAR
PROGRAMS
Refreshments
LAST 2
WEEKS
TUES., June 28 REQUEST PROGRAM
THURS., June 30 A Program of DANCE MUSIC
FRI., July 1 RUSSIAN-TSCHAIKOWSKY Program
Table seats $1 and 75c. Balcony (reserved), $1.00, 75c and 50c. Admission 25c. (No tax)

POST-JUNE. 26.

SYMHPHONY HALL
Every Night (ex. Sundays)
ORCHESTRA of
SYMPHONY
PLAYERS
Conducted by
AGIDE JACCHIA
POPS
POPULAR
PROGRAMS
Refreshments
LAST 2
WEEKS
TUES., June 28 REQUEST PROGRAM
THURS., June 30 A Program of Dance Music
FRI., July 1 Russian-Tschaikowsky Program
Table seats $1 and 75c. Balcony (reserved), $1.00, 75c and 50c. Admission 25c. (No tax)

ADVER. JUNE 26

SYMPHONY HALL
Every Night (ex. Sundays)
ORCHESTRA
OF SYMPHONY
PLAYERS
Conducted by
AGIDE JACCHIA
POPS
POPULAR
PROGRAMS
Refreshments
LAST 2
WEEKS
TUES., June 28 REQUEST PROGRAM
THURS., June 30 A Program of DANCE MUSIC
FRI., July 1 RUSSIAN-TSCHAIKOWSKY Program
Table seats $1 and 75c. Balcony (reserved), $1.00, 75c and 50c. Admission 25c. (No tax)

GLOBE-JUNE 26

SYMPHONY HALL
Every Night (ex. Sundays)
ORCHESTRA
OF
SYMPHONY
PLAYERS
Conducted by
AGIDE JACCHIA
POPS
POPULAR
PROGRAMS
Refreshments
LAST 2
WEEKS
TUES., June 28 REQUEST PROGRAM
THURS., June 30 A Program of DANCE MUSIC
FRI., July 1 RUSSIAN-TSCHAIKOWSKY Program
Table seats $1 and 75c. Balcony (reserved), $1.00, 75c and 50c. Admission 25c. (No tax)

TRANS. JUNE 25.

SYMPHONY HALL Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JUNE 25

SYMPHONY HALL—LAST TWO WEEKS
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE 27.

SYMPHONY HALL—LAST TWO WEEKS
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. JUNE 27.

SYMPHONY HALL—LAST TWO WEEKS
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tonight—REQUEST Program
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE 28.

SYMPHONY HALL—LAST TWO WEEKS
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tonight—REQUEST Program
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JUNE. 28.

SYMPHONY HALL Last Two Weeks
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
NOTICE—To oblige the many who could not obtain seats last night, the REQUEST PROGRAM will be repeated on Mon., July 4.
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JUNE 29.

SYMPHONY HALL Last Two Weeks
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
NOTICE—To oblige the many who could not obtain seats last night, the REQUEST PROGRAM will be repeated on Mon., July 4.
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD JUNE 29.

SYMPHONY HALL—LAST TWO WEEKS
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music/
Refreshments
Notice—To oblige the many who could not obtain seats last night the Request Program will be repeated on Mon., July 4.
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-JUNE 29.

SYMPHONY HALL Last Two Weeks
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
TONIGHT—
A Program of DANCE MUSIC
Mon., July 4—REQUEST Program will be repeated.
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE. 30.

SYMHPHONY HALL
Every Night (ex. Sundays)
ORCHESTRA of
SYMPHONY
PLAYERS
Conducted by
AGIDE JACCHIA
POPS
POPULAR
PROGRAMS
Refreshments
LAST 2
WEEKS
TUES., June 28 REQUEST PROGRAM
THURS., June 30 A Program of Dance Music
FRI., July 1 Russian-Tschaikowsky Program
Table seats $1 and 75c. Balcony (reserved), $1.00, 75c and 50c. Admission 25c. (No tax)

[illegible] JUNE. 25.

SYMPHONY HALL—LAST TWO WEEKS
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRA[illegible] JUNE 27.

SYMPHONY HALL—LAST TWO WEEKS
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOB[illegible] JUNE 27.

SYMPHONY HALL—LAST TWO WEEKS
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT REQUEST NIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

POS[illegible] JUNE. 27.

SYMPHONY HALL—LAST TWO WEEKS
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT REQUEST PROGRAM
Tickets—25c, 50c, 75c, $1 (No tax)

TRA[illegible] JUNE 28.

SYMPHONY HALL—LAST TWO WEEKS
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
NOTICE To oblige the many who could not obtain seats last night, the REQUEST Program will be repeated on Monday, July 4.
Tickets—25c, 50c, 75c, $1 (No tax)

TRA[illegible] JUNE 29.

SYMPHONY HALL—LAST TWO WEEKS
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
NOTICE—To oblige the many who could not obtain seats last night, the REQUEST Program will be repeated on Monday July 4.
Tickets—25c, 50c, 75c, $1 (no tax)

POS[illegible] JUNE 29.

SYMPHONY HALL—LAST TWO WEEKS
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
NOTICE—To oblige the many who could not obtain seats last night, the REQUEST PROGRAM will be repeated on Monday, July 4.
Tickets—25c, 50c, 75c, $1 (no tax)

AM[illegible] JUNE 29.

SYMPHONY HALL—LAST TWO WEEKS
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
TONIGHT—
A Program of Dance Music
MONDAY, JULY 4—The REQUEST Program Will Be Repeated.
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE 30.

SYMPHONY HALL—LAST TWO WEEKS
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT—A PROGRAM OF DANCE MUSIC
Monday, July 4—The REQUEST Program Will Be Repeated
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE [illegible]

SYMPHONY HALL—LAST TWO WEEKS
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
TONIGHT—A Program of DANCE MUSIC
Monday July 4 Request Program Will Be Repeated
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. JUNE. 30.

—SYMPHONY HALL—LAST TWO WEEKS—
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
TONIGHT—A Program of Dance Music. Fri., July 1—Russian-Tschaikowsky Prog. Mon., July 4—Request Prog. (Repeated.)
Tickets...25c, 50c, 75c, $1 (no tax)

RECORD-JUNE-30

SYMPHONY HALL Last Two Weeks
POPS TONIGHT
Orchestra of 80 Symphony Players
AGIDE JACCHIA Conductor
Popular Music Refreshments
TONIGHT—A Program of DANCE MUSIC
Mon., July 4—REQUEST Program will be repeated.
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JUNE 30.

SYMPHONY HALL—LAST TWO WEEKS
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Tonight RUSSIAN Tschaikowsky Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

AMER. JULY. 1.

— SYMPHONY HALL—LAST TWO WEEKS —
POPS TONIGHT
Orchestra of 80 Symphony Players
AGIDE JACCHIA Conductor
Popular Music Refreshments
Tonight—RUSSIAN—Tschaikowsky Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD.JULY.1.

—SYMPHONY HALL—LAST TWO WEEKS—
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Tonight—RUSSIAN-Tschaikowsky Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JULY.1

SYMPHONY HALL—LAST TWO WEEKS
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
TONIGHT—REQUEST PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)

AMER. JUNE 28.

SYMPHONY HALL
TUTTE LE SERE (eccetto la Domenica)
POPS
Orchestra di 80 musicisti della Symphony di Boston
Maestro AGIDE JACCHIA
Programmi di musica popolare—Rinfreschi
Posti presso i tavolini $1 e 75c
Galleria $1 00 — 75c — 50c
Prezzo d'entrata 25c (esente da tassa)
MARTEDI' 21 GIUGNO - PROGRAMMA ITALIANO DI MUSICA VERDIANA.

SYMPHONY HALL
אפּען אַלע נאַכט (אויסער זונטאג)
POPS
ארקעסטער פון 80 סימפאני שפּילער
אגיד דזשעקיע, קאנדוקטאר
פּאפּולער פּראָגראַמס — רעפרעשמענטס
דינסטאג, דזשון 21 —
איטאליען ווערדי פּר
דינסטאג, דזשון 28 —
אויפ'ן פארלאנג פּר
טייבל סיטס $1 און 75ס. באַ
$1, 75ס. און 50 ס.. אדמי
(קיין מלחמה-טעקס)

SYMPHONY HALL
אפּען אַלע נאַכט (אויסער זונטאג)
פּאפּולערע פּראָגראַם פון
POPS
ארקעסטער פון 80 סימפאני שפּילער
אגיד דזשעקיע, קאנדוקטאר.
רעפרעשמענטס
דאנערשטאג 30טען יוני — פּראגראם פון ... שער מוזיק.
פרייטאג, 1טען יולי — רוסישע טשאיקאווסקי נאכט.
מיטוואך 6טען יולי — פוילישע נאכט.
דאנערשטאג, 7טען יולי — וואגנער נאכט.
שבת, 9טען יולי — לעצטע קאנצערט נאכט.
טייבל סיטס $1 און 75ס.. באלקאני $1, 75ס. און 50 ס.. אדמישאן 25ס.
(קיין מלחמה-טעקס)

סימאפּני האלל
יעדע נאכט אויסער זונטאג.
פּאפּס
ארקעסטער פון 30 סימפאני שפּילער
אדזשידא דזשאקקיא, קאנדוקטאר
פּאפּולערע פּראגראמען, רעפרעשמענטס.
טייבל סיטס: 75 סענט און $1.00.
באלקאני: 50ס. 75ס. און $1.00
אדמישאן 25ס. קיין טעקס

End.

SYMPHONY HALL
OGNI SERA
(eccetto di domenica)
POPS
Orchestra dei Musicisti della Symphony
AGIDE JACCHIA, Conduttore
Programmi popolari-Rinfreschi
Table seats $1 & 75c.
Balcony $1, 75c., 50c.
Ammissione 25c. (senza tassa)
MARTEDI 21 GIUGNO
Programma Verdiano

SYMPHONY HALL—LAST TWO WEEKS
POPS TONIGHT
Orchestra of 80 Symphony Players
AGIDE JACCHIA Conductor
Popular Music Refreshments
Tonight—RUSSIAN—Tschaikowsky Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JULY. 1.

SYMPHONY HALL
לעצטע וואך — אויסער איינע יעדע נאכט
אויסער זונטאג
פּאפּולערע פּראגראמען ביי
ארקעסטרא
פון אכציג
סימפאני פּלעיערס
Pops
קאנדאקטעד ביי אגידע דזשאקיא
רעפרעשמענטס
פרייטאג, 1טען יולי —
רוסיש-טשאיקאווסקי פּראגראם
דינסטאג, 5טען יולי —
וואגנער פּראגראם
מיטוואך, 6טען יולי —
פוילישע פּראגראם
טייבעל סיטס $1.00, 75 סענט און 50 סענט.
אדמישאן 25ס. (קיין טעקס)

—SYMPHONY HALL—LAST TWO WEEKS—
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
RUSSIAN-TSCHAIKOWSKY PROGRAM
Tickets—25c., 50c., 75c. $1 (No tax)

TRANS. JULY. 1.

SYMPHONY HALL—LAST 7 NIGHTS
POPS TONIGHT
Orchestra of 80 Symphony Players
AGIDE JACCHIA Conductor
Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD JULY 2.

SYMPHONY HALL—LAST 7 NIGHTS
POPS TONIGHT
Orchestra of 80 Symphony Players
AGIDE JACCHIA Conductor
Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-JULY.2.

SYMPHONY HALL—LAST 7 NIGHTS
POPS TONIGHT
Orchestra of 80 Symphony Players
AGIDE JACCHIA Conductor
Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JULY.2.

SYMPHONY HALL
CLOSING WEEK
POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
On Mon., July 4 REQUEST Program Will Be Repeated
Wed., July 6—POLISH Program
Thurs., July 7—WAGNER Program
Sat., July 9—CLOSING NIGHT
Table Seats $1, 75c. Balcony (reserved) $1, 75c, 50c. Admission 25c. (No tax)

TRANS. JULY. 2

SYMPHONY HALL—LAST 7 NIGHTS
POPS TONIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JULY.2.

SYMPHONY HALL
CLOSING WEEK
POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
On Mon., July 4 REQUEST Program Will Be Repeated
Wed., July 6—POLISH Program
Thurs., July 7—WAGNER Program
Sat., July 9—CLOSING NIGHT
Table Seats $1 and 75c. Balcony (reserved), $1.00, 75c and 50c.
Admission 25c. (No tax)

AMER. JULY. 2.

SYMPHONY HALL
CLOSING WEEK
POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
On Mon., July 4 REQUEST Program Will Be Repeated
Wed., July 6—POLISH Program
Thurs., July 7—WAGNER Program
Sat., July 9—CLOSING NIGHT
Table Seats $1 and 75c. Balcony (reserved) $1.00, 75c and 50c. Admission 25c. (No tax)

HERALD.JULY.3.

SYMPHONY HALL—TONIGHT
POPS LAST 6 NIGHTS
Orchestra of 80 Symphony Players
AGIDE JACCHIA Conductor
Popular Music Refreshments
TONIGHT REQUEST Program (Repeated)
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-JULY 4

SYMPHONY HALL—TONIGHT
POPS LAST 6 NIGHTS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
TONIGHT—REQUEST PROGRAM (REPEATED)
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JULY

SYMPHONY HALL
CLOSING WEEK
POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
On Mon., July 4 REQUEST Program Will Be Repeated
Wed., July 6—POLISH Program
Thurs., July 7—WAGNER Program
Sat., July 9—CLOSING NIGHT
Table Seats $1 and 75c. Balcony (reserved) $1.00, 75c and 50c. Admission 25c (No tax)

GLOBE JULY 3.

SYMPHONY HALL
CLOSING WEEK
POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
On Mon., July 4 REQUEST Program Will Be Repeated
Wed., July 6—POLISH Program
Thurs., July 7—WAGNER Program
Sat., July 9—CLOSING NIGHT
Table Seats $1 and 75c. Balcony (reserved), $1.00, 75c and 50c.
Admission 25c. (No tax)

ADVER. JULY 3.

SYMPHONY HALL
CLOSING WEEK
POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
On Mon., July 4 REQUEST Program Will Be Repeated
Wed., July 6—POLISH Program
Thurs., July 7—WAGNER Program
Sat., July 9—CLOSING NIGHT
Table Seats $1 and 75c. Balcony (reserved) $1.00, 75c and 50c. Admission 25c (No tax)

POST-JULY.3

SYMPHONY HALL—TONIGHT
POPS LAST 6 NIGHTS
Orchestra of 80 Symphony Players
AGIDE JACCHIA Conductor
Popular Music Refreshments
TONIGHT—REQUEST PROGRAM REPEATED
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JULY.4.

SYMPHONY HALL—TONIGHT
POPS LAST 5 NIGHTS
Orchestra of 80 Symphony Players
AGIDE JACCHIA Conductor
Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JULY.5.

SYMPHONY HALL—TONIGHT
POPS Last 5 Nights
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. JULY-5.

SYMPHONY HALL — TONIGHT
POPS LAST 4 NIGHTS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
TONIGHT—POLISH PROGRAMME
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. JULY.6.

SYMPHONY HALL—TONIGHT
POPS LAST 3 NIGHTS
Orchestra of 80 Symphony Players
AGIDE JACCHIA Conductor
Popular Music Refreshments
Tonight—WAGNER Program
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JULY.7.

SYMPHONY HALL—TONIGHT
POPS Last 3 Nights
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Tonight—WAGNER Program
Tickets—25c, 50c, 75c, $1 (No tax)

GLOBE-JULY 7.

SYMPHONY HALL—TONIGHT
POPS LAST 3 NIGHTS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Tonight—WAGNER Program
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JULY 7.

SYMPHONY HALL—TONIGHT
POPS LAST 3 NIGHTS
Orchestra of 80 Symphony Players
AGIDE JACCHIA Conductor
Popular Music Refreshments
Tonight—WAGNER Program
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JULY 7.

SYMPHONY HALL — TONIGHT
POPS LAST 3 NIGHTS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
TONIGHT WAGNER PROGRAM
Tickets—25c, 50c, 75c, $1 (No-tax)

TRANS. JULY 7.

SYMPHONY HALL—TONIGHT
POPS Last 3 Nights
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
TONIGHT WAGNER PROGRAM
Tickets—25c, 50c, 75c, $1 (No tax)

AMER. JULY.7.

SYMPHONY HALL—TONIGHT
POPS LAST 2 NIGHTS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor.
Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. JULY 8.

SYMPHONY HALL—TONIGHT
POPS LAST 2 NIGHTS
Orchestra of 80 Symphony Players
AGIDE JACCHIA Conductor
Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JULY 8.

SYMPHONY HALL—TONIGHT
POPS LAST 2 NIGHTS
Orchestra of 80 Symphony Players
AGIDE JACCHIA Conductor
Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JULY 8

SYMPHONY HALL—TONIGHT
POPS Last 2 Nights
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

GLOBE JULY 8.

SYMPHONY HALL—TONIGHT
POPS LAST 2 NIGHTS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST JULY 8.

SYMPHONY HALL—TONIGHT
POPS Closing Night
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

GLOBE. JULY 9.

SYMPHONY HALL—TONIGHT
POPS CLOSING NIGHT
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JULY 9.

SYMPHONY HALL—TONIGHT
POPS CLOSING NIGHT
Orchestra of 80 Symphony Players
AGIDE JACCHIA Conductor
Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

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Agide Jacchia
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Popular Music
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UNE 28.

TWO WEEKS
NIGHT
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mphony Players
GIDE JACCHIA
Conductor
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Refreshments
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$1 (no tax)

UNE 30.

TWO WEEKS
ONIGHT
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gide Jacchia
Conductor
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Refreshments
E MUSIC
Will Be Repeated
$1 (no tax)

SYMPHONY HALL—LAST TWO WEEKS
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT—
DANCE MUSIC
A Program of
Monday
July 4
Request Program Will Be Repeated
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. JUNE 30.

—SYMPHONY HALL—LAST TWO WEEKS—
POPS TONIGHT
Orchestra of
80 Symphony
Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT—A Program of Dance Music. Fri., July 1—Russian-Tschaikowsky Prog. Mon., July 4—Request Prog. (Repeated.)
Tickets...25c, 50c, 75c, $1 (no tax)

RD-JU[illegible] 30

SYMPHONY HALL Last Two Weeks
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
TONIGHT—
A Program of
DANCE MUSIC
Mon., July 4—REQUEST Program will be repeated.
Tickets—25c, 50c, 75c, $1 (no tax)

T[illegible] JUNE [illegible]

SYMPHONY HALL—LAST TWO WEEKS
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight RUSSIAN Tschaikowsky Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

AM R. JULY 1.

—SYMPHONY HALL—LAST TWO WEEKS—
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tonight—RUSSIAN—Tschaikowsky Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

A[illegible] JULY 1.

—SYMPHONY HALL—LAST TWO WEEKS—
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—RUSSIAN-Tschaikowsky Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

A[illegible] JULY 1

SYMPHONY HALL—LAST TWO WEEKS
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT—REQUEST PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)

A[illegible] JUNE [illegible]

SYMPHONY HALL
TUTTE LE SERE (eccetto la Domenica)
POPS
Orchestra di 80 musicisti della
Symphony di Boston
Maestro AGIDE JACCHIA
Programmi di musica popolare—Rinfreschi
Posti presso i tavolini $1 e 75c
Galleria $1 00 — 75c — 50c
Prezzo d'entrata 25c (esente da tassa)
MARTEDI' 21 GIUGNO - PROGRAMMA ITALIANO DI MUSICA VERDIANA.

SYMPHONY HALL
אפען אלע נאכט (אויסער זונטאג)
POPS
ארקעסטער פון 80 סימפאני שפ
אגיד דזשעקהיע, קאנדאקטאר
פאפולאר פראגראמס — רעפרעשמענטס
דינסטאג, דזשון 21 —
איטאליען ווערדי פראג
דינסטאג, דזשון 28 —
אויפ'ן פארלאנג פראג
טייבל סיטס $1 און 75ס., באלקאני
$1, 75ס. און 50 ס., ארמישאן
(קיין מלחמה־טעקס)

SYMPHONY HALL
(אפען אלע נאכט (אויסער זונטאג
פאפולערע פראגראם פון
POPS
ארקעסטער פון 80 סימפאני שפילער
אגיד דזשעקהיע, קאנדאקטאר.
רעפרעשמענטס
דאנערשטאג 30טען יוני — „פראגראם פון
טענצער מוזיק".
פרייטאג, 1טען יולי — רוסישע טשאיקאווסקי
נאכט.
מיטוואך 6טען יולי — פוילישע נאכט.
דאנערשטאג, 7טען יולי — וואגנער נאכט.
שבת, 9טען יולי — לעצטע קאנצערט נאכט.
טייבל סיטס $1 און 75ס., באלקאני
$1, 75ס. און 50 ס., ארמישאן 25ס.
(קיין מלחמה־טעקס)

סימאפני האלל
יעדע נאכט אויסער זונטאג.
פאפס
ארקעסטער פון 30 סימפאני שפיעלער
אדזשידא דזשאקקיא. קאנדוקטאר
פאפולערע פראגראמען. רעפרעשמענטס.
טייבל סיטס: 75 סענט און $1.00.
באלקאני: 50ס. 75ס. און $1.00
אדמישאן, 25ס. קיין טעקס

End.

SYMPHONY HALL
OGNI SERA
(eccetto di domenica)
POPS
Orchestra dei Musicisti della Symphony
AGIDE JACCHIA, Conduttore
Programmi popolari-Rinfreschi
Table seats $1 & 75c.
Balcony $1, 75c., 50c.
Ammissione 25c. (senza tassa)
MARTEDI 21 GIUGNO
Programma Verdiano

SYMPHONY HALL—LAST TWO WEEKS
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tonight—RUSSIAN—Tschaikowsky Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JULY 1.

SYMPHONY HALL
לעצטע וואך — אויסער איינע יעדע נאכט
אויסער זונטאג
פאפולערע פראגראמען ביי
ארקעסטרא
פון אכציג
סימפאני פלעיערס
Pops
קאנדאקטעד ביי אגידע דזשאקקיא
רעפרעשמענטס
פרייטאג, 1טען יולי —
רוסיש־טשאיקאווסקי פראגראם
דינסטאג, 5טען יולי —
וואגנער פראגראם
מיטוואך, 6טען יולי —
פוילישע פראגראם
טייבעל סיטס $1.00, 75 סענט און 50 סענט.
אדמישאן 25ס. (קיין טעקס)

—SYMPHONY HALL—LAST TWO WEEKS—
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
RUSSIAN-TSCHAIKOWSKY PROGRAM
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. JULY 1.

SYMPHONY HALL—LAST 7 NIGHTS
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD JULY 2.

SYMPHONY HALL—LAST 7 NIGHTS
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-JULY 2.

SYMPHONY HALL—LAST 7 NIGHTS
POPS TONIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JULY 2.

SYMPHONY HALL
CLOSING WEEK
POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
On Mon., July 4 REQUEST Program Will Be Repeated
Wed., July 6—POLISH Program
Thurs., July 7—WAGNER Program
Sat., July 9—CLOSING NIGHT
Table Seats $1, 75c. Balcony (reserved) $1, 75c, 50c. Admission 25c. (No tax)

TRANS. JULY 2

SYMPHONY HALL—LAST 7 NIGHTS
POPS TONIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JULY 2.

SYMPHONY HALL
CLOSING WEEK
POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
On Mon., July 4 REQUEST Program Will Be Repeated
Wed., July 6—POLISH Program
Thurs., July 7—WAGNER Program
Sat., July 9—CLOSING NIGHT
Table Seats $1 and 75c. Balcony (reserved), $1.00, 75c and 50c.
Admission 25c. (No tax)

AMER. JULY 2.

SYMPHONY HALL
CLOSING WEEK
POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
On Mon., July 4 REQUEST Program Will Be Repeated
Wed., July 6—POLISH Program
Thurs., July 7—WAGNER Program
Sat., July 9—CLOSING NIGHT
Table Seats $1 and 75c. Balcony (reserved) $1.00, 75c and 50c. Admission 25c. (No tax)

HERALD. JULY 3.

SYMPHONY HALL—TONIGHT
POPS LAST [illegible] NIGHTS
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
TONIGHT REQUEST Program (Repeated)
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-JULY 4

SYMPHONY HALL—TONIGHT
POPS LAST 6 NIGHTS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT—REQUEST PROGRAM (REPEATED)
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JULY 4.

SYMPHONY HALL
CLOSING WEEK
POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
On Mon., July 4 REQUEST Program Will Be Repeated
Wed., July 6—POLISH Program
Thurs., July 7—WAGNER Program
Sat., July 9—CLOSING NIGHT
Table Seats $1 and 75c. Balcony (reserved) $1.00, 75c and 50c. Admission 25c (No tax)

GLOBE JULY 3.

SYMPHONY HALL
CLOSING WEEK
POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
On Mon., July 4 REQUEST Program Will Be Repeated
Wed., July 6—POLISH Program
Thurs., July 7—WAGNER Program
Sat., July 9—CLOSING NIGHT
Table Seats $1 and 75c. Balcony (reserved), $1.00, 75c and 50c.
Admission 25c. (No tax)

ADVER. JULY 3.

SYMPHONY HALL
CLOSING WEEK
POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
On Mon., July 4 REQUEST Program Will Be Repeated
Wed., July 6—POLISH Program
Thurs., July 7—WAGNER Program
Sat., July 9—CLOSING NIGHT
Table Seats $1 and 75c. Balcony (reserved) $1.00, 75c and 50c. Admission 25c (No tax)

POST-JULY 3

SYMPHONY HALL—TONIGHT
POPS LAST 6 NIGHTS
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
TONIGHT—REQUEST PROGRAM REPEATED
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JULY 4.

SYMPHONY HALL—TONIGHT
POPS LAST 5 NIGHTS
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JULY 5.

SYMPHONY HALL—TONIGHT
POPS Last 5 Nights
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. JULY 5.

SYMPHONY HALL — TONIGHT
POPS LAST 4 NIGHTS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT — POLISH PROGRAMME
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. JULY 6.

SYMPHONY HALL—TONIGHT
POPS LAST 3 NIGHTS
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tonight—WAGNER Program
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JULY 7.

[58]

SYMPHONY HALL—TONIGHT
POPS Last 3 Nights
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—WAGNER Program
Tickets—25c, 50c, 75c, $1 (No tax)

GLOBE-JULY 7.

SYMPHONY HALL—TONIGHT
POPS LAST 3 NIGHTS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—WAGNER Program
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JULY 7.

SYMPHONY HALL—TONIGHT
POPS LAST 3 NIGHTS
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tonight—WAGNER Program
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JULY 7.

SYMPHONY HALL — TONIGHT
POPS LAST 3 NIGHTS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT WAGNER PROGRAM
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS. JULY 7.

SYMPHONY HALL—TONIGHT
POPS Last 3 Nights
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT WAGNER PROGRAM
Tickets—25c, 50c, 75c, $1 (No tax)

AMER. JULY 7.

SYMPHONY HALL—TONIGHT
POPS LAST 2 NIGHTS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

TRANS JULY 8.

SYMPHONY HALL—TONIGHT
POPS LAST 2 NIGHTS
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JULY 8.

SYMPHONY HALL—TONIGHT
POPS LAST 2 NIGHTS
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JULY 8

SYMPHONY HALL—TONIGHT
POPS Last 2 Nights
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

GLOBE JULY 8.

SYMPHONY HALL—TONIGHT
POPS LAST 2 NIGHTS
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST JULY 8.

SYMPHONY HALL—TONIGHT
POPS Closing Night
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (No tax)

GLOBE JULY 9.

SYMPHONY HALL—TONIGHT
POPS CLOSING NIGHT
Orchestra of 80
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JULY 9.

SYMPHONY HALL—TONIGHT
POPS CLOSING NIGHT
Orchestra of 80
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JULY 9

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SYMPHONY HALL

1st SEASON BEGINNING OCTOBER 7-8 1921-1922

24 Friday Afternoon and 24 Saturday Evening Concerts

BY THE

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

ASSISTING SOLO ARTISTS

LOUISE HOMER
ERNO DOHNANYI
PAUL KOCHANSKI
YOLANDA MERO
JOSEF HOFMANN
EMILIO DE GOGORZA
ERWIN NYIREGYHAZI
NINA KOSHETZ
OLGA SAMAROFF
FERENC VECSEY
ALEXANDER SILOTI
(Others to Be Announced)

VINCENT D'INDY will be guest conductor at one pair of concerts

For Fridays, all seats have been subscribed
For Saturdays, a few desirable seats are now on sale
Prices—$65, $53, $40, $27, $18 (no tax)
Mail Orders—W. H. BRENNAN, Manager, Symphony Hall, Boston

SYMPHONY HALL

41st SEASON BEGINNING OCTOBER 7-8 1921-1922

24 Friday Afternoon and 24 Saturday Evening Concerts

BY THE

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

ASSISTING SOLO ARTISTS

LOUISE HOMER
ERNO DOHANYI
PAUL KOCHANSKI
YOLANDA MERO
JOSEF HOFMANN
EMILIO DE GOGORZA
ERWIN NYIREGYHAZI
NINA KOSHETZ
OLGA SAMAROFF
FERENC VECSEY
ALEXANDER SILOTI
(Others to be announced)

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Mail Orders—W. H. BRENNAN, Manager, Symphony Hall, Boston

TRANS. SEPT. 10

ADVERTISER-SEPT.11.

SYMPHONY HALL

41st SEASON BEGINNING OCTOBER 7-8 1921-1922

24 Friday Afternoon and 24 Saturday Evening Concerts

BY THE

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

ASSISTING SOLO ARTISTS

LOUISE HOMER
ERNO DOHNANYI
PAUL KOCHANSKI
YOLANDA MERO
JOSEF HOFMANN
EMIILIO DE GOGORZA
ERWIN NYIREGYHAZI
NINA KOSHETZ
OLGA SAMAROFF
FERENC VECSEY
ALEXANDER SILOTI
(Others to Be Announced)

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Mail Orders—W. H. BRENNAN, Manager, Symphony Hall, Boston

AMER. SEPT. 10.

HERALD-SEPT 11

SYMPHONY HALL

41st SEASON BEGINNING OCTOBER 7-8 1921-1922

24 Friday Afternoon and 24 Saturday Evening Concerts

BY THE

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

ASSISTING SOLO ARTISTS

LOUISE HOMER
ERNO DOHNANYI
PAUL KOCHANSKI
YOLANDA MERO
JOSEF HOFMANN
EMIILIO DE GOGORZA
ERWIN NYIREGYHAZI
NINA KOSHETZ
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FERENC VECSEY
ALEXANDER SILOTI
(Others to Be Announced)

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Mail Orders—W. H. BRENNAN, Manager, Symphony Hall, Boston

SYMPHONY HALL

Beginning Oct. 7-8

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1921-1922

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41st SEASON BEGINNING OCTOBER 7-8 1921-1922

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BY THE

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PIERRE MONTEUX, Conductor

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BY THE

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TRANS. SEPT. 21

SYMPHONY HALL

BEGINNING OCT. 7-8

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POST-SEPT. 22.

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Nina KOSHETZ
Ferenc VECSEY
Alexander SILOTI
Vincent D'INDY
Others to be announced.

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TRANS. SEPT. 24.

SYMPHONY HALL

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Others to be announced

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AMER. SEPT. 24.

SYMPHONY HALL

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Ferenc VECSEY
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Others to be announced

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GLOBE SEPT. 25.

SYMPHONY HALL

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PIERRE MONTEUX, Conductor

ASSISTING ARTISTS

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POST SEPT. 26.

SYMPHONY HALL

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Yolanda MERO
Josef HOFMANN
Emilio De GOGORZA
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Others to be announced

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HERALD SEPT. 28.

SYMPHONY HALL

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PIERRE MONTEUX, Conductor

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Nina KOSHETZ
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Others to be announced

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ADVER. SEPT. 26.

SYMPHONY HALL

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TRAN SEPT. 27

SYMPHONY HALL

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GLOBE. SEPT. 27

SYMPHONY HALL

OPENING CONCERTS—OCT. 7-8

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POST SEPT. 21

SYMPHONY HALL

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BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
DISTINGUISHED SOLOISTS

HERALD SEPT 25.

SYMPHONY HALL

OPENING CONCERTS—OCT. 7-8

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SYMPHONY HALL

BEGINNING OCT. 7-8

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PIERRE MONTEUX, Conductor

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A Few Good Seats for the Saturday Concerts

POST -SEPT.

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HERALD-SEP

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TRAN. SEPT

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TRAV. SEPT 26

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A Few Good Seats for the Saturday Concerts

GLOBE-SEPT. 29.

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Others to be announced

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SYMPHONY HALL
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Ferene VECSEY
Alexander SILOTI
VINCENT D'INDY
Others to be announced

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HERALD SEPT 26.

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Yolanda MERO
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Nina KOSHETZ
Ferenc VECSEY
Alexander SILOTI
VINCENT D'INDY
Others to be announced

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TRAV. SEPT. 27.

[61]

SYMPHONY HALL
BEGINNING OCT. 7-8
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Symphony Concerts by the
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A Few Good Seats for the Saturday Concerts

POST -SEPT.

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A Few Good Seats for the Saturday Concerts

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SYMPHONY HALL
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SYMPHONY HALL
OPENING CONCERTS—OCT. 7-8
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SYMPHONY HALL
BEGINNING OCT. 7-8
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A Few Good Seats for the Saturday Concerts

HERALD

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A Few Good Seats for the Saturday Concerts

GLOBE-SEPT. 29

SYMPHONY HALL
OPENING CONCERTS—OCT. 7-8
A Limited Number of Season Tickets for the 24 Sat. Eve. Concerts by the

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HERALD-SEPT. 30

SYMPHONY HALL
OPENING CONCERTS—OCT. 7-8
A Limited Number of Season Tickets for the 24 Sat. Eve. Concerts by the

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OPENING CONCERTS—OCT. 7-8
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TRAV. SEPT. 30.

SYMPHONY HALL
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Sale of SINGLE tickets for the first Sat. Concert begins Wed.

POST. Oct. 3.

SYMPHONY HALL
OPENING CONCERTS OCT. 7-8
ast Days of Season Sale
imited Number of Season Tickets for the 24 Sat. Eve. Concerts

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e of Single Tickets for the First Sat. Concert Begins Wed.

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SYMPHONY HALL
PENING CONCERTS—OCT. 7-8
AST DAYS OF SEASON SALE
imited Number of Season Tickets the 24 Sat. Eve. Concerts by the

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TRAV. Oct. 3

SYMPHONY HALL
OPENING CONCERTS OCT. 7-8
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mited Number of Season Tickets for the 24 Sat. Eve. Concerts by the

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e of SINGLE Tickets for the first urday Concert begins Wednesday.

TRANS. Oct.

SYMPHONY HALL
ning This Fri. Aft. and Sat. Eve.
ast Days of Season Sale
Limited Number of Season Tickets the 24 Sat. Eve. Concerts by the

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
DISTINGUISHED SOLOISTS
e of SINGLE tickets for next urday's Concert Begins Tomorrow

POST. Oct. 4.

41st Season; 24 Friday Afternoon and 24 Saturday Eve'g Concerts, Beginning Oct 7-8
LAST DAYS OF SEASON SALE

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ASSISTING ARTISTS

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ERNO DOHNANYI
PAUL KOCHANSKI
YOLANDA MERO
JOSEF HOFMANN
EMILIO De GOGORZA
ERWIN NYIREGYHAZI
NINA KOSHETZ
FERENC VECSEY
ALEXANDER SILOTI
VINCENT D'INDY
Others to be announced.

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HERALD- Oct. 2

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GLOBE. Oct. 4

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Opening Concerts This Friday Afternoon at 2.30 and Saturday Evening at 8.

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
A Few Seats Available for Saturd

TRANS. Oct. 5

SYMPHONY HALL
Opening Concerts This Friday Aft. at 2:30 and Saturday Eve. at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
A Few Seats Available for Sat.

POST. Oct. 6

SYMPHONY HALL
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BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
A Few Seats Available for Sat.

TRAV. Oct. 6

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BOSTON SYMPHONY ORCHESTRA

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A Few Seats Available for Sat.

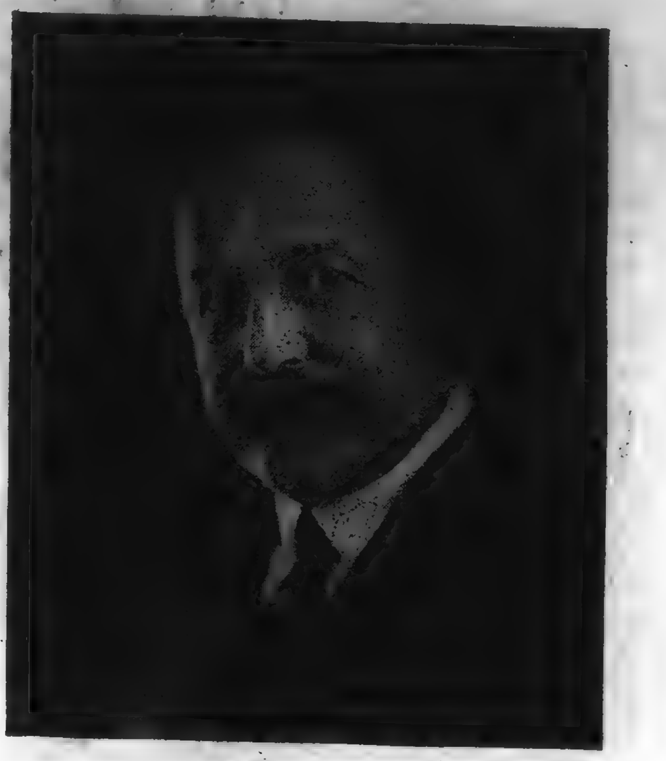
HERALD-Oct. 6

Five Special CONCERTS in SYMPHONY HALL

By the

Boston Symphony Orchestra

(100 Musicians)



PIERRE MONTEUX, Conductor

ON MONDAY EVENINGS, AT 8.15
November 28 January 16 February 13
March 13 April 10

WITH DISTINGUISHED SOLOISTS
JOHN POWELL, Piano
ESTELLE LIEBLING, Soprano
ALFRED MIROVITCH, Piano
RICHARD BURGIN, Violin
JEAN BEDETTI, 'Cello

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University Book Store, 688 Boylston Street
Students' Supply Shop, 525 Boylston Street
Secretarial Supply Shop, 27 Garrison Street

B.U. NEWS. Oct. 4

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SYMPHONY HALL
Opening Concerts This Friday Afternoon at 2.30 and Saturday Evening at 8.

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
A Few Seats Available for Saturday

TRANS. Oct. 6

SYMPHONY HALL
Opening Concerts Today at 2:30 and Saturday Eve. at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
A Few Seats Available for Sat.

POST. Oct. 7.

SYMPHONY HALL
Opening Concerts TODAY at 2:30 and Saturday Eve. at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
A Few Seats Available for Sat.

GLOBE. Oct. 7

SYMPHONY HALL
Opening Concerts This Friday Aft. at 2:30 and Saturday Eve. at 8

BOSTON SYMPHONY ORCHESTRA

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A Few Seats Available for Sat.

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BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
A Few Seats Available for Saturday

TRANS. Oct. 7.

SYMPHONY HALL
Opening Saturday Concert TONIGHT at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
A Few Seats for Tonight on Sale

HERALD-Oct. 8.

SYMPHONY HALL
Opening Saturday Concert TONIGHT at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
A Few Seats for Tonight on Sale

SYMPHONY HALL
OPENING SATURDAY CONCERT TONIGHT at 8

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SYMPHONY HALL
OPENING CONCERTS—OCT. 7-8
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HERALD-SEPT. 30

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Sale of SINGLE tickets for the first
Sat. Concert begins Wed.

POST. Oct. 3.

SYMPHONY HALL
OPENING CONCERTS OCT. 7-8
Last Days of Season Sale
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BOSTON SYMPHONY ORCHESTRA

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G [illegible] Oct. 3

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GLOBE Oct. 7

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PIERRE MONTEUX, Conductor
A Few Seats Available for Sat.

HERALD, Oct. 7.

SYMPHONY HALL
Opening Concerts Today at 2.30 and Saturday
Evening at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
A Few Seats Available for Saturday

TRANS. Oct. 7.

SYMPHONY HALL
Opening Saturday Concert TONIGHT
at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
A Few Seats for Tonight on Sale

POST-Oct. 8

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HERALD-Oct. 8.

SYMPHONY HALL
OPENING SATURDAY CONCERT
TONIGHT at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
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GLOBE-Oct. 8

NEXT
FRI. AFT.
Oct. 14
At 2.30
SAT. EVE.
Oct. 15
At 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—ERWIN NYIREGYHAZI—Piano
A few seats for the Saturday Concert on Sale

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A few seats for the Saturday Concert on Sale

HERALD Oct. 9.

SYMPHONY HALL
TODAY
at 3:30
TUES. EVE.
OCT. 11
at 8:15

TWO
CONCERTS
JOHN McCORMACK
Tickets at Box Office—Admission $1.00

ADVTSR. Oct. 9

NEXT
FRI. AFT.
Oct. 14
at 2:30
SAT. EVE.
Oct. 15
at 8

Boston Symphony Orchestra
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BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Erwin NYIREGYHAZI—Piano
A Few Seats for Saturday's Concert

GLOBE. Oct. 12.

SYMPHONY HALL
This Fri. Aft. at 2.30—Sat. Eve at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Erwin NYIREGYHAZI—Piano
A Few Seats for Saturday's Concert

TRANS. Oct. 12

SYMPHONY HALL
TODAY at 2:30—Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Erwin NYIREGYHAZI—Piano
A Few Seats for Saturday's Concert

HERALD Oct. 14.

SYMPHONY HALL
TODAY at 2:30—Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Erwin NYIREGYHAZI—Piano
A Few Seats for Saturday's Concert

GLOBE-Oct. 14.

SANDERS THEATRE - Cambridge
Nine Concerts on Thursday Evenings
Oct. 20, Nov. 10, Dec. 8, Jan. 12, Feb. 9,
March 2 & 23, April 6 & 27
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
WITH SOLOISTS
Season Sale Now, University Book Store,
Harvard Sq., Season Tickets $10, no tax

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Erwin NYIREGYHAZI—Piano
A Few Seats for Tonight's Concert

HERALD Oct. 15

NEXT
FRI. AFT.
Oct. 21
at 2:30
SAT. EVE.
Oct. 22 at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A few seats for the Saturday Concert on Sale

AMER. Oct. 15.

NEXT
FRI. AFT.
Oct. 21 at 2.30
SAT. EVE.
Oct. 22 at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A few seats for the Saturday Concert on Sale

TRANS. Oct. 15.

NEXT
FRI. AFT.
Oct. 21
at 2:30
SAT. EVE.
Oct. 22 at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A few seats for the Saturday Concert on Sale

TRAV Oct. 15.

SYMPHONY HALL
This Fri. Aft. at 2:30—Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Erwin NYIREGYHAZI—Piano
A Few Seats for Saturday's Concert

POST Oct. 12.

SYMPHONY HALL
This Fri. Aft. at 2.30—Sat. Eve at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Erwin NYIREGYHAZI—Piano
A Few Seats for Saturday's Concert

TRANS Oct. 13

SYMPHONY HALL
TODAY at 2:30—Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Erwin NYIREGYHAZI—Piano
A Few Seats for Saturday's Concert

POST. Oct. 14.

SYMPHONY HALL
TODAY at 2.30—Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Erwin NYIREGYHAZI—Piano
A Few Seats for Saturday's Concert

TRANS. Oct. 14.

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Erwin NYIREGYHAZI—Piano
A Few Seats for Tonight's Concert

GLOBE Oct. 15

SANDERS THEATRE - Cambridge
NINE CONCERTS ON THURS. EVENINGS
Oct. 20, Nov. 10, Dec. 8, Jan. 12, Feb. 9,
March 2 & 23, April 6 & 27
By the
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
WITH SOLOISTS
Season Sale now—University Book Store,
Harvard Sq. Season Tickets $10 (no tax).

TRAN. Oct. 15.

NEXT
FRI. AFT.
Oct. 21
at 2:30
SAT. EVE.
Oct. 22 at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A few seats for the Saturday Concert on Sale

HERALD Oct. 16.

NEXT
FRI. AFT.
Oct. 21
at 2:30
SAT. EVE.
Oct. 22, at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A few seats for the Saturday Concert on Sale

GLOBE. Oct. 16

NEXT
FRI. AFT.
Oct. 21
at 2:30
SAT. EVE.
Oct. 22 at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A few seats for the Saturday Concert on Sale

POST-Oct. 16

NEXT
FRI. AFT.
Oct. 21
at 2:30
SAT. EVE.
Oct. 22 at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A few seats for the Saturday Concert on Sale

ADVTSR. Oct. 16.

SANDERS THEATRE - Cambridge
NINE CONCERTS on THURS. EV'GS.
Oct. 20, Nov. 10, Dec. 8, Jan. 12, Feb. 9,
March 2 & 23, April 6 & 27
Season tickets $10 (no tax), at University Bookstore, Harvard Sq. Sale closes 6 P. M. Wednesday.
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
FIRST SOLOIST **NYIREGYHAZI** THIS THURS.

TRANS. Oct. 18

SANDERS THEATRE - Cambridge
NINE CONCERTS on THURS. EV'GS.
Oct. 20, Nov. 10, Dec. 8, Jan. 12, Feb. 9,
March 2 & 23, April 6 & 27
Season tickets $10 (no tax), at University Bookstore, Harvard Sq. Sale closes 6 P. M. Tonight.
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
FIRST SOLOIST **NYIREGYHAZI** THIS THURS.

SYMPHONY HALL
THIS Friday at 2:30—Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday's Concert

TRAV. Oct. 19.

SYMPHONY HALL
THIS Friday at 2:30—Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday's Concert

SANDERS THEATRE - Cambridge
NINE CONCERTS on THURS. EV'GS.
Oct. 20, Nov. 10, Dec. 8, Jan. 12, Feb. 9,
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Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
FIRST SOLOIST **NYIREGYHAZI** THIS THURS.

HERALD-Oct. 19.

SYMPHONY HALL
TODAY at 2.30—Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday's Concert

TRANS. Oct. 21.

SANDERS THEATRE - - Cambridge
OPENING CONCERT TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Programme—Mendelssohn's "Italian" Symphony; Rimsky-Korsakoff's "Sadko"; Rabaud's Dances from "Marouf"; Listz's 2nd Piano Concerto with NYIREGYHAZI. Tickets at University Book Store, Harvard Sq.

GLOBE Oct. 19.

SYMPHONY HALL
THIS Friday at 2.30—Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday's Concert

SANDERS THEATRE - Cambridge
Opening Concert This Thursday at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Programme—Medelssohn's "Italian" Symphony; Rimsky-Korsakoff's "Sadko"; Rabaud's Dances from "Marouf"; Listz's 2nd Piano Concerto with NYIREGYHAZI. Tickets at University Book Store, Harvard Sq.

TRANS. Oct. 19.

SANDERS THEATRE - Cambridge
NINE CONCERTS on THURS. EV'GS.
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Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
FIRST SOLOIST **NYIREGYHAZI** THIS THURS.

SYMPHONY HALL
THIS Friday at 2:30—Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday's Concert

POST-Oct. 19.

SYMPHONY HALL
THIS Friday at 2:30—Sat. Eve. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday's Concert

GLOBE. Oct. 19.

NEXT
FRI. AFT.
Oct. 28
at 2:30
SAT. EVE.
Oct. 29, at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A few seats for the Saturday Concert on Sale

AMER. Oct. 22.

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Tonight's Concert

GLOBE Oct. 22

SYMPHONY HALL
TONIGHT at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Tonight's Concert

POST Oct. 22.

NEXT
FRI. AFT.
Oct. 28
at 2:30
SAT. EVE.
Oct. 29, at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A few seats for the Saturday Concert on Sale

TRAV. Oct. 22.

NEXT
FRI. AFT.
Oct. 28
at 2:30
SAT. EVE.
Oct. 29, at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A few seats for the Saturday Concert on Sale

ADVTSR. Oct. 23.

NEXT
FRI. AFT.
Oct. 28
at 2:30
SAT. EVE.
Oct. 29, at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A few seats for the Saturday Concert on Sale

Forty-First Season—1921-1922 INFANTRY HALL Providence
Five Tuesday Evening Concerts (Nov. 15, Dec. 20, Jan. 24, Feb. 28, Apr. 11)
by the
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOISTS:
HELEN STANLEY, Soprano
MERLE ALCOCK, Contralto
WILHELM BACHAUS, Piano
BRONISLAW HUBERMAN, Piano
RAYMOND HAVENS, Piano
SEASON TICKET SALE OPENS MON., OCT. 31
At Seddon's News Stand, Butler Exchange Building. Seats for Five Concerts—$8.50, $6.50 and $5.00. (No tax.)
W. H. BRENNAN, Manager.

PROV. NEWS Oct. 22

NEXT
FRI. AFT.
Oct. 28,
at 2:30
SAT. EVE.
Oct. 29, at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A few seats for the Saturday Concert on Sale

GLOBE-Oct. 23.

NEXT
FRI. AFT.
Oct. 28
at 2:30
SAT. EVE.
Oct. 29, at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A few seats for the Saturday Concert on Sale

Forty-first Season—1921-1922 INFANTRY HALL Providence
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W. H. BRENNAN, Manager.

TRIBUNE-Oct. 23

NEXT
FRI. AFT.
Oct. 14
At 2.30
SAT. EVE.
Oct. 15
At 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—ERWIN NYIREGYHAZI—Piano
A few seats for the Saturday Concert on Sale

TRANS. Oct. 8.

NEXT
FRI. AFT.
Oct. 14
at 2:30
SAT. EVE.
Oct. 15
at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—ERWIN NYIREGYHAZI—Piano
A few seats for the Saturday Concert on Sale

TRAV. Oct. 8.

NEXT
FRI. AFT.
Oct. 14
at 2:30
SAT. EVE.
Oct. 15
at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—ERWIN NYIREGYHAZI—Piano
A few seats for the Saturday Concert on Sale

HERALD Oct. 9.

SYMPHONY HALL

TODAY
at 3:30
TUES. EVE.
OCT. 11
at 8:15

TWO CONCERTS **JOHN McCORMACK**
Tickets at Box Office—Admission $1.00

ADVTSR. Oct. 9

NEXT
FRI. AFT.
Oct. 14
at 2:30
SAT. EVE.
Oct. 15
at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—ERWIN NYIREGYHAZI—Piano
A few seats for the Saturday Concert on Sale

GLOBE. Oct. 9.

NEXT
FRI. AFT.
Oct. 14
at 2:30
SAT. EVE.
Oct. 15
at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—ERWIN NYIREGYHAZI—Piano
A few seats for the Saturday Concert on Sale

POST- Oct. 9

SYMPHONY HALL
This Fri. Aft. at 2:30—Sat. Eve. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Erwin NYIREGYHAZI—Piano
A Few Seats for Saturday's Concert

GLOBE. Oct. 12

SYMPHONY HALL
This Fri. Aft. at 2.30—Sat. Eve at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Erwin NYIREGYHAZI—Piano
A Few Seats for Saturday's Concert

TRANS. Oct. 12

SYMPHONY HALL
TODAY at 2:30—Sat. Eve. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Erwin NYIREGYHAZI—Piano
A Few Seats for Saturday's Concert

HERALD Oct. 14

SYMPHONY HALL
TODAY at 2:30—Sat. Eve. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Erwin NYIREGYHAZI—Piano
A Few Seats for Saturday's Concert

GLOBE- Oct. 14

SANDERS THEATRE - Cambridge
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BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
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SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Erwin NYIREGYHAZI—Piano
A Few Seats for Tonight's Concert

HERALD Oct. 15

SYMPHONY HALL
This Fri. Aft. at 2:30—Sat. Eve. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Erwin NYIREGYHAZI—Piano
A Few Seats for Saturday's Concert

POST Oct. 12.

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TRANS Oct. 13

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A Few Seats for Saturday's Concert

TRANS. Oct. 14.

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Erwin NYIREGYHAZI—Piano
A Few Seats for Tonight's Concert

GLOBE Oct. 15

SANDERS THEATRE - Cambridge
NINE CONCERTS ON THURS. EVENINGS
Oct. 20, Nov. 10, Dec. 8, Jan. 12, Feb. 9,
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By the
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
WITH SOLOISTS
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TRAN. Oct. 15.

NEXT
FRI. AFT.
Oct. 21
at 2:30
SAT. EVE.
Oct. 22 at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A few seats for the Saturday Concert on Sale

AMER. Oct. 15.

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FRI. AFT.
Oct. 21 at 2.30
SAT. EVE.
Oct. 22 at 8

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Oct. 22 at 8

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FRI. AFT.
Oct. 21
at 2:30
SAT. EVE.
Oct. 22 at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A few seats for the Saturday Concert on Sale

HERALD Oct. 16.

NEXT
FRI. AFT.
Oct. 21
at 2:30
SAT. EVE.
Oct. 22, at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A few seats for the Saturday Concert on Sale

GLOBE. Oct. 16,

NEXT
FRI. AFT.
Oct. 21
at 2:30
SAT. EVE.
Oct. 22 at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A few seats for the Saturday Concert on Sale

POST. Oct. 16

NEXT
FRI. AFT.
Oct. 21
at 2:30
SAT. EVE.
Oct. 22 at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A few seats for the Saturday Concert on Sale

ADVTSR Oct. 16.

SANDERS THEATRE - Cambridge
NINE CONCERTS on THURS. EV'GS.
Oct. 20, Nov. 10, Dec. 8, Jan. 12, Feb. 9,
March 2 & 23, April 6 & 27
Season tickets $10 (no tax), at University Bookstore, Harvard Sq. Sale closes 6 P. M. Wednesday.
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
FIRST SOLOIST **NYIREGYHAZI** THIS THURS.

TRAV. Oct. 13

SANDERS THEATRE - Cambridge
NINE CONCERTS on THURS. EV'GS.
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Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
FIRST SOLOIST **NYIREGYHAZI** THIS THURS.

SYMPHONY HALL
THIS Friday at 2:30—Sat. Eve. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday's Concert

TRAV. Oct. 14.

SYMPHONY HALL
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BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday's Concert

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Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
FIRST SOLOIST **NYIREGYHAZI** THIS THURS.

HERALD- Oct. 19.

SYMPHONY HALL
TODAY at 2.30—Sat. Eve. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday's Concert

TRANS. Oct. 21.

SANDERS THEATRE - - Cambridge
OPENING CONCERT TONIGHT AT 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Programme—Mendelssohn's "Italian" Symphony; Rimsky-Korsakoff's "Sadko"; Rabaud's Dances from "Marouf"; Listz's 2nd Piano Concerto with NYIREGYHAZI. Tickets at University Book Store, Harvard Sq.

SYMPHONY HALL
THIS Friday at 2.30—Sat. Eve. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday's Concert

SANDERS THEATRE - Cambridge
Opening Concert This Thursday at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Programme—Medelssohn's "Italian" Symphony; Rimsky-Korsakoff's "Sadko"; Rabaud's Dances from "Marouf"; Listz's 2nd Piano Concerto with NYIREGYHAZI. Tickets at University Book Store, Harvard Sq.

TRANS. Oct. 14

SANDERS THEATRE - Cambridge
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FIRST SOLOIST **NYIREGYHAZI** THIS THURS.

SYMPHONY HALL
THIS Friday at 2:30—Sat. Eve. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday's Concert

POST- Oct.

SYMPHONY HALL
THIS Friday at 2:30—Sat. Eve. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday's Concert

GLOBE.

NEXT
FRI. AFT.
Oct. 28
at 2:30
SAT. EVE.
Oct. 29, at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A few seats for the Saturday Concert on Sale

AMER. Oct. 22.

SYMPHONY HALL
TONIGHT AT 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Tonight's Concert

GLOBE Oct. 22

SYMPHONY HALL
TONIGHT at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Tonight's Concert

POST Oct. 22.

NEXT
FRI. AFT.
Oct. 28
at 2:30
SAT. EVE.
Oct. 29, at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A few seats for the Saturday Concert on Sale

TRAV. Oct. 22.

NEXT
FRI. AFT.
Oct. 28
at 2:30
SAT. EVE.
Oct. 29, at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A few seats for the Saturday Concert on Sale

ADVTSR. Oct. 23.

NEXT
FRI. AFT.
Oct. 28
at 2:30
SAT. EVE.
Oct. 29, at 8

Boston Symphony Orchestra
PIERRE MONTRUX, Conductor
A few seats for the Saturday Concert on Sale

HERALD Oct.

Forty-First Season—1921-1922 INFANTRY HALL Providence
Five Tuesday Evening Concerts (Nov. 15, Dec. 20, Jan. 24, Feb. 28, Apr. 11)
by the
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOISTS:
HELEN STANLEY, Soprano
MERLE ALOOCK, Contralto
WILHELM BACHAUS, Piano
BRONISLAW HUBERMAN, Piano
RAYMOND HAVENS, Piano
SEASON TICKET SALE OPENS MON., OCT. 31
At Seddon's News Stand, Butler Exchange Building, Seats for Five Concerts—$8.50, $6.50 and $5.00. (No tax.)
W. H. BRENNAN, Manager

PROV. NEWS

NEXT
FRI. AFT.
Oct. 28.
at 2:30
SAT. EVE.
Oct. 29. at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A few seats for the Saturday Concert on Sale

GLOBE- Oct. 23

NEXT
FRI. AFT
Oct. 28
at 2:30
SAT. EVE.
Oct. 29, at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A few seats for the Saturday Concert on Sale

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W. H. BRENNAN, Manager.

TRIBUNE- Oct. 23

Contralto
BRONISLAW HUBERMAN
Soprano
WILHELM BACHAUS, Piano
RAYMOND HAVENS, Piano
SEASON TICKET SALE OPENS MON., OCT. 31
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RAYMOND HAVENS, Piano
SEASON TICKET SALE OPENS MON., OCT. 31
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W. H. BRENNAN, Manager.

TRIBUNE

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at 2:30
SAT. at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday Eve.

TRAV. Oct. 26.

SYMPHONY HALL
FIVE SPECIAL CONCERTS
On Mon. Eves.—Nov. 28, Jan. 16, Feb. 13, March 13, April 10
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists:
ESTELLE LIEBLING, Soprano
JOHN POWELL, Piano
RICHARD BURGIN, Violin
JEAN BEDETTI, 'Cello
ALFRED MIROVITCH, Piano
Season Tickets—$7.50, $5.00, $4.00 (No Tax) Sale opens Mon., Nov. 7. MAIL ORDERS to W. H. Brennan, Symphony Hall, received on or before Sat., Nov. 5, filled in advance of public sale.

THIS FRI. at 2:30
SAT. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday Eve.

TRANS. Oct. 26

THIS FRI. at 2:30
SAT. at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday Eve.

HERALD Oct. 26

THIS FRI. at 2:30
SAT. at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday Eve.

GLOBE-Oct. 26.

THIS FRI. at 2:30
SAT. at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday Eve.

POST, Oct. 26

SYMPHONY HALL
FIVE SPECIAL CONCERTS
On Mon. Eves.—Nov. 28, Jan. 16, Feb. 13, March 13, April 10
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists:
ESTELLE LIEBLING, Soprano
JOHN POWELL, Piano
RICHARD BURGIN, Violin
JEAN BEDETTI, 'Cello
ALFRED MIROVITCH, Piano
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HERALD-Oct. 27.

SYMPHONY HALL
FIVE SPECIAL CONCERTS
On Mon. Eves.—Nov 28, Jan. 16, Feb. 13, March 13, April 10
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists:
ESTELLE LIEBLING, Soprano
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GLOBE-Oct. 27

SYMPHONY HALL
FIVE SPECIAL CONCERTS
On Mon. Eves.—Nov. 28, Jan. 16, Feb. 13, March 13, April 10
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists:
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TRAV. Oct. 27.

SYMPHONY HALL
TODAY at 2:30
SAT. at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday Eve.

POST Oct. 28

SYMPHONY HALL
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday Eve.

HERALD-Oct. 28

Symphony Hall Tonight at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Tonight

POST-Oct. 28

SYMPHONY HALL TONIGHT at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Few Seats for Tonight's Concert

FIVE EXTRA CONCERTS
On Monday Evenings, Nov. 28, Jan. 16, Feb. 13, March 13, April 10
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOISTS:
JOHN POWELL, Piano
RICHARD BURGIN, Violin
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AMER. Oct. 29

SYMPHONY HALL
FIVE SPECIAL CONCERTS
On Mon. Eves.—Nov. 28, Jan. 16, Feb. 13, March 13, April 10
BOSTON SYMPOHNY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists:
ESTELLE LIEBLING, Soprano
JOHN POWELL, Piano
RICHARD BURGIN, Violin
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POST Oct. 27

SYMPHONY HALL
TODAY at 2.30
SAT. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday Eve.

TRANS. Oct. 28.

FIVE EXTRA CONCERTS
On Monday Evenings, Nov. 28, Jan. 16, Feb. 13, March 13, April 10
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOISTS:
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HERALD. Oct. 30

FIVE EXTRA CONCERTS
On Monday Evenings, Nov. 28, Jan. 16, Feb. 13, March 13, April 10
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOISTS:
JOHN POWELL, Piano
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ADVTSR. Oct. 30

FIVE EXTRA CONCERTS
On Monday Evenings, Nov. 28, Jan. 16, Feb. 13, March 13, April 10
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOISTS:
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POST-Oct. 30

CARNEGIE HALL OPENING CONCERTS
Thurs. Eve., Nov. 3, at 8:15.
Sat. Aft., Nov. 5, at 2:30.
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX CONDUCTOR
Programmes: Thurs.: BEETHOVEN, Symphony No. 3 "Eroica," RIMSKY-KORSAKOFF, Tone Picture "Sadko," DEBUSSY, Nocturnes, STRAUSS, Tone Poem, "Don Juan."
Sat.: BRAHMS, Symphony No. 3, SCHUBERT, Incidental Music to "Rosamunde," FRANCK, Organ Chorale No. 2, arr. for Organ and Orchestra, BERLIOZ, Overture, "The Roman Carnival."
TICKETS AT CARNEGIE HALL BOX OFFICE.

N.Y. TRBNE-Oct. 30.

NEXT FRI. AFT., Nov. 11, at 2.30.
SAT. EVE., Nov. 12, at 8.
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—FERENC VECSEY
A few seats for the Saturday Concert on Sale

FIVE EXTRA CONCERTS
On Monday Evenings, Nov. 28, Jan. 16, Feb. 13, March 13, April 10
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOISTS:
JOHN POWELL, Piano
RICHARD BURGIN, Violin
ESTELLE LIEBLING, Soprano
JEAN BEDETTI, 'Cello
ALFRED MIROVITCH, Piano
Season Tickets—$7.50, $5, $4 (No Tax). Sale opens Tomorrow (Nov. 7) at 8.30 A. M.

Sunday Afternoon, Nov. 20, at 3.30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
TSCHAIKOWSKY-STRAUSS PROGRAMME
Tickets Now, $2.50, $2.00, $1.50, $1.00 (No Tax)

TRANS. NOV 6

NEXT FRI. AFT., Nov. 11, at 2:30
SAT. EVE., Nov. 12, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—FERENC VECSEY
A few seats for the Saturday Concert on Sale

TRAV. NOV 5

SUN. AFT., Nov. 20, at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
TSCHAIKOWSKY-STRAUSS PROGRAMME
Tickets Now, $2.50, $2.00, $1.50, $1.00 (No Tax)

FIVE EXTRA CONCERTS
On Monday Evenings, Nov. 28, Jan. 16, Feb. 13, March 13, April 10
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOISTS:
JOHN POWELL, Piano
RICHARD BURGIN, Violin
ESTELLE LIEBLING, Soprano
JEAN BEDETTI, 'Cello
ALFRED MIROVITCH, Piano
Season Tickets—$7.50, $5.00, $4.00 (No Tax). Sale opens Tomorrow (Nov. 7) at 8:30 A. M.

NEXT FRI. AFT., Nov. 11, at 2:30
SAT. EVE. Nov. 12, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—FERENC VECSEY
A few seats for the Saturday Concert on Sale

SUN. AFT., Nov. 20, at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
TSCHAIKOWSKY-STRAUSS PROGRAMME
Tickets Now, $2.50, $2.00, $1.50, $1.00 (No Tax)

FIVE EXTRA CONCERTS
On Monday Evenings, Nov. 28, Jan. 16, Feb. 13, March 13, April 10
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOISTS
JOHN POWELL, Piano
RICHARD BURGIN, Violin
ESTELLE LIEBLING, Soprano
JEAN BEDETTI, 'Cello
ALFRED MIROVITCH, Piano
Season Tickets—$7.50, $500, $400 (No Tax) Sale opens Tomorrow (Nov. 7) at 8:30 A. M.

POST- NOV 6

FIVE EXTRA CONCERTS
On Monday Evenings, Nov. 28, Jan. 16, Feb. 13, March 13, April 10
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOISTS:
JOHN POWELL, Piano
RICHARD BURGIN, Violin
ESTELLE LIEBLING, Soprano
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ALFRED MIROVITCH, Piano
Season Tickets—$7.50, $5.00, $4.00 (No Tax). Sale opens Tomorrow (Nov. 7) at 8:30 A. M.

SUN. AFT., Nov. 20, at 3;30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
TSCHAIKOWSKY-STRAUSS PROGRAMME
Tickets Now, $2.50, $2.00, $1.50, $1.00 (No Tax)

NEXT FRI. AFT., Nov. 11, at 2:30
SAT. EVE., Nov. 12, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—FERENC VECSEY
A few seats for the Saturday Concert on Sale

GLOBE. NOV. 6

FIVE EXTRA CONCERTS
On Monday Evenings, Nov. 28, Jan. 16, Feb. 13, March 13, April 10
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOISTS:
JOHN POWELL, Piano
RICHARD BURGIN, Violin
ESTELLE LIEBLING, Soprano
JEAN BEDETTI, 'Cello
ALFRED MIROVITCH, Piano
Season Tickets—$7.50, $5.00, $4.00 (No Tax). Sale opens Tomorrow (Nov. 7) at 8:30 A. M.

SUN. AFT., Nov. 20, at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
TSCHAIKOWSKY-STRAUSS PROGRAMME
Tickets No. $2.50, $2.00, $1.50, $1.00 (No Tax)

NEXT FRI. AFT., Nov. 11, at 2:30
SAT. EVE., Nov. 12, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—FERENC VECSEY
A few seats for the Saturday Concert on Sale

ADVTSR. NOV. 6

SUN. AFT. Nov. 20 at 3:30
PENSION FUND Concert
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
TSCHAIKOWSKY-STRAUSS PROGRAM
Seats $2.50, $2, $1.50, $1 (No Tax)

POST NOV. 8.

SUN. AFT. Nov. 20, at 3:30
PENSION FUND Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
TSCHAIKOWSKY—STRAUSS Programme
$2.50, $2, $1.50, $1 (No Tax)

TRAV. NOV 9.

SYMPHONY HALL
FIVE EXTRA CONCERTS
On Mon. Eves. Nov. 28, Jan. 16, Feb. 13, Mar. 13, Apr. 10
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
With Soloists
SEASON TICKET SALE NOW: $7.50, $5, $4 (No Tax)

SANDERS THEATRE, Cambridge
TONIGHT at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Programme—Brahm's Symphony No. 3; Schubert, "Rosamonde" Music, Strauss, Tone Poem, "Don Juan," and arias by LAURA LITTLEFIELD, soloist. Tickets at University Book Store, Harvard Sq.

HERALD NOV 10.

SANDERS THEATRE, Cambridge
TONIGHT at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Programme—Brahm's Symphony No. 3; Schubert, "Rosamonde" Music, Strauss, Tone Poem, "Don Juan," and arias by LAURA LITTLEFIELD, soloist. Tickets at University Book Store, Harvard Sq.

TRAV NOV. 10

SUN. AFT. Nov. 20 at 3:30
PENSION FUND Concert
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
TSCHAIKOWSKY-STRAUSS PROGRAM
Seats $2.50, $2, $1.50, $1 (No Tax)

POST NOV 11.

SYMPHONY HALL
FIVE EXTRA CONCERTS
ON MON. EVES., Nov. 28, Jan. 16, Feb. 13, Mar 13, Apr. 10
SEASON TICKET SALE NOW: $7.50, $5, $4 (No Tax)
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
With Soloists

TRAV. NOV 8.

SUN. AFT. Nov. 20 at 3.30
PENSION FUND Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
TSCHAIKOWSKY—STRAUSS Programme
$2.50, $2, $1.50, $1 (No Tax)

TRANS. NOV

SYMPHONY HALL
FIVE EXTRA CONCERTS
On Mon. Eves. Nov. 28, Jan. 16, Feb. 13 Mar. 13., Apr. 10
SEASON TICKET SALE NOW: $7.50, $5, $4 (No Tax)
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conducter, With Soloists

SANDERS THEATRE, Cambridge
TONIGHT AT 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Programme—Brahm's Symphony No. 3; Schubert, "Rosamonde" Music, Strauss, Tone Poem, "Don Juan," and arias by LAURA LITTLEFIELD, soloist. Tickets at University Book Store, Harvard Sq.

GLOBE-NOV 10.

SYMPHONY HALL
THIS FRI. at 2.30
SAT. at 8.
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—FERENC VECSEY
A Few Seats for Saturday Eve.

TRANS. NOV. 10

SYMPHONY HALL
TODAY at 2:30
SAT. at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—FERENC VECSEY
A Few Seats for Saturday Eve.

POST-NOV 11

HELEN STANLEY, Contralto
Soprano
WILHELM BACHAUS, BRONISLAW HUBERMAN,
Piano Piano
RAYMOND HAVENS, Piano
SEASON TICKET SALE OPENS MON., OCT. 31
At Seddon's News Stand, Butler Exchange Building. Seats for Five Con-
certs—$8.50, $6.50 and $5.00. (No tax.)

RAYMOND HAVENS, Piano
SEASON TICKET SALE OPENS MON., OCT. 31
At Seddon's News Stand, Butler Exchange Building. Seats for Five Concerts—$8.50, $6.50 and $5.00. (No tax.)
W. H. BRENNAN, Manager.

2:30

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday Eve.

TRAV. Oct. 26.

SYMPHONY HALL
FIVE SPECIAL CONCERTS
On Mon. Eves.—Nov. 28, Jan. 16, Feb. 13, March 13, April 10
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists:
ESTELLE LIEBLING, Soprano
JOHN POWELL, Piano
RICHARD BURGIN, Violin
JEAN BEDETTI, 'Cello
ALFRED MIROVITCH, Piano
Season Tickets—$7.50, $5.00, $4.00 (No Tax) Sale opens Mon., Nov. 7. MAIL ORDERS to W. H. Brennan, Symphony Hall, received on or before Sat., Nov. 5, filled in advance of public sale.

THIS FRI. at 2.30
SAT. at 8

BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday Eve.

T VL. Oct. 26

THIS FRI. at 2:30
SAT. at 8

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday Eve.

H [illegible] LD Oct. 26

THIS FRI. at 2:30
SAT. at 8

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday Eve.

GLOBE-Oct. 26.

THIS FRI. at 2:30
SAT. at 8

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday Eve.

POST. Oct. 26.

SYMPHONY HALL
FIVE SPECIAL CONCERTS
On Mon. Eves.—Nov. 28, Jan. 16, Feb. 13, March 13, April 10
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists:
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HERALD Oct. 27

SYMPHONY HALL
FIVE SPECIAL CONCERTS
On Mon. Eves.—Nov 28, Jan. 16, Feb. 13, March 13, April 10
BOSTON SYMPHONY ORCHESTRA
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[illegible] Oct. 27

SYMPHONY HALL
FIVE SPECIAL CONCERTS
On Mon. Eves.—Nov. 28, Jan. 16, Feb. 13, March 13, April 10
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists:
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TRA[illegible] Oct. 27

SYMPHONY HALL
DAY at 2:30
SAT. at 8

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday Eve.

PO[illegible] Oct. 28

SYMPHONY HALL

2:30

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday Eve.

HERALD-Oct. 28

Symphony Hall Tonight at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Tonight

POST-Oct. 28

SYMPHONY HALL TON'GHT at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Tonight's Concert

FIVE EXTRA CONCERTS
On Monday Evenings, Nov. 28, Jan. 16, Feb. 13, March 13, April 10
BOSTON SYMPHONY ORCHESTRA
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AMER. Oct. 29

SYMPHONY HALL
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BOSTON SYMPOHNY ORCHESTRA
PIERRE MONTEUX, Conductor
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POST Oct. 27.

SYMPHONY HALL
TODAY at 2.30
SAT. at 8

BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday Eve.

TRANS. Oct. 28.

FIVE EXTRA CONCERTS
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HERALD. Oct. 30

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ADVTSR. Oct. 30

FIVE EXTRA CONCERTS
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BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOISTS:
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POST-Oct. 30

CARNEGIE HALL OPENING CONCERTS
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Sat. Aft., Nov. 5, at 2:30.
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX CONDUCTOR
Programmes: Thurs.: BEETHOVEN, Symphony No. 3 "Eroica," RIMSKY-KORSAKOFF, Tone Picture "Sadko," DEBUSSY, Nocturnes, STRAUSS, Tone Poem, "Don Juan."
Sat.: BRAHMS, Symphony No. 3, SCHUBERT, Incidental Music to "Rosamunde," FRANCK, Organ Chorale No. 2, arr. for Organ and Orchestra, BERLIOZ, Overture, "The Roman Carnival."
TICKETS AT CARNEGIE HALL BOX OFFICE.

N.Y. TRBNE-Oct. 30

NEXT FRI. AFT., Nov. 11, at 2.30.
SAT. EVE., Nov. 12, at 8.

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—FERENC VECSEY
A few seats for the Saturday Concert on Sale

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On Monday Evenings, Nov. 28, Jan. 16, Feb. 13, March 13, April 10
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PIERRE MONTEUX, Conductor
SOLOISTS:
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JEAN BEDETTI, 'Cello
ALFRED MIROVITCH, Piano
Season Tickets—$7.50, $5, $4 (No Tax). Sale opens Tomorrow (Nov. 7) at 8.30 A. M.

Sunday Afternoon, Nov. 20, at 3.30

PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
TSCHAIKOWSKY-STRAUSS PROGRAMME
Tickets Now, $2.50, $2.00, $1.50, $1.00 (No Tax)

TRANS. NOV. 5.

NEXT FRI. AFT., Nov. 11, at 2:30
SAT. EVE., Nov. 12, at 8

Boston Symphony Orchestra
TRAV. NOV. 5
PIERRE MONTEUX, Conductor
Soloist—FERENC VECSEY
A few seats for the Saturday Concert on Sale

SUN AFT., Nov. 20, at 3:30

PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
TSCHAIKOWSKY-STRAUSS PROGRAMME
Tickets Now

FIVE EXTRA CONCERTS
On Monday Evenings, Nov. 28, Jan. 16, Feb. 13, March 13, April 10
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOISTS:
JOHN POWELL, Piano
RICHARD BURGIN, Violin
ESTELLE LIEBLING, Soprano
JEAN BEDETTI, 'Cello
ALFRED MIROVITCH, Piano
Season Tickets—$7.50, $5.00, $4.00 (No Tax). Sale opens Tomorrow (Nov. 7) at 8:30 A. M.

NEXT FRI. AFT., Nov. 11, at 2:30
SAT. EVE. Nov. 12, at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—FERENC VECSEY
A few seats for the Saturday Concert on Sale

SUN. AFT., Nov. 20, at 3:30

PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
TSCHAIKOWSKY-STRAUSS PROGRAMME
Tickets Now, $2.50, $2.00, $1.50, $1.00 (No Tax)

FIVE EXTRA CONCERTS
On Monday Evenings, Nov. 28, Jan. 16, Feb. 13, March 13, April 10
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOISTS
JOHN POWELL, Piano
RICHARD BURGIN, Violin
ESTELLE LIEBLING, Soprano
JEAN BEDETTI, 'Cello
ALFRED MIROVITCH, Piano
Season Tickets—$7.50, $500, $400 (No Tax) Sale opens Tomorrow (Nov. 7) at 8:30 A M

POST- NOV 6.

FIVE EXTRA CONCERTS
On Monday Evenings, Nov. 28, Jan. 16, Feb. 13, March 13, April 10
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOISTS:
JOHN POWELL, Piano
RICHARD BURGIN, Violin
ESTELLE LIEBLING, Soprano
JEAN BEDETTI, 'Cello
ALFRED MIROVITCH, Piano
Season Tickets—$7.50, $5.00, $4.00 (No Tax). Sale opens Tomorrow (Nov. 7) at 8:30 A. M.

SUN. AFT., Nov. 20, at 3:30

PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
TSCHAIKOWSKY-STRAUSS PROGRAMME
Tickets Now, $2.50, $2.00, $1.50, $1.00 (No Tax)

NEXT FRI. AFT., Nov. 11, at 2:30
SAT. EVE., Nov. 12, at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—FERENC VECSEY
A few seats for the Saturday Concert on Sale

GLOBE. NOV. 6

FIVE EXTRA CONCERTS
On Monday Evenings, Nov. 28, Jan. 16, Feb. 13, March 13, April 10
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOISTS:
JOHN POWELL, Piano
RICHARD BURGIN, Violin
ESTELLE LIEBLING, Soprano
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ALFRED MIROVITCH, Piano
Season Tickets—$7.50, $5.00, $4.00 (No Tax). Sale opens Tomorrow (Nov. 7) at 8:30 A. M.

SUN. AFT., Nov. 20, at 3:30

PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
TSCHAIKOWSKY-STRAUSS PROGRAMME
Tickets No. $2.50 $2.00 $1.50 $1.00 (No Tax)

NEXT FRI. AFT., Nov. 11, at 2:30
SAT. EVE., Nov. 12, at 8

Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—FERENC VECSEY
A few seats for the Saturday Concert on Sale

ADVTSR. NOV. 6.

SUN. AFT. Nov. 20 at 3:30

PENSION FUND Concert
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
TSCHAIKOWSKY-STRAUSS PROGRAM
Seats $2.50, $2, $1.50, $1 (No Tax)

POST NOV. 8.

SUN. AFT. Nov. 20, at 3:30

PENSION FUND Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
TSCHAIKOWSKY—STRAUSS Programme
$2.50, $2, $1.50, $1 (No Tax)

TRAV. NOV. 9.

SYMPHONY HALL
FIVE EXTRA CONCERTS
On Mon. Eves. Nov. 28, Jan. 16, Feb. 13, Mar. 13, Apr. 10
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
With Soloists
SEASON TICKET SALE NOW: $7.50, $5, $4 (No Tax)

SANDERS THEATRE, Cambridge
TONIGHT at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Programme—Brahm's Symphony No. 3; Schubert, "Rosamonde" Music, Strauss, Tone Poem, "Don Juan," and arias by LAURA LITTLEFIELD, soloist. Tickets at University Book Store, Harvard Sq.

HERALD NOV. 10.

SANDERS THEATRE, Cambridge
TONIGHT at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Programme—Brahm's Symphony No. 3; Schubert, "Rosamonde" Music, Strauss, Tone Poem, "Don Juan," and arias by LAURA LITTLEFIELD, soloist. Tickets at University Book Store, Harvard Sq.

TRAV NOV. 10

SUN. AFT. Nov. 20 at 3:30

PENSION FUND Concert
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
TSCHAIKOWSKY-STRAUSS PROGRAM
Seats $2.50, $2, $1.50, $1 (No Tax)

POST NOV. 11.

SYMPHONY HALL
FIVE EXTRA CONCERTS
ON MON. EVES., Nov. 28, Jan. 16, Feb. 13, Mar 13, Apr. 10
SEASON TICKET SALE NOW: $7.50, $5, $4 (No Tax)
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
With Soloists

TRAV. NOV. 8.

SUN. AFT. Nov. 20 at 3.30

PENSION FUND Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
TSCHAIKOWSKY—STRAUSS Programme
$2.50, $2, $1.50, $1 (No Tax)

TRANS. NOV

SYMPHONY HALL
FIVE EXTRA CONCERTS
On Mon. Eves. Nov. 28, Jan. 16, Feb. 13 Mar. 13., Apr. 10
SEASON TICKET SALE NOW: $7.50, $5, $4 (No Tax)
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor, With Soloists

SANDERS THEATRE, Cambridge
TONIGHT AT 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Programme—Brahm's Symphony No. 3; Schubert, "Rosamonde" Music, Strauss, Tone Poem, "Don Juan," and arias by LAURA LITTLEFIELD, soloist. Tickets at University Book Store, Harvard Sq.

GLOBE-NOV. 10.

SYMPHONY HALL
THIS FRI. at 2.30
SAT. at 8.

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist — FERENC VECSEY
A Few Seats for Saturday Eve.

TRANS. NOV. 10

SYMPHONY HALL
TODAY at 2:30
SAT. at 8

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—FERENC VECSEY
A Few Seats for Saturday Eve.

POST-NOV. 1

SYMPHONY HALL
THIS FRI. at 2:30 SAT. at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Ferenc Vecsey
A Few Seats for Saturday Eve.

SUN. AFT., Nov. 20, at 3:30
PENSION FUND Concert
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
TSCHAIKOWSKY—STRAUSS Programme
$2.50, $2, $1.50, $1 (No Tax)

GLOBE NOV.11

SYMPHONY HALL
TO-DAY at 2:30 SAT. at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—FERENC VECSEY
An Afternoon of Strauss Music
A Few Seats for Saturday Eve.

SUN. AFT., Nov. 20, at 3:30
PENSION FUND Concert
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
TSCHAIKOWSKY—STRAUSS Programme
$2.50, $2, $1.50, $1 (No Tax)

HERALD-NOV.11

SYMPHONY HALL
TO-NIGHT at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—FERENC VECSEY
A Few Seats for Tonight

SYMPHONY HALL
FIVE EXTRA CONCERTS
On Mon. Eves. Nov. 28, Jan. 16, Feb. 13, Mar. 13, Apr. 10
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
With Soloists
SEASON TICKET SALE NOW: $7.50, $5, $4 (No Tax)

HERALD-12

Symphony Hall Tonight at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—FERENC VECSEY
A Few Seats For Sale Tonight

GLOBE NOV.12

FIVE EXTRA CONCERTS
(On Mon. Eves.) Nov. 28, Jan. 16, Feb. 13, Mar. 13, Apr. 10
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
With Soloists
SEASON TICKET SALE NOW: $7.50, $5, $4 (NO TAX

SYMPHONY HALL
TO-NIGHT at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, *FERENC VECSEY*
A Few Seats for Tonight

POST-NOV.12

FIVE EXTRA CONCERTS
On Mon. Eves. Nov. 28, Jan. 16, Feb. 13, Mar. 13, Apr. 10
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
With Soloists
LAST Week of Season Sale $7.50, $5, $4 (No Tax)

TRANS NOV.14.

FIVE EXTRA CONCERTS
On Mon. Eves. Nov. 28, Jan. 16, Feb. 13, Mar. 13, Apr. 10
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
With Soloists
LAST WEEK OF SEASON SALE: $7.50, $5, $4 (No Tax)

HERALD-NOV.15

NEXT SUN. AFT. NOV. 20 at 3:30
PENSION FUND Concert
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
TSCHAIKOWSKY—STRAUSS Program
$2.50 $2, $1.50, $1 (No Tax)

POST-NOV.15.

FIVE EXTRA CONCERTS
On Mon. Eves. Nov. 28, Jan. 16, Feb. 13, Mar. 13, April 10
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
With Soloists
LAST WEEK OF SEASON SALE: $7.50, $5, $4 No Tax

POST NOV.14.

NEXT SUN. AFT., Nov. 20, at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Program includes Tschaikowsky's masterpiece, the "Pathetic" Symphony, and the three great Tone Poems of Richard Strauss: "Death and Transfiguration," "Don Juan" and "Till Eulenspiegel."
Seats $2.50, $2.00, $1.50, $1.00 (no tax)

HERALD-NOV.16.

SYMPHONY HALL

FIVE EXTRA CONCERTS
On Monday Evenings, Nov. 28, Jan. 16, Feb. 13, March 13, April 10
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOISTS:
JOHN POWELL, Piano
ESTELLE LIEBLING, Soprano
RICHARD BURGIN, Violin
JEAN BEDETTI, Cello
ALFRED MIROVITCH, Piano
SEASON TICKETS—$7.50, 5.00, $4.00 (No Tax)
Now on Sale at the Box Office, Symphony Hall

LYNN-ITEM-NOV.10.

SUN. AFT., Nov. 20, at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Tschaikowsky's "Pathetic" Symphony; Richard Strauss's Tone Poems—"Death and Transfiguration," "Don Juan" and "Till Eulenspiegel."
Tickets Now, $2.50, $2.00, $1.50, $1.00 (No Tax)

LAST WEEK of SEASON SALE for the 5 EXTRA CONCERTS
On Monday Evenings, Nov. 28, Jan. 16, Feb. 13, March 13, April 10
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists—JOHN POWELL, Piano
ESTELLE LIEBLING, Soprano
RICHARD BURGIN, Violin
JEAN BEDETTI, 'Cello
ALFRED MIROVITCH, Piano
Season Tickets—$7.50, $5.00, $4.00 (No Tax)

TRAV. NOV.12.

Sunday Afternoon, Nov. 20, at 3.30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Tschaikowsky's "Pathetic" Symphony; Richard Strauss's Tone Poems—"Death and Transfiguration," "Don Juan" and "Til Eulenspiegel."
Tickets Now $2.50, $2.00, $1.50, $1.00

LAST WEEK of SEASON SALE for the 5 EXTRA CONCERTS
On Monday Evenings, Nov. 28, Jan. 16, Feb. 13, March 13, April 10
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists:
JOHN POWELL, Piano
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RICHARD BURGIN, Violin
JEAN BEDETTI, 'Cello
ALFRED MIROVITCH, Piano
Season Tickets—$7.50, $5.00, $4.00 (No Tax)

TRANS. NOV.12.

SUN. AFT., Nov. 20, at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Tschaikowsky's "Pathetic" Symphony; Richard Strauss' Tone Poems—"Death and Transfiguration," "Don Juan" and "Till Eulenspiegel."
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LAST WEEK of SEASON SALE for the 5 EXTRA CONCERTS
On Monday Evenings, Nov. 28, Jan. 16, Feb. 13, March 13, April 10
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOISTS: JOHN POWELL, Piano; ESTELLE LIEBLING, Soprano; RICHARD BURGIN, Violin; JEAN BEDETTI, 'Cello; ALFRED MIROVITCH, Piano.
SEASON TICKETS—$7.50, $5.00, $4.00 (No Tax)

A MER. NOV.12

SUN. AFT., Nov. 20, at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Tschaikowsky's "Pathetic" Symphony; Richard Strauss's Tone Poems—"Death and Transfiguration," "Don Juan" and "Till Eulenspiegel."
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LAST WEEK of SEASON SALE for the 5 EXTRA CONCERTS
On Monday Evenings, Nov. 28, Jan. 16, Feb. 13, March 13, April 10
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists: JOHN POWELL, Piano; ESTELLE LIEBLING, Soprano; RICHARD BURGIN. Violin; JEAN BEDETTI, 'Cello; ALFRED MIROVITCH. Piano.
Season Tickets—$7.50, $5.00, $4.00 (No Tax)

POST. NOV.13.

LAST WEEK of SEASON SALE for the 5 EXTRA CONCERTS
On Monday Evenings, Nov. 28, Jan. 16, Feb. 13, March 13, April 10
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists: JOHN POWELL, Piano; ESTELLE LIEBLING, Soprano; RICHARD BURGIN, Violin; JEAN BEDETTI, 'Cello; ALFRED MIROVITCH, Piano.
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SUN. AFT., Nov. 20 at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Tschaikowsky's "Pathetic" Symphony; Richard Strauss's Tone Poems—"Death and Transfiguration," "Don Juan" and "Till Eulenspiegel."
Tickets—Now $2.50, $2.00, $1.50, $1.00 (No Tax)

GLOBE-NOV.13.

LAST WEEK of SEASON SALE for the 5 EXTRA CONCERTS
On Monday Evenings, Nov. 28, Jan. 16, Feb. 13, March 13, April 10
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOISTS: JOHN POWELL, Piano; ESTELLE LIEBLING, Soprano; RICHARD BURGIN, Violin; JEAN BEDETTI, 'Cello; ALFRED MIROVITCH, Piano.
SEASON TICKETS—$7.50, $5.00, $4.00 (No Tax)
MAIL ORDERS FOR THE ABOVE CONCERTS TO L. H. MUDGETT, SYMPHONY HALL

SUN. AFT., Nov. 20, at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Tschaikowsky's "Pathetic" Symphony; Richard Strauss' Tone Poems—"Death and Transfiguration," "Don Juan" and "Till Eulenspiegel."
Tickets Now $2.50, $2.00, $1.50, $1.00 (No Tax)

ADVTSR.

INFANTRY HALL (Providence) 41st Season 1921-1922
OPENING Concert This Tues. Eve., Nov. 15, at 8:15

THE BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
SOLOIST—**HELEN STANLEY**
(Prima Donna Soprano, formerly of Chicago Opera Co.)
Opening Programme—Beethoven's "Eroica," Symphony (No. 3); Berlioz's "Roman Carnival," Overture; Strauss's Tone Poem, "Don Juan;" Arias of Dubussy and Zandonai, by Miss Stanley.
Tickets now at Seddon's News Stand, Butler Exchange
$2.00, $1.50, $1.00 (No Tax)
Season Tickets still available for 5 concerts—$8.50, $6.50, $5.00 (no Tax)

PROV. JOURNAL-NOV.13.

INFANTRY HALL (Providence) 41st Season 1921-1922
Opening Concert This Tues. Eve., Nov. 15, at 8:15

THE BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor.
SOLOIST—**HELEN STANLEY**
(Prima Donna Soprano, formerly of Chicago Opera Co.)
Opening Programme—Beethoven's "Eroica," Symphony; Berlioz's "Roman Carnival," Overture; Strauss's Tone Poem, "Don Juan;" Arias of Debussy and Zandonai, by Mme. Stanley.
Tickets now at Seddon's News Stand, Butler Exchange, Providence.
$2.00, $1.50, $1.00 (No Tax)
Season Tickets for the Five Concerts Still Available—$8.50, $6.50, $5.00 (No Tax)

PAWTUCKET-TIMES-NOV.15

NEXT SUN. AFT., Nov. 20, at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEAUX, Conductor
Program includes Tschaikowsky's masterpiece, the "Pathetic" Symphony, and the three great Tone Poems of Richard Strauss: "Death and Transfiguration," "Don Juan" and "Till Eulenspiegel."
Seats $2.50, $2.00, $1.50, $1.00 (no tax)

FIVE EXTRA CONCERTS
On Mon. Eves. Nov. 28, Jan. 16, Feb. 13, Mar. 13, Apr. 10
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEAUX, Condutor
With Soloists
LAST WEEK OF SEASON SALE: $7.50, $5, $4 (No Tax)

GLOBE-NOV.15.

NEXT SUN. AFT., Nov. 20, at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Program includes Tschaikowsky's masterpiece, the "Pathetic" Symphony, and the three great Tone Poems of Richard Strauss: "Death and Transfiguration," "Don Juan" and "Till Eulenspiegel."
Seats $2.50, $2.00, $1.50, $1.00 (no tax)

POST-NOV.16.

NEXT SUN. AFT., Nov. 20, at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Program includes Tschaikowsky's masterpiece, the "Pathetic" Symphony, and the three great Tone Poems of Richard Strauss: "Death and Transfiguration," "Don Juan" and "Till Eulenspiegel."
Seats $2.50, $2.00, $1.50, $1.00 (no tax)

GLOBE-NOV.17

NEXT SUN. AFT., Nov. 20, at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Program includes Tschaikowsky's masterpiece, the "Pathetic" Symphony, and the three great Tone Poems of Richard Strauss, "Death and Transfiguration," "Don Juan" and "Till Eulenspiegel."
Seats $2.50, $2.00, $1.50, $1.00 (no tax)

POST. NOV.17

NEXT SUN. AFT., Nov. 20, at 3.30
PENSION FUND CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Program includes Tschaikowsky's masterpiece, the "Pathetic" Symphony, and the three great Tone Poems of Richard Strauss: "Death and Transfiguration," "Don Juan" and "Till Eulenspiegel."
Seats $2.50, $2.00, $1.50, $1.00 (no tax)

TOMORROW AFT. at 2.30 SAT. EVE., Nov. 19 at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for the Sat. Concert

TRANS. NOV.

NEXT SUN. AFT., Nov. 20, at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Program includes Tschaikowsky's masterpiece, the "Pathetic" Symphony, and the three great Tone Poems of Richard Strauss, "Death and Transfiguration," "Don Juan" and "Till Eulenspiegel."
Seats $2.50, $2.00, $1.50, $1.00 (no tax)

FIVE EXTRA CONCERTS
On Mon. Eves. Nov. 28, Jan. 16, Feb. 13, Mar. 13, Apr. 10
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
With Soloists
LAST WEEK OF SEASON SALE: $7.50, $5, $4 (No Tax)

SYMPHONY HALL
Today at 2:30 SAT. EVE., Nov. 19 at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for the Sat. Concert.

POST-NOV.

NEXT SUN. AFT., NOV. 20, at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Program includes Tschaikowsky's masterpiece, the "Pathetic" Symphony, and the three great Tone Poems of Richard Strauss: "Death and Transfiguration," "Don Juan" and "Till Eulenspiegel."
Seats $2.50, $2.00, $1.50, $1.00 (no tax)

FIVE EXTRA CONCERTS
On Mon. Eves. Nov. 28, Jan. 16, Feb. 13, Mar. 13, Apr. 10
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
With Soloists
LAST WEEK OF SEASON SALE: $7.50, $5, $4 (No Tax)

SYMPHONY HALL
TODAY at 2:30 SAT. EVE. Nov. 19 at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for the Sat. Concert

HERALD-NOV.18

SYMPHONY HALL
THIS FRI. at 2:30 SAT. at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—Ferenc Vecsey
A Few Seats for Saturday Eve.

SUN. AFT., Nov. 20, at 3:30
PENSION FUND Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
TSCHAIKOWSKY—STRAUSS Programme
$2.50, $2, $1.50, $1 (No Tax)

GLOBE. NOV. 11

SYMPHONY HALL
TO-DAY at 2:30 SAT. at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—FERENC VECSEY
An Afternoon of Strauss Music
A Few Seats for Saturday Eve.

SUN. AFT., Nov. 20, at 3:30
PENSION FUND Concert
BOSTON SYMPHONY ORCHESTRA
PIERREMONTEUX, Conductor
TSCHAIKOWSKY—STRAUSS Programme
$2.50, $2, $1.50, $1 (No Tax)

HERALD-NOV. 11

SYMPHONY HALL
TO-NIGHT at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—FERENC VECSEY
A Few Seats for Tonight

SYMPHONY HALL
FIVE EXTRA CONCERTS
On Mon. Eves. Nov. 28, Jan. 16, Feb. 13, Mar. 13, Apr. 10
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
With Soloists
SEASON TICKET SALE NOW: $7.50, $5, $4 (No Tax)

HERALD-12

Symphony Hall Tonight at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—FERENC VECSEY
A Few Seats For Sale Tonight

GLOBE. NOV. 12.

FIVE EXTRA CONCERTS
(On Mon. Eves.) Nov. 28, Jan. 16, Feb. 13, Mar. 13, Apr. 10
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
With Soloists
SEASON TICKET SALE NOW: $7.50, $5, $4 (NO TAX

SYMPHONY HALL
TO-NIGHT at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, *FERENC VECSEY*
A Few Seats for Tonight

POST-NOV. 12

FIVE EXTRA CONCERTS
On Mon. Eves. Nov. 28, Jan. 16, Feb. 13, Mar. 13, Apr. 10
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
With Soloists
LAST Week of Season Sale $7.50, $5, $4 (No Tax)

TRANS. NOV. 14.

FIVE EXTRA CONCERTS
On Mon. Eves. Nov. 28, Jan. 16, Feb. 13, Mar. 13, Apr. 10
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
With Soloists
LAST WEEK OF SEASON SALE: $7.50, $5, $4 (No Tax)

HERALD-NOV. 15-

NEXT SUN. AFT. NOV. 20 at 3:30
PENSION FUND Concert
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
TSCHAIKOWSKY—STRAUSS Program
$2.50 $2, $1.50, $1 (No Tax)

POST-NOV. 15.

FIVE EXTRA CONCERTS
On Mon. Eves. Nov. 28, Jan. 16, Feb. 13, Mar. 13, April 10
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
With Soloists
LAST WEEK OF SEASON SALE: $7.50, $5, $4 No Tax

POST-NOV. 14.

NEXT SUN. AFT., Nov. 20, at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program includes Tschaikowsky's masterpiece, the "Pathetic" Symphony, and the three great Tone Poems of Richard Strauss: "Death and Transfiguration," "Don Juan" and "Till Eulenspiegel."
Seats $2.50, $2.00, $1.50, $1.00 (no tax)

HERALD-NOV. 16.

SYMPHONY HALL

FIVE EXTRA CONCERTS
On Monday Evenings, Nov. 28, Jan. 16, Feb. 13, March 13, April 10
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOISTS:
JOHN POWELL, Piano
RICHARD BURGIN, Violin
ESTELLE LIEBLING, Soprano
JEAN BEDETTI, Cello
ALFRED MIROVITCH, Piano
SEASON TICKETS—$7.50, 5.00, $4.00 (No Tax)
Now on Sale at the Box Office, Symphony Hall

LYNN-ITEM-NOV. 10.

SUN AFT., Nov. 20, at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Tschaikowsky's "Pathetic" Symphony; Richard Strauss's Tone Poems—"Death and Transfiguration," "Don Juan" and "Till Eulenspiegel."
Tickets Now, $2.50, $2.00, $1.50, $1.00 (No Tax)

LAST WEEK of SEASON SALE for the 5 EXTRA CONCERTS
On Monday Evenings, Nov. 28, Jan. 16, Feb. 13, March 13, April 10
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists—JOHN POWELL, Piano
RICHARD BURGIN, Violin
ESTELLE LIEBLING, Soprano
JEAN BEDETTI, 'Cello
ALFRED MIROVITCH, Piano
Season Tickets—$7.50, $5 00, $4.00 (No Tax)

TRAV. NOV. 12.

Sunday Afternoon, Nov. 20, at 3.30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Tschaikowsky's "Pathetic" Symphony; Richard Strauss's Tone Poems—"Death and Transfiguration," "Don Juan" and "Til Eulenspiegel."
Tickets Now $2.50, $2.00, $1.50, $1.00

LAST WEEK of SEASON SALE for the 5 EXTRA CONCERTS
On Monday Evenings, Nov. 28, Jan. 16, Feb. 13, March 13, April 10
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists:
JOHN POWELL, Piano
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ESTELLE LIEBLING, Soprano
JEAN BEDETTI, 'Cello
ALFRED MIROVITCH, Piano
Season Tickets—$7.50, $5.00, $4.00 (No Tax)

TRANS. NOV. 12.

SUN. AFT., Nov. 20, at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Tschaikowsky's "Pathetic" Symphony; Richard Strauss' Tone Poems—"Death and Transfiguration," "Don Juan" and "Till Eulenspiegel."
Tickets Now $2.50, $2.00, $1.50, $1.00 (No

LAST WEEK of SEASON SALE for the 5 EXTRA CONCERTS
On Monday Evenings, Nov. 28, Jan. 16, Feb. 13, March 13, April 10
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOISTS: JOHN POWELL, Piano; ESTELLE LIEBLING, Soprano; RICHARD BURGIN, Violin; JEAN BEDETTI, 'Cello; ALFRED MIROVITCH, Piano.
SEASON TICKETS—$7.50, $5.00, $4.00 (No Tax)

A MER. NOV. 12

SUN. AFT., Nov. 20, at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Tschaikowsky's "Pathetic" Symphony; Richard Strauss's Tone Poems—"Death and Transfiguration," "Don Juan" and "Till Eulenspiegel."
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On Monday Evenings, Nov. 28, Jan. 16, Feb. 13, March 13, April 10
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Soloists: JOHN POWELL, Piano; ESTELLE LIEBLING, Soprano; RICHARD BURGIN, Violin; JEAN BEDETTI, 'Cello; ALFRED MIROVITCH, Piano.
Season Tickets—$7.50, $5.00, $4.00 (No Tax)

POST. NOV. 13.

LAST WEEK of SEASON SALE for the 5 EXTRA CONCERTS
On Monday Evenings, Nov. 28, Jan. 16, Feb. 13, March 13, April 10
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloists: JOHN POWELL, Piano; ESTELLE LIEBLING, Soprano; RICHARD BURGIN, Violin; JEAN BEDETTI, 'Cello; ALFRED MIROVITCH, Piano.
Season Tickets—$7.50, $5.00, $4.00 (No Tax)

SUN. AFT., Nov. 20 at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Tschaikowsky's "Pathetic" Symphony; Richard Strauss's Tone Poems—"Death and Transfiguration," "Don Juan" and "Till Eulenspiegel."
Tickets—Now $2.50, $2.00, $1.50, $1.00 (No Tax)

GLOBE-NOV. 13.

LAST WEEK of SEASON SALE for the 5 EXTRA CONCERTS
On Monday Evenings, Nov. 28, Jan. 16, Feb. 13, March 13, April 10
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOISTS: JOHN POWELL, Piano; ESTELLE LIEBLING, Soprano; RICHARD BURGIN, Violin; JEAN BEDETTI, 'Cello; ALFRED MIROVITCH, Piano.
SEASON TICKETS—$7.50, $5.00, $4.00 (No Tax)
MAIL ORDERS FOR THE ABOVE CONCERTS TO L. H. MUDGETT, SYMPHONY HALL

SUN. AFT., Nov. 20, at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Tschaikowsky's "Pathetic" Symphony; Richard Strauss' Tone Poems—"Death and Transfiguration," "Don Juan" and "Till Eulenspiegel."
Tickets Now $2.50, $2.00, $1.50, $1.00 (No Ta

ADVTSR.

INFANTRY HALL (Providence) 41st Season 1921-1922
OPENING Concert This Tues. Eve., Nov. 15, at 8:15

THE BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
SOLOIST—**HELEN STANLEY**
(Prima Donna Soprano, formerly of Chicago Opera Co.)
Opening Programme—Beethoven's "Eroica," Symphony (No. 3); Berlioz's "Roman Carnival," Overture; Strauss's Tone Poem, "Don Juan;" Arias of Dubussy and Zandonai, by Miss Stanley.
Tickets now at Seddon's News Stand, Butler Exchange
$2.00, $1.50, $1.00 (No Tax)
Season Tickets still available for 5 concerts—$8.50, $6.50, $5.00 (no Tax)

PROV. JOURNAL-NOV. 13.

INFANTRY HALL (Providence) 41st Season 1921-1922
Opening Concert This Tues. Eve., Nov. 15, at 8:15

THE BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor.
SOLOIST—**HELEN STANLEY**
(Prima Donna Soprano, formerly of Chicago Opera Co.)
Opening Programme—Beethoven's "Eroica," Symphony; Berlioz's "Roman Carnival," Overture; Strauss's Tone Poem, "Don Juan;" Arias of Debussy and Zandonai, by Mme. Stanley.
Tickets now at Seddon's News Stand, Butler Exchange, Providence.
$2.00, $1.50, $1.00 (No Tax)
Season Tickets for the Five Concerts Still Available—$8.50, $6.50, $5.00 (No Tax)

F

PAWTUCKET-TIMES-NOV.

NEXT SUN. AFT., Nov. 20, at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEAUX, Conductor
Program includes Tschaikowsky's masterpiece, the "Pathetic" Symphony, and the three great Tone Poems of Richard Strauss: "Death and Transfiguration," "Don Juan" and "Till Eulenspiegel."
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On Mon. Eves. Nov. 28, Jan. 16, Feb. 13, Mar. 13, Apr. 10
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEAUX, Condutor
With Soloists
LAST WEEK OF SEASON SALE: $7.50, $5, $4 (No Tax)

GLOBE-NOV. 15.

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PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program includes Tschaikowsky's masterpiece, the "Pathetic" Symphony, and the three great Tone Poems of Richard Strauss: "Death and Transfiguration," "Don Juan" and "Till Eulenspiegel."
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POST-NOV. 16.

NEXT SUN. AFT., Nov. 20, at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program includes Tschaikowsky's masterpiece, the "Pathetic" Symphony, and the three great Tone Poems of Richard Strauss: "Death and Transfiguration," "Don Juan" and "Till Eulenspiegel."
Seats $2.50, $2.00, $1.50, $1.00 (no tax)

GLOBE-NOV. 17

NEXT SUN. AFT., Nov. 20, at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program includes Tschaikowsky's masterpiece, the "Pathetic" Symphony, and the three great Tone Poems of Richard Strauss, "Death and Transfiguration," "Don Juan" and "Till Eulenspiegel."
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POST. NOV. 17.

NEXT SUN. AFT., Nov. 20, at 3.30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program includes Tschaikowsky's masterpiece, the "Pathetic" Symphony, and the three great Tone Poems of Richard Strauss: "Death and Transfiguration," "Don Juan" and "Till Eulenspiegel."
Seats $2.50, $2.00, $1.50, $1.00 (no tax)

TOMORROW AFT. at 2.30 SAT. EVE., Nov. 19 at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for the Sat. Concert

TRANS. N

NEXT SUN. AFT., Nov. 20, at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program includes Tschaikowsky's masterpiece, the "Pathetic" Symphony, and the three great Tone Poems of Richard Strauss, "Death and Transfiguration," "Don Juan" and "Till Eulenspiegel."
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Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for the Sat. Concert.

POST-N

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PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX; Conductor
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BOSTON SYMPHONY ORCHESTRA
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TODAY at 2:30 SAT. EVE. Nov. 19 at 8.
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for the Sat. Concert

HERALD-NOV. 18.

SYMPHONY HALL
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for the Sat. Concert

NEXT SUN. AFT., Nov. 20, at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Program includes Tschaikowsky's masterpiece, the "Pathetic" Symphony, and the three great Tone Poems of Richard Strauss: "Death and Transfiguration," "Don Juan" and "Till Eulenspiegel."
Seats $2.50, $2.00, $1.50, $1.00 (no tax)

GLOBE- NOV.18

SYMPHONY HALL
PENSION FUND Concert
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Tschaikowsky-Strauss Program
$2.50, $2, $1.50, $1 (no tax)

TRANS. NOV.15

SYMPHONY HALL
TODAY at 2:30 SAT. EVE, Nov. 19 at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for the Sat. Concert

NEXT SUN. AFT., NOV. 20, at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Program includes Tschaikowsky's masterpiece, the "Pathetic" Symphony, and the three great Tone Poems of Richard Strauss: "Death and Transfiguration," "Don Juan" and "Till Eulenspiegel."
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BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
With Soloists
LAST WEEK OF SEASON SALE: $7.50, $5, $4 (No Tax)

GLOBE.NOV.18.

SYMPHONY HALL
TO-DAY at 2.30 SAT. EVE., Nov. 19 at 8.
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for the Sat. Concert

FIVE EXTRA CONCERTS
On Mon. Eves. Nov. 28, Jan. 16, Feb. 13, Mar. 13, Apr. 10
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
With Soloists
SEASON Ticket Sale NOW: $7.50, $5, $4 (No Tax)

TRANS. NOV.18

TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats For Tonight's Concert

Tomorrow Aft., Nov. 20, at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Program includes Tschaikowsky's masterpiece, the "Pathetic" Symphony, and the three great Tone Poems of Richard Strauss: "Death and Transfiguration," "Don Juan" and "Till Eulenspiegel."
Seats $2.50, $2.00, $1.50, $1.00 (no tax)

[illegible] NOV.1[illegible]

TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Tonight's Concert

TOMORROW AFT., Nov. 20, at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Program includes Tschaikowsky's masterpiece, the "Pathetic" Symphony, and the three great Tone Poems of Richard Strauss: "Death and Transfiguration," "Don Juan" and "Till Eulenspiegel."
Seats $2.50, $2.00, $1.50, (no tax)

[illegible] NOV.19

FIVE EXTRA CONCERTS
On Mon. Eves. Nov. 28, Jan. 16, Feb. 13, Mar. 13, Apr. 10
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
With Soloists
LAST DAY OF SEASON TICKET SALE $7.50, $5, $4 (No Tax)
Seats Tomorrow for 1st Concert $2, $1.50, $1

POST-NOV.[illegible]

HERALD-NOV 19

SYMPHONY HALL
FIVE EXTRA CONCERTS
On Mon. Eves. Nov. 28, Jan. 16, Feb. 13, Mar. 13, Apr. 10
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
With Soloists
Last Day Of Season Ticket Sale $7.50, $5, $4 (No Tax)
Seats Tom'w for 1st Concert, $2, $1.50, $1

GLOBE-NOV.[illegible]

SYMPHONY HALL
TOMORROW Nov. 20, at 3.30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Tschaikowsky's "Pathetic" Symphony; Richard Strauss's Tone Poems—"Death and Transfiguration," "Don Juan" and "Till Eulenspiegel."
Tickets $2.50, $2.00, $1.50, $1.00 (No Tax)

MON. EVE., Nov. 28, at 8.15
First of the Series of 5 Extra Concerts
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—JOHN POWELL, Piano
Season Sale Closes Tomorrow Single Sale Opens Tues. $2.00, $1.50, $1.00 (No Tax)

TRANS. NOV.19.

SYMPHONY HALL
TOMORROW Nov. 20, at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program — Tschaikowsky's "Pathetic" Symphony; Richard Strauss' Tone Poems—"Death and Transfiguration," "Don Juan" and "Till Eulenspiegel."
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MON. EVE. Nov. 28, at 8:15
FIRST OF A SERIES OF FIVE EXTRA CONCERTS
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—JOHN POWELL, Piano
Season Sale CLOSES MONDAY Single Sale Opens Tues. $2.00, $1.50, $1.00 (No Tax)

AMER. NOV.19.

TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Tonight's Concert

Tomorrow Aft., Nov. 20, at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Program includes Tschaikowsky's masterpiece, the "Pathetic" Symphony, and the three great tone poems of Richard Strauss, "Death and Transfiguration," "Don Juan" and "Till Eulenspiegel."
Seats $2.50, $2.00, $1.50, $1.00 (no tax)

POST-NOV.19

FIVE EXTRA CONCERTS
On Mon. Eves. Nov. 28, Jan. 16, Feb. 13, Mar. 13, Apr. 10
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
With Soloists
Seats Tom'w for First Concert, $2, $1.50, $1
LAST DAY of Season Ticket Sale $7.50, $5, $4 (No Tax)

TRANS. NOV.21.

SYMPHONY HALL
TOMORROW Nov. 20, at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Tschaikowsky's "Pathetic" Symphony; Richard Strauss's Tone Poems—"Death and Transfiguration," "Don Juan" and "Till Eulenspiegel."
Tickets, $2.50, $2.00, $1.50, $1.00 (No Tax)

MON. EVE., Nov. 28, at 8:15
FIRST OF THE SERIES OF 5 EXTRA CONCERTS
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—JOHN POWELL, Piano
Season Sale CLOSES TOMORROW Single Seat Opens Tues. $2.00, $1.50, $1.00 (No Tax)

TRAV. NOV.19

SYMPHONY HALL
TODAY (SUN.) AFT. Nov. 20, at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program — Tschaikowsky's "Pathetic" Symphony; Richard Strauss' Tone Poems—"Death and Transfiguration," "Don Juan" and "Till Eulenspiegel."
Tickets, $2.50, $2.00, $1.50, $1.00 (No Tax)

MON. EVE. Nov. 28, at 8:15
FIRST OF A SERIES OF FIVE EXTRA CONCERTS
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—JOHN POWELL, Piano
Season Sale CLOSES TOMORROW Single Sale Opens Tues. $2.00, $1.50, $1.00 (No Tax)

ADVTSR-NOV.20.

SYMPHONY HALL
TODAY (SUN.) AFT., Nov. 20, at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Tschaikowsky's "Pathetic" Symphony; Richard Strauss' Tone Poems—"Death and Transfiguration," "Don Juan" and "Till Eulenspiegel."
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MON. EVE., Nov. 28, at 8:15
FIRST OF THE SERIES OF 5 EXTRA CONCERTS
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—JOHN POWELL, Piano
Season Sale Closes Tomorrow Single Sale Opens Tuesday $2.00, $1.50, $1.00 (No Tax)

GLOBE-NOV.20

SYMPHONY HALL
TODAY, SUN. AFT., Nov. 20, at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Tschaikowsky's "Pathetic" Symphony; Richard Strauss's Tone Poems—"Death and Transfiguration," "Don Juan" and "Till Eulenspiegel."
Tickets, $2.50, $2.00, $1.50, $1.00 (No Tax)

Postponed to MON. EVE., Nov. 28, at 8:15
FIRST OF THE SERIES OF 5 EXTRA CONCERTS
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—JOHN POWELL, Piano
Season Sale Closes Tomorrow. Single Sale Opens Tues. $2.00, $1.50, $1.00 (No Tax).

POST- NOV.20.

NEXT MON., Nov. 28 at 8.15
1st of the 5 Extra Concerts
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—JOHN POWELL, Piano
Seats Now—$2, $1.50, $1 (no tax)

TRANS NOV.22.

NEXT MON., Nov. 28 at 8:15
1st of the 5 Extra Concerts
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—JOHN POWELL, Piano
Seats Now—$2, $1.50, $1 (no tax)

TRAV. NOV.22.

THIS FRI., Nov. 25 at 2:30 SAT. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for the Sat. Concert

GLOBE-NOV23

NEXT MON., Nov. 28 at 8:15
1st of the 5 Extra Concerts
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—JOHN POWELL, Piano
Seats Now—$2, $1.50, $1 (No Tax)

POST-NOV.23.

SYMPHONY HALL
TODAY at 2.30 SAT. EVE. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A few seats for the Sat. Concert

TRANS. NOV.25.

NEXT MON. Nov. 28 at 8:15
FIRST OF THE SERIES OF FIVE EXTRA CONCERTS
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Franck's Symphony — Beethoven's "Prometheus"—Rimsky-Korsakoff's Spanish Caprice—Liszt's Hungarian Fantasy With JOHN POWELL, Soloist.
Tickets $2.00, $1.50, $1.00 (No Tax)

AMER. NOV.26.

NEXT MON., Nov. 28 at 8:15
1st of the 5 Extra Concerts
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—JOHN POWELL, Piano
Seats Now—$2, $1.50, $1 (no tax)

TO-NIGHT at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats For Tonight

GLOBE-NOV.26.

NEXT MON., Nov. 28 at 8:15
1st of the 5 Extra Concerts
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
Soloist—JOHN POWELL, Piano
Seats Now—$2, $1.50, $1 (no tax)

TO-NIGHT at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Tonight

HERALD-NOV.26.

SYMPHONY HALL
TO-DAY at 2:30 SAT. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for the Sat. Concert

GLOBE-NOV.25

SYMPHONY HALL
TO-DAY at 2:30 SAT. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for the Saturday Concert

HERALD-NOV.25.

SYMPHONY HALL
Next Monday, Nov. 28, at 8.15
FIRST OF THE SERIES OF 5
EXTRA CONCERTS
Boston Symphony
Orchestra
PIERRE MONTEUX, Conductor
Program — Franck's Symphony—Beethoven's "Prometheus"—Rimsky-Korsakoff's Spanish Caprice—Liszt's Hungarian Fantasy, with JOHN POWELL, Soloist.
Seats $2.00, $1.50, $1.00 (No Tax)

MONTR- NOV.26.

NEXT MON. Nov. 28 at 8:15
First of the Series of 5 Extra Concerts
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Franck's Symphony—Beethoven's "Prometheus"—Rimsky-Korsakoff's Spanish Caprice—Liszt's Hungarian Fantasy—with JOHN POWELL, Soloist.
Seats $2.00, $1.50, $1.00, (No Tax)

TRANS-NOV.26.

TOMORROW Nov. 28 at 8:15
FIRST OF THE SERIES OF 5 EXTRA CONCERTS
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program — Franck's Symphony—Beethoven's "Prometheus"—Rimsky-Korsakoff's Spanish Caprice—Liszt's Hungarian Fantasy with JOHN POWELL, Soloist.
Seats $2.00, $1.50, $1.00 (No Tax)

GLOBE-NOV.27

TOMORROW Nov. 28, at 8:15
FIRST OF THE SERIES OF 5 EXTRA CONCERTS
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program -- Franck's Symphony — Beethoven's "Prometheus"—Rimsky-Korsakoff's Spanish Caprice—Liszt's Hungarian Fantasy with JOHN POWELL, Soloist.
Seats $2.00, $1.50, $1.00 (No tax)

POST- NOV.27

TOMORROW Nov. 28 at 8:15
FIRST OF A SERIES OF FIVE EXTRA CONCERTS
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program — Frank Symphony — Beethoven's "Prometheus"—Rimsky-Korsakoff's Spanish Caprice—Liszt's Hungarian Fantasy With JOHN POWELL, Soloist.
Tickets $2.00, $1.50, $1.00 (No Tax)

ADVRTR. NOV.27.

TOMORROW Nov. 28 at 8:15
FIRST OF THE SERIES OF 5 EXTRA CONCERTS
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program — Franck's Symphony — Beethoven's "Prometheus" — Rimsky-Korsakoff's Spanish Caprice—Liszt's Hungarian Fantasy with JOHN POWELL, Soloist.
Seats $2.00, $1.50, $1.00 (No Tax)

HERALD- NOV.27

SYMPHONY HALL
TONIGHT AT 8.15 1st EXTRA Concert
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Franck, Symphony; Beethoven, "Prometheus"; Rimsky-Korsakoff, Spanish Caprice; Liszt, Hungarian Fantasy, with John Powell, Soloist.
Seats $2.00, $1.50, $1.00 (No Tax)

TRANS. NOV.28

SYMPHONY HALL
TONIGHT AT 8:15--1st EXTRA Concert
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
PROGRAM—Franck, Symphony; Beethoven; "Prometheus"; Rimsky-Korsakoff, Spanish Caprice; Liszt, Hungarian Fantasy with JOHN POWELL, Soloist.
Seats $2.00, $1.50, $1.00 (no tax)

GLOBE- NOV.28.

SYMPHONY HALL
TONIGHT At 8.15 1st Extra Concert
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
PROGRAM — Franck — Symphony; Beethoven—"Prometheus"; Rimsky-Korsakoff—Spanish Caprice; Liszt—Hungarian Fantasy with JOHN POWELL, Soloist.
Seats $2.00, $1.50, $1.00 (no tax)

TRAV. NOV.28.

SYMPHONY HALL
TONIGHT At 8.15 1st Extra Concert
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
PROGRAM — Franck — Symphony; Beethoven—"Prometheus"; Rimsky-Korsakoff—Spanish Caprice; Liszt—Hungarian Fantasy with JOHN POWELL, Soloist.
Seats $2.00, $1.50, $1.00 (no tax)

HERALD- NOV.28

PHONY HALL
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for the Sat. Concert

XT SUN. AFT., Nov. 20, at 3:30
ENSION FUND CONCERT
OSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Program includes Tschaikowsky's masterpiece, the "Pathetic" Symphony, and the great Tone Poems of Richard Strauss; "Death and Transfiguration," "Don Juan" "Till Eulenspiegel."
Seats $2.50, $2.00, $1.50, $1.00 (no tax)

GLOBE- NOV.18

SYMPHONY HALL
PENSION FUND Concert
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Tschaikowsky-Strauss Program
$2.50, $2, $1.50, $1 (no tax)

TRANS. NOV.18

SYMPHONY HALL
TODAY at 2:30 SAT. EVE, Nov. 19 at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for the Sat. Concert

NEXT SUN. AFT., NOV. 20, at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Program includes Tschaikowsky's masterpiece, the "Pathetic" Symphony, and the three great Tone Poems of Richard Strauss: "Death and Transfiguration," "Don Juan" and "Till Eulenspiegel."
Seats $2.50, $2.00, $1.50, $1.00 (no tax)

FIVE EXTRA CONCERTS
On Mon. Eves. Nov. 28, Jan. 16, Feb. 13, Mar. 13, Apr. 10
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
With Soloists
LAST WEEK OF SEASON SALE: $7.50, $5, $4 (No Tax)

GLOBE.NOV.18.

SYMPHONY HALL
TO-DAY at 2.30 SAT. EVE., Nov. 19 at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for the Sat. Concert

FIVE EXTRA CONCERTS
On Mon. Eves. Nov. 28, Jan. 16, Feb. 13, Mar. 13, Apr. 10
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
With Soloists
SEASON Ticket Sale NOW: $7.50, $5, $4 (No Tax)

TRANS. NOV.18

TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats For Tonight's Concert

Tomorrow Aft., Nov. 20, at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Program includes Tschaikowsky's masterpiece, the "Pathetic" Symphony, and the three great Tone Poems of Richard Strauss: "Death and Transfiguration," "Don Juan" and "Till Eulenspiegel."
Seats $2.50, $2.00, $1.50, $1.00 (no tax)

[illegible]

TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Tonight's Concert

TOMORROW AFT., Nov. 20, at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Program includes Tschaikowsky's masterpiece, the "Pathetic" Symphony, and the three great Tone Poems of Richard Strauss; "Death and Transfiguration," "Don Juan" and "Till Eulenspiegel."
Seats $2.50, $2.00, $1.50, (no tax)

FIVE EXTRA CONCERTS
On Mon. Eves. Nov. 28, Jan. 16, Feb. 13, Mar. 13, Apr. 10
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
With Soloists
LAST DAY OF SEASON TICKET SALE $7.50, $5, $4 (No Tax)
Seats Tomorrow for 1st Concert $2, $1.50, $1

[illegible]

SYMPHONY HALL
FIVE EXTRA CONCERTS
On Mon. Eves. Nov. 28, Jan. 16, Feb. 13, Mar. 13, Apr. 10
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
With Soloists
Last Day Of Season Ticket Sale $7.50, $5, $4 (No Tax)
Seats Tom'w for 1st Concert, $2, $1.50, $1

GLOBE-NOV. [illegible]

SYMPHONY HALL
TOMORROW Nov. 20, at 3.30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Tschaikowsky's "Pathetic" Symphony; Richard Strauss's Tone Poems—"Death and Transfiguration," "Don Juan" and "Till Eulenspiegel."
Tickets $2.50, $2.00, $1.50, $1.00 (No Tax)

MON. EVE., Nov. 28, at 8.15
First of the Series of 5 Extra Concerts
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—JOHN POWELL, Piano
Season Sale Closes Tomorrow Single Sale Opens Tues. $2.00, $1.50, $1.00 (No Tax)

TRANS. NOV.19.

SYMPHONY HALL
TOMORROW Nov. 20, at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program — Tschaikowsky's "Pathetic" Symphony; Richard Strauss' Tone Poems—"Death and Transfiguration," "Don Juan" and "Till Eulenspiegel."
Tickets, $2.50, $2.00, $1.50, $1.00 (No Tax)

MON. EVE. Nov. 28, at 8:15
FIRST OF A SERIES OF FIVE EXTRA CONCERTS
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—JOHN POWELL, Piano
Season Sale CLOSES MONDAY Single Sale Opens Tues. $2.00, $1.50, $1.00 (No Tax)

AMER. NOV.19.

TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Tonight's Concert

Tomorrow Aft., Nov. 20, at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Program includes Tschaikowsky's masterpiece, the "Pathetic" Symphony, and the three great tone poems of Richard Strauss, "Death and Transfiguration," "Don Juan" and "Till Eulenspiegel."
Seats $2.50, $2.00, $1.50, $1.00 (no tax)

POST-NOV.19

FIVE EXTRA CONCERTS
On Mon. Eves. Nov. 28, Jan. 16, Feb. 13, Mar. 13, Apr. 10
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
With Soloists
Seats Tom'w for First Concert, $2, $1.50, $1
LAST DAY of Season Ticket Sale $7.50, $5, $4 (No Tax)

TRANS. NOV.21.

SYMPHONY HALL
TOMORROW Nov. 20, at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Tschaikowsky's "Pathetic" Symphony; Richard Strauss's Tone Poems—"Death and Transfiguration," "Don Juan" and "Till Eulenspiegel."
Tickets, $2.50, $2.00, $1.50, $1.00 (No Tax)

MON. EVE., Nov. 28, at 8:15
FIRST OF THE SERIES OF 5 EXTRA CONCERTS
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—JOHN POWELL, Piano
Season Sale CLOSES TOMORROW Single Seat Opens Tues. $2.00, $1.50, $1.00 (No Tax)

TRAV. NOV.19

SYMPHONY HALL
TODAY (SUN.) AFT. Nov. 20, at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program — Tschaikowsky's "Pathetic" Symphony; Richard Strauss' Tone Poems—"Death and Transfiguration," "Don Juan" and "Till Eulenspiegel."
Tickets, $2.50, $2.00, $1.50, $1.00 (No Tax)

MON. EVE. Nov. 28, at 8:15
FIRST OF A SERIES OF FIVE EXTRA CONCERTS
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—JOHN POWELL, Piano
Season Sale CLOSES TOMORROW Single Sale Opens Tues. $2.00, $1.50, $1.00 (No Tax)

ADVTSR- NOV.20.

SYMPHONY HALL
TODAY (SUN.) AFT., Nov. 20, at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Tschaikowsky's "Pathetic" Symphony; Richard Strauss' Tone Poems—"Death and Transfiguration," "Don Juan" and "Till Eulenspiegel."
Tickets, $2.50, $2.00, $1.50, $1.00 (No Tax)

MON. EVE., Nov. 28, at 8:15
FIRST OF THE SERIES OF 5 EXTRA CONCERTS
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—JOHN POWELL, Piano
Season Sale Closes Tomorrow Single Sale Opens Tuesday $2.00, $1.50, $1.00 (No Tax)

GLOBE-NOV.20

SYMPHONY HALL
TODAY, SUN. AFT., Nov. 20, at 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Tschaikowsky's "Pathetic" Symphony; Richard Strauss's Tone Poems—"Death and Transfiguration," "Don Juan" and "Till Eulenspiegel."
Tickets $2.50, $2.00, $1.50, $1.00 (No Tax)

Postponed to MON. EVE., Nov. 28, at 8:15
FIRST OF THE SERIES OF 5 EXTRA CONCERTS
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—JOHN POWELL, Piano
Season Sale Closes Tomorrow. Single Sale Opens Tues. $2.00, $1.50, $1.00 (No Tax)

POST- NOV.20

NEXT MON., Nov. 28 at 8.15
1st of the 5 Extra Concerts
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—JOHN POWELL, Piano
Seats Now—$2, $1.50, $1 (no tax)

TRANS NOV.22.

NEXT MON., Nov. 28 at 8:15
1st of the 5 Extra Concerts
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—JOHN POWELL, Piano
Seats Now—$2, $1.50, $1 (no tax)

TRAV. NOV.22.

THIS FRI., Nov. 25 at 2:30 SAT. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for the Sat. Concert

GLOBE-NOV23

NEXT MON., Nov. 28 at 8:15
1st of the 5 Extra Concerts
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—JOHN POWELL, Piano
Seats Now—$2, $1.50, $1 (No Tax)

POST-NOV.23.

SYMPHONY HALL
TODAY at 2.30 SAT. EVE. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A few seats for the Sat. Concert

TRANS. NOV.25.

NEXT MON. Nov. 28 at 8:15
FIRST OF THE SERIES OF FIVE EXTRA CONCERTS
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Franck's Symphony—Beethoven's "Prometheus"—Rimsky-Korsakoff's Spanish Caprice—Liszt's Hungarian Fantasy With JOHN POWELL, Soloist.
Tickets $2.00, $1.50, $1.00 (No Tax)

AMER. NOV.26

NEXT MON., Nov. 28 at 8:15
1st of the 5 Extra Concerts
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—JOHN POWELL, Piano
Seats Now—$2, $1.50, $1 (no tax)

TO-NIGHT at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats For Tonight

GLOBE-NOV.26.

NEXT MON., Nov. 28 at 8:15
1st of the 5 Extra Concerts
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
Soloist—JOHN POWELL, Piano
Seats Now—$2, $1.50, $1 (no tax)

TO-NIGHT at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Tonight

HERALD-NOV.26

SYMPHONY HALL
TO-DAY at 2:30 SAT. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for the Sat. Concert

GLOBE-NOV.25

SYMPHONY HALL
TO-DAY at 2:30 SAT. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for the Saturday Concert

HERALD-NOV.25

SYMPHONY HALL
Next Monday, Nov. 28, at 8.15
FIRST OF THE SERIES OF 5
EXTRA CONCERTS
Boston Symphony
Orchestra
PIERRE MONTEUX, Conductor
Program — Franck's Symphony—Beethoven's "Prometheus"—Rimsky-Korsakoff's Spanish Caprice—Liszt's Hungarian Fantasy, with JOHN POWELL, Soloist.
Seats $2.00, $1.50, $1.00 (No Tax)

M. TTR - NOV. [illegible]

NEXT MON. Nov. 28 at 8:15
First of the Series of 5 Extra Concerts
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Franck's Symphony—Beethoven's "Prometheus"—Rimsky-Korsakoff's Spanish Caprice—Liszt's Hungarian Fantasy—with JOHN POWELL, Soloist.
Seats $2.00, $1.50, $1.00, (No Tax)

TRANS-NOV.26.

TOMORROW Nov. 28 at 8:15
FIRST OF THE SERIES OF 5 EXTRA CONCERTS
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program — Franck's Symphony—Beethoven's "Prometheus"—Rimsky-Korsakoff's Spanish Caprice—Liszt's Hungarian Fantasy with JOHN POWELL, Soloist.
Seats $2.00, $1.50, $1.00 (No Tax)

GLOBE-NOV.27.

TOMORROW Nov. 28, at 8:15
FIRST OF THE SERIES OF 5 EXTRA CONCERTS
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program — Franck's Symphony — Beethoven's "Prometheus"—Rimsky-Korsakoff's Spanish Caprice—Liszt's Hungarian Fantasy with JOHN POWELL, Soloist.
Seats $2.00, $1.50, $1.00 (No tax)

POST- NOV.27

TOMORROW Nov. 28 at 8:15
FIRST OF A SERIES OF FIVE EXTRA CONCERTS
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program — Franck's Symphony — Beethoven's "Prometheus"—Rimsky-Korsakoff's Spanish Caprice—Liszt's Hungarian Fantasy With JOHN POWELL, Soloist.
Tickets $2.00, $1.50, $1.00 (No Tax)

ADVRTR. NOV.27

TOMORROW Nov. 28 at 8:15
FIRST OF THE SERIES OF 5 EXTRA CONCERTS
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program — Franck's Symphony — Beethoven's "Prometheus" — Rimsky-Korsakoff's Spanish Caprice—Liszt's Hungarian Fantasy with JOHN POWELL, Soloist.
Seats $2.00, $1.50, $1.00 (No Tax)

HERALD- NOV.27.

SYMPHONY HALL
TONIGHT AT 8.15 1st EXTRA Concert
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Franck, Symphony; Beethoven, "Prometheus"; Rimsky-Korsakoff, Spanish Caprice; Liszt, Hungarian Fantasy, with John Powell, Soloist.
Seats $2.00, $1.50, $1.00 (No Tax)

TRANS. NOV.28

SYMPHONY HALL
TONIGHT At 8.15 1st Extra Concert
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
PROGRAM — Franck — Symphony; Beethoven—"Prometheus"; Rimsky-Korsakoff—Spanish Caprice; Liszt—Hungarian Fantasy with JOHN POWELL, Soloist.
Seats $2.00, $1.50, $1.00 (no tax)

TRAV. NOV.28.

SYMPHONY HALL
TONIGHT AT 8:15--1st EXTRA Concert
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
PROGRAM—Franck, Symphony; Beethoven, "Prometheus"; Rimsky-Korsakoff, Spanish Caprice; Liszt, Hungarian Fantasy with JOHN POWELL, Soloist.
Seats $2.00, $1.50, $1.00 (no tax)

GLOBE-NOV.28.

SYMPHONY HALL
TONIGHT At 8.15 1st Extra Concert
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
PROGRAM — Franck — Symphony; Beethoven—"Prometheus"; Rimsky-Korsakoff—Spanish Caprice; Liszt—Hungarian Fantasy with JOHN POWELL, Soloist.
Seats $2.00, $1.50, $1.00 (no tax)

HERALD-NOV.28

[66]

SYMPHONY HALL
TONIGHT AT 8:15
1st EXTRA Concert
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Franck, Symphony; Beethoven, "Prometheus"; Rimsky-Korsakoff, Spanish Caprice; Liszt, Hungarian Fantasy, with JOHN POWELL, Soloist.
Seats $2.00, $1.50, $1.00 (no tax)

POST-NOV.28

NEXT
FRI. AFT.
Dec. 9
at 2:30.
SAT. EVE.
Dec. 10 at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
VINCENT D'INDY will be guest conductor of this pair of concerts. A few seats for the Saturday concert.

AMER. DEC.3.

NEXT
FRI. AFT.
Dec. 9 at 2.30
SAT. EVE.
Dec. 10 at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
VINCENT D'INDY will be guest conductor of this pair of concerts. A few seats for the Saturday concert.

TRANS-DEC.3.

NEXT
FRI. AFT.
Dec. 9
at 2:30
SAT. EVE.,
Dec. 10 at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
VINCENT D'INDY will be guest conductor of this pair of concerts. A few seats for the Saturday concert

TRAV. DEC-3.

NEXT
FRI. AFT.
Dec. 9
at 2:30
SAT. EVE.,
Dec. 10 at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
VINCENT D'INDY will be guest conductor of this pair of concerts. A few seats for the Saturday concert.

POST-DEC-4.

NEXT
FRI. AFT.,
Dec. 9
at 2:30.
SAT. EVE.
Dec. 10 at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
VINCENT D'INDY will be guest conductor of this pair of concerts. A few seats for the Saturday concert.

ADVTSTR-DEC 4

NEXT
FRI. AFT.
Dec. 9
at 2:30
SAT. EVE.,
Dec. 10 at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
VINCENT D'INDY will be guest conductor of this pair of concerts. A few seats for the Saturday concert.

HERALD-DEC-4.

NEXT
FRI. AFT.
Dec. 9
at 2:30
SAT. EVE.,
Dec. 10 at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
VINCENT D'INDY will be guest conductor of this pair of concerts. A few seats for the Saturday concert

GLOBE. DEC.4

SANDERS THEATRE - - CAMBRIDGE
TOMORROW at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Program: BEETHOVEN, "Eroica" Symphony; RAVEL, Suite from "Daphnis and Chloe"; HAYDN, 'Cello Concerto, with JEAN BEDETTI, Soloist. Tickets at University Book Store, Harvard Sq.

TRANS. DEC.7.

SYMPHONY HALL
TODAY
at 2:30
SAT.
at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Guest Conductor, Vincent d'INDY
A Few Seats for the Saturday Concert

HERALD-DEC.9.

NEXT
FRI. AFT.
Dec. 23
at 2:30
SAT. EVE.
Dec. 24, at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program — Massenet—"Phedre" Overture — Rimsky-Korsakoff Act III of "Mlada." LISZT—"DANTE" Symphony with CHORUS
A Few Seats for the Saturday Concert.

AMER-DEC.17

NEXT
FRI. AFT.
Dec. 23
at 2:30
SAT. EVE.
Dec. 24, at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Massenet—"Phedre" Overture—Rimsky-Korsakoff Act III of "Mlada." LISZT—"DANTE" Symphony with CHORUS
A Few Seats for the Saturday Concert

TRAV. DEC.17.

NEXT
FRI. AFT.
Dec. 23
at 2:30
SAT. EVE.
Dec. 24, at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program — Massenet — "Phedre" Overture — Rimsky-Korsakoff Act III of "Mlada." LISZT—"DANTE" Symphony with CHORUS
A Few Seats for the Saturday Concert

GLOBE-DEC.18.

NEXT
FRI. AFT.,
Dec. 23
at 2:30
SAT. EVE.,
Dec. 24, at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Massenet—"Phedre." Overture—Rimsky-Korsakoff Act III of "Mlada." LISZT—"DANTE." Symphony with CHORUS
A few seats for the Saturday Concert.

POST-DEC.18.

NEXT
FRI. AFT.
Dec. 23
at 2:30
SAT. EVE.
Dec. 24, at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program — Massenet—"Phedre," Overture — Rimsky-Korsakoff Act III of "Mlada." LISZT—"DANTE." Symphony with CHORUS
A Few Seats for the Saturday Concert.

ADVTSR-DEC.18.

NEXT
FRI. AFT.
Dec. 28
at 2:30
SAT. EVE.
Dec. 24, at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Massenet—"Phedre" Overture—Rimsky-Korsakoff Act III of "Mlada." LISZT—"DANTE" Symphony with CHORUS
A Few Seats for the Saturday Concert

HERALD-DEC.18.

SYMPHONY HALL
THIS
FRI.
AFT.,
Dec. 23
at 2:30.
SAT.
EVE.
at 8:00
Boston Symphony
ORCHESTRA
PIERRE MONTEUX,
Conductor
Program includes LISZT'S "DANTE" Symphony with CHORUS
A few seats for the Sat. Concert

POST-DEC.21.

SYMPHONY HALL
THIS
FRI.
Dec. 23
at 2:30
Sat.
at 8.
Boston Symphony
Orchestra
Pierre Monteux, Conductor
Program includes Liszt's "Dante" Symphony with Chorus
A few seats for Sat.'s Concert

HERALD-DEC.21.

SYMPHONY HALL
THIS
FRI.
Dec. 23
at 2:30
SAT.
EVE.,
at 8
Boston Symphony
ORCHESTRA
Pierre Monteux, Conductor
Program includes LISZT'S 'DANTE' Symphony with Chorus
A few seats for the Sat. concert

SYMPHONY HALL
THIS
FRI.,
Dec. 23
at 2:30
SAT.
EVE.,
at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Program includes LISZT'S "DANTE" Symphony with Chorus
A Few Seats for the Sat. Concert

TRANS. DEC.21.

SYMPHONY HALL
This Fri. Aft., Dec. 9, at 2:30; Sat. at 8
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
Program—Mozart, Serenade; de Lalande, Chaconne; Bach Piano Concerto (Bruce Simonds, soloist); d'Indy, Poeme de Rivages.
D'INDY Will be Guest Conductor of These Concerts
A Few Seats for Saturday Eve.

GLOBE-DEC-7

This Fri. Aft., Dec. 9, at 2:30; Sat. at 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
Program: Mozart, Serenade; de Lalande, Chaconne; Bach Piano Concerto (Bruce T. Simonds, soloist); d'Indy, Poeme de Rivages.
D'INDY Will be Guest Conductor of These Concerts
A Few Seats for Saturday Eve.

POST-DEC-7.

SYMPHONY HALL
This Fri. Aft., Dec. 9, at 2:30; Sat. at 8
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
Program—Mozart, Serenade; de Lalande, Chaconne; Bach Piano Concerto (Bruce Simonds, soloist); d'Indy, Poeme de Rivages.
D'INDY Will be Guest Conductor of These Concerts
A Few Seats for Saturday Eve.

HERALD DEC-7.

SYMPHONY HALL
This Fri. Aft., Dec. 9, at 2:30; Sat. at 8
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
Program—Mozart, Serenade; de Lalande, Chaconne; Bach Piano Concerto (Bruce Simonds, soloist); d'Indy, Poeme de Rivages.
D'INDY Will be Guest Conductor of These Concerts
A Few Seats for Saturday Eve.

HERALD, DEC.7.

SANDERS THEATRE - - CAMBRIDGE
TONIGHT at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Program: BEETHOVEN, "Eroica" Symphony; RAVEL, Suite from "Daphnis and Chloe"; HAYDN, 'Cello Concerto, with JEAN BEDETTI, Soloist. Tickets at University Book Store, Harvard Sq.

POST DEC.8.

SYMPHONY HALL
TODAY
at 2:30
SAT.
at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Guest Conductor, Vincent d'INDY
A Few Seats for the Saturday Concert

HERALD-DEC.9.

SYMPHONY HALL
TODAY
at 2:30,
SAT.
at 8
Boston Symphony
ORCHESTRA
Pierre Monteux, Conductor
Program includes LISZT'S "DANTE" Symphony with Chorus.
A few seats for the Sat. concert

GLOBE.DEC.23.

SYMPHONY HALL
TODAY
at 2:30
SAT.
at 8:00
Boston Symphony
Orchestra
Pierre Monteux, Conductor
Program includes Liszt's "Dante" Symphony with Chorus
A few seats for Sat.'s Concert

POST.DEC.23.

SYMPHONY HALL
TODAY
at 2:30
SAT.
at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Program includes LISZT'S "DANTE" Symphony with Chorus.
A Few Seats for Saturday Eve.

HERALD-DEC.23.

SYMPHONY HALL
TODAY
at 2.30
SAT.
at 8
BostonSymphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Program includes Liszt's "Dante" Symphony with Chorus
A Few Seats for Saturday.

TRAV-DEC.23

SYMPHONY HALL
TODAY
at 2:30
SAT.
at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Program includes LISZT'S "DANTE" Symphony with Chorus.
A Few Seats for Saturday Eve.

TRAV. DEC.23.

SYMPHONY HALL
TONIGHT
at 8:00
Boston Symphony
ORCHESTRA
Pierre Monteux, Conductor
Program Includes Liszt's "Dante" Symphony with Chorus
A Few Seats for Tonight.

POST-DEC.24.

SYMPHONY HALL
TONIGHT
at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Program includes LISZT'S "DANTE" Symphony with Chorus.
A Few Seats for Tonight.

HERADD-DEC.24.

NEXT
FRI. AFT.
Dec. 30
at 2:30
SAT. EVE.
Dec. 31
at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—LOUISE HOMER
A Few Seats for the Saturday Concert

AMER-DEC.24.

SYMPHONY HALL
TONIGHT
at 8
Boston Symphony
ORCHESTRA
Pierre Monteux, Conductor
Program includes LISZT'S "DANTE" Symphony with Chorus.
A Few Seats for Tonight

GLOBE-DEC.24

NEXT
FRI. AFT.
Dec. 30
at 2.30
SAT. EVE
Dec. 31
at 8.00
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—LOUISE HOMER
A Few Seats for the Saturday Concert

TRANS. DEC.24

NEXT
FRI. AFT.
Dec. 30
at 2:30
SAT. EVE.
Dec. 31
at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—LOUISE HOMER
A Few Seats for the Saturday Concert

TRAV. DEC.24.

NEXT
FRI. AFT.
Dec. 30
at 2:30
SAT. EVE.
Dec. 31
at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—LOUISE HOMER
A Few Seats for the Saturday Concert

GLOBE-DEC.2

NEXT
FRI. AFT.
Dec. 30
at 2:30
SAT. EVE.
Dec. 31
at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—LOUISE HOMER
A Few Seats for the Saturday Concert

POST-DEC.25

NEXT
FRI. AFT.
Dec. 30
at 2:30
SAT. EVE.
Dec. 31
at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Condu tor
Soloist—LOUISE HOMER
A Few Seats for the Saturday Concert

HERALD-DEC.25

THIS
FRI.,
Dec. 30
at 2:30
SAT.
at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, LOUISE HOMER
A Few Seats for Saturday Eve.

POST-DEC.28

THIS
FRI.
Dec. 30,
at 2:30
SAT.
at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—LOUISE HOMER
A Few Seats for Saturday Eve.

HERALD-DEC.28.

THIS
FRI.,
Dec. 30,
at 2:30
SAT.
at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—LOUISE HOMER
A Few Seats for Saturday Eve.

GLOBE-DEC.28.

SYMPHONY HALL
TODAY
at 2:30
SAT.
at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Cond.
Soloist—E. ROBERT SCHMITZ
Pianist
A Few Seats for Sat. Eve.

POST-DEC.30.

SYMPHONY HALL
TODAY at 2:30; Sat. at 8
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
Soloist, E. ROBERT SCHMITZ
A Few Seats for Saturday Eve.

GLOBE-DEC.30.

SYMPHONY HALL
TODAY
at 2:30
SAT.
at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, E. Robert SCHMITZ, Piano
A Few Seats for the Sat. Concert

TRAV. DEC.30.

SYMPHONY HALL
TODAY
at 2:30
SAT.
at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, E. Robert SCHMITZ, Piano
A Few Seats for the Sat. Concert

HERALD-DEC.30

SYMPHONY HALL
TODAY at 2.30 SAT. at 8
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor.
Soloist—E. Robert Schmitz—Piano
A few seats for the Saturday Concert.

TRANS. 30.

MON.
EVE.
Jan. 16
at 8.15
SECOND CONCERT—EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ESTELLE LIEBLING, Soprano
Seats—$2.00, $1.50, $1.00 (no tax)
SEASON TICKETS for 4 Concerts—$6.00, $5.00, $4.00 (no tax)

TRANS. DEC.31.

SYMPHONY HALL
TONIGHT
at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Cond.
Soloist—E. ROBERT SCHMITZ
Piano
A Few Seats for Tonight

POST-DEC.31

SYMPHONY HALL
TONIGHT
at 8
BostonSymphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, E.Robert SCHMITZ, Piano
A Few Seats for Tonight

HERALD-DEC.31

MON.
EVE.
Jan. 16
at 8:15
SECOND CONCERT—EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ESTELLE LIEBLING, Soprano
Seats—$2.00, $1.50, $1.00 (no tax)
SEASON TICKETS for 4 concerts—$6.00, $5.00, $4.00 (no tax)

TRAV. DEC.31.

MON.
EVE.
Jan. 16
at 8:15
SECOND CONCERT—EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, ESTELLE LIEBLING, Soprano
Seats—$2.00, $1.50, $1.00 (No Tax)
SEASON TICKETS for 4 concerts—$6.00, $5.00, $4.00 (No Tax)

DEC.31.

SYMPHONY HALL

TONIGHT AT 8:15

1st EXTRA Concert

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Program—Franck, Symphony; Beethoven, "Prometheus"; Rimsky-Korsakoff, Spanish Caprice; Liszt, Hungarian Fantasy, with JOHN POWELL, Soloist. Seats $2.00, $1.50, $1.00 (no tax)

POST-NOV.28

NEXT FRI. AFT. Dec. 9 at 2:30. SAT. EVE. Dec. 10 at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

VINCENT D'INDY will be guest conductor of this pair of concerts. A few seats for the Saturday concert.

AMER. DEG.3.

NEXT FRI. AFT. Dec. 9 at 2.30 SAT. EVE. Dec. 10 at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

VINCENT D'INDY will be guest conductor of this pair of concerts. A few seats for the Saturday concert.

TRANS-DEG.3.

NEXT FRI. AFT. Dec. 9 at 2:30 SAT. EVE., Dec. 10 at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

VINCENT D'INDY will be guest conductor of this pair of concerts. A few seats for the Saturday concert

TRAV.DEG-3.

NEXT FRI. AFT. Dec. 9 at 2:30 SAT. EVE., Dec. 10 at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

VINCENT D'INDY will be guest conductor of this pair of concerts. A few seats for the Saturday concert.

POST-DEG-4.

NEXT FRI. AFT., Dec. 9 at 2:30. SAT. EVE. Dec. 10 at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

VINCENT D'INDY will be guest conductor of this pair of concerts. A few seats for the Saturday concert.

ADVTSTR-DEG 4

NEXT FRI. AFT. Dec. 9 at 2:30 SAT. EVE., Dec. 10 at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

VINCENT D'INDY will be guest conductor of this pair of concerts. A few seats for the Saturday concert.

HERALD-DEG-4.

NEXT FRI. AFT. Dec. 9 at 2:30 SAT. EVE., Dec. 10 at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

VINCENT D'INDY will be guest conductor of this pair of concerts. A few seats for the Saturday concert

GLOBE.DEG.4

SANDERS THEATRE - - CAMBRIDGE

TOMORROW at 8

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor

Program: BEETHOVEN, "Eroica" Symphony; RAVEL, Suite from "Daphnis and Chloe"; HAYDN, 'Cello Concerto, with JEAN BEDETTI, Soloist. Tickets at University Book Store, Harvard Sq.

TRANS. DEG.7.

SYMPHONY HALL

TO-DAY at 2:30 SAT. at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Guest Conductor, Vincent **d'INDY**

A Few Seats for the Saturday Concert

HERALD-DEG.9.

NEXT FRI. AFT. Dec. 23 at 2:30 SAT. EVE. Dec. 24, at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Program — Massenet—"Phedre" Overture — Rimsky-Korsakoff Act III of "Mlada." LISZT—"DANTE" Symphony with CHORUS

A Few Seats for the Saturday Concert.

AMER-DEG.17

NEXT FRI. AFT. Dec. 23 at 2:30 SAT. EVE. Dec. 24, at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Program—Massenet—"Phedre" Overture—Rimsky-Korsakoff Act III of "Mlada." LISZT—"DANTE" Symphony with CHORUS

A Few Seats for the Saturday Concert

TRAV.DEG.17.

NEXT FRI. AFT. Dec. 23 at 2:30 SAT. EVE. Dec. 24, at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Program — Massenet — "Phedre" Overture — Rimsky-Korsakoff Act III of "Mlada." LISZT—"DANTE" Symphony with CHORUS

A Few Seats for the Saturday Concert

GLOBE-DEG.18.

NEXT FRI. AFT., Dec. 23 at 2:30 SAT. EVE., Dec. 24, at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Program—Massenet—"Phedre." Overture—Rimsky-Korsakoff Act III of "Mlada." LISZT—"DANTE." Symphony with CHORUS

A few seats for the Saturday Concert.

POST-DEG.18.

NEXT FRI. AFT. Dec. 23 at 2:30 SAT. EVE. Dec. 24, at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Program — Massenet—"Phedre." Overture — Rimsky-Korsakoff Act III of "Mlada." LISZT—"DANTE." Symphony with CHORUS

A Few Seats for the Saturday Concert.

ADVTSR-DEG.18.

NEXT FRI. AFT. Dec. 23 at 2:30 SAT. EVE. Dec. 24, at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Program—Massenet—"Phedre" Overture—Rimsky-Korsakoff Act III of "Mlada." LISZT—"DANTE" Symphony with CHORUS

A Few Seats for the Saturday Concert

HERALD-DEG.18.

SYMPHONY HALL

THIS FRI. AFT., Dec. 23 at 2:30. SAT. EVE. at 8:00

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Conductor

Program includes LISZT'S "DANTE" Symphony with CHORUS

A few seats for the Sat. Concert

POST-DEG.21.

SYMPHONY HALL

THIS FRI. Dec. 23 at 2:30 Sat. at 8.

Boston Symphony Orchestra

Pierre Monteux, Conductor

Program includes Liszt's "Dante" Symphony with Chorus

A few seats for Sat.'s Concert

HERALD-DEG.21.

SYMPHONY HALL

THIS FRI. Dec. 23 at 2:30 SAT. EVE., at 8

Boston Symphony ORCHESTRA

Pierre Monteux, Conductor

Program includes LISZT'S 'DANTE' Symphony with Chorus

A few seats for the Sat. concert

SYMPHONY HALL

THIS FRI., Dec. 23 at 2:30 SAT. EVE., at 8

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Conductor

Program includes LISZT'S "DANTE" Symphony with Chorus

A Few Seats for the Sat. Concert

TRANS.DEG.21.

SYMPHONY HALL

This Fri. Aft., Dec. 9, at 2:30; Sat. at 8

BOSTON SYMPHONY ORCHESTRA

Pierre Monteux, Conductor

Program—Mozart, Serenade; de Lalande, Chaconne; Bach Piano Concerto (Bruce Simonds, soloist); d'Indy, Poeme de Rivages.

D'INDY Will be Guest Conductor of These Concerts

A Few Seats for Saturday Eve.

GLOBE-DEG-7

This Fri. Aft., Dec. 9, at 2:30; Sat. at 8

BOSTON SYMPHONY ORCHESTRA

Pierre Monteux, Conductor

Program: Mozart, Serenade; de Lalande, Chaconne; Bach Piano Concerto (Bruce T. Simonds, soloist); d'Indy, Poeme de Rivages.

D'INDY Will be Guest Conductor of These Concerts

A Few Seats for Saturday Eve.

POST-DEG-7.

SYMPHONY HALL

This Fri. Aft., Dec. 9, at 2:30; Sat. at 8

BOSTON SYMPHONY ORCHESTRA

Pierre Monteux, Conductor

Program—Mozart, Serenade; de Lalande, Chaconne; Bach Piano Concerto (Bruce Simonds, soloist); d'Indy, Poeme de Rivages.

D'INDY Will be Guest Conductor of These Concerts

A Few Seats for Saturday Eve.

HERALD DEG-7.

SYMPHONY HALL

This Fri. Aft., Dec. 9, at 2:30; Sat. at 8

BOSTON SYMPHONY ORCHESTRA

Pierre Monteux, Conductor

Program—Mozart, Serenade; de Lalande, Chaconne; Bach Piano Concerto (Bruce Simonds, soloist); d'Indy, Poeme de Rivages.

D'INDY Will be Guest Conductor of These Concerts

A Few Seats for Saturday Eve.

HERALD.DEG.7.

SANDERS THEATRE - - CAMBRIDGE

TONIGHT at 8

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor

Program: BEETHOVEN, "Eroica" Symphony; RAVEL, Suite from "Daphnis and Chloe"; HAYDN, 'Cello Concerto, with JEAN BEDETTI, Soloist. Tickets at University Book Store, Harvard Sq.

POST DEG.8.

SYMPHONY HALL

TO-DAY at 2:30 SAT. at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Guest Conductor, Vincent **d'INDY**

A Few Seats for the Saturday Concert

HERALD-DEG.9.

SYMPHONY HALL

TO-DAY at 2:30, SAT. at 8

Boston Symphony ORCHESTRA

Pierre Monteux, Conductor

Program includes LISZT'S "DANTE" Symphony with Chorus.

A few seats for the Sat. concert

GLOBE.DEG.23.

SYMPHONY HALL

TO-DAY at 2:30 SAT. at 8:00

Boston Symphony Orchestra

Pierre Monteux, Conductor

Program includes Liszt's "Dante" Symphony with Chorus

A few seats for Sat.'s Concert

POST.DEG.23.

SYMPHONY HALL

TO-DAY at 2:30 SAT. at 8

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Conductor

Program includes LISZT'S "DANTE" Symphony with Chorus.

A Few Seats for Saturday Eve.

HERALD-DEG.23.

SYMPHONY HALL

TO-DAY at 2.30 SAT. at 8

BostonSymphony ORCHESTRA

PIERRE MONTEUX, Conductor

Program includes Liszt's "Dante" Symphony with Chorus

A Few Seats for Saturday.

TRAV-DEG.23

SYMPHONY HALL

TO-DAY at 2:30 SAT. at 8

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Conductor

Program includes LISZT'S "DANTE" Symphony with Chorus.

A Few Seats for Saturday Eve.

TRAV.DEG.23

SYMPHONY HALL

TO-NIGHT at 8:00

Boston Symphony ORCHESTRA

Pierre Monteux, Conductor

Program includes Liszt's "Dante" Symphony with Chorus

A Few Seats for Tonight.

POST-DEG.24.

SYMPHONY HALL

TO-NIGHT at 8

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Conductor

Program includes LISZT'S "DANTE" Symphony with Chorus.

A Few Seats for Tonight

HERADD-DEG.24.

NEXT FRI. AFT. Dec. 30 at 2:30 SAT. EVE. Dec. 31 at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Soloist—LOUISE HOMER

A Few Seats for the Saturday Concert

AMER-DEG.24.

SYMPHONY HALL

TO-NIGHT at 8

Boston Symphony ORCHESTRA

Pierre Monteux, Conductor

Program includes LISZT'S "DANTE" Symphony with Chorus.

A Few Seats for Tonight

GLOBE=DEG.24

NEXT FRI. AFT. Dec. 30 at 2.30 SAT. EVE Dec. 31 at 8.00

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Soloist—LOUISE HOMER

A Few Seats for the Saturday Concert

TRANS. DEG.24

NEXT FRI. AFT. Dec. 30 at 2:30 SAT. EVE. Dec. 31 at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Soloist—LOUISE HOMER

A Few Seats for the Saturday Concert

TRAV.DEG.24.

NEXT FRI. AFT. Dec. 30 at 2:30 SAT. EVE. Dec. 31 at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Soloist—LOUISE HOMER

A Few Seats for the Saturday Concert

GLOBE-DEG.2

NEXT FRI. AFT. Dec. 30 at 2:30 SAT. EVE. Dec. 31 at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Soloist—LOUISE HOMER

A Few Seats for the Saturday Concert

POST-DEG.25

NEXT FRI. AFT. Dec. 30 at 2:30 SAT. EVE. Dec. 31 at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Condu tor

Soloist—LOUISE HOMER

A Few Seats for the Saturday Concert

HERALD-DEG.25

THIS FRI., Dec. 30 at 2:30 SAT. at 8

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Conductor

Soloist, LOUISE HOMER

A Few Seats for Saturday Eve.

POST-DEG.28

THIS FRI. Dec. 30, at 2:30 SAT. at 8

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Conductor

Soloist—LOUISE HOMER

A Few Seats for Saturday Eve.

HERALD-DEG28.

THIS FRI., Dec. 30, at 2:30 SAT. at 8

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Conductor

Soloist—LOUISE HOMER

A Few Seats for Saturday Eve.

GLOBE-DEG28.

SYMPHONY HALL

TO-DAY at 2:30 SAT. at 8

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Cond.

Soloist—E. ROBERT SCHMITZ Pianist

A Few Seats for Sat. Eve.

POST 30.

SYMPHONY HALL

TODAY at 2:30; Sat. at 8

BOSTON SYMPHONY ORCHESTRA

Pierre Monteux, Conductor

Soloist, E. ROBERT SCHMITZ

A Few Seats for Saturday Eve.

GLOBE-DEG.30.

SYMPHONY HALL

TO-DAY at 2:30 SAT. at 8

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Conductor

Soloist, E. Robert SCHMITZ, Piano

A Few Seats for the Sat. Concert

TRAV. DEG.30.

SYMPHONY HALL

TO-DAY at 2:30 SAT. at 8

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Conductor

Soloist, E. Robert SCHMITZ, Piano

A Few Seats for the Sat. Concert

HERA 30

SYMPHONY HALL

TODAY at 2.30 SAT. at 8

BOSTON SYMPHONY ORCHESTRA

Pierre Monteux, Conductor.

Soloist—E. Robert Schmitz—Piano

A few seats for the Saturday Concert.

TRANS 30.

MON. EVE. Jan. 16 at 8.15

SECOND CONCERT—EXTRA SERIES

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Soloist, ESTELLE LIEBLING, Soprano

Seats—$2.00, $1.50, $1.00 (no tax)

SEASON TICKETS for 4 Concerts—$6.00, $5.00, $4.00 (no tax)

TRANS.DEG.31

SYMPHONY HALL

TO-NIGHT at 8

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Cond.

Soloist—E. ROBERT SCHMITZ Piano

A Few Seats for Tonight

POST-DEG.31

SYMPHONY HALL

TO-NIGHT at 8

BostonSym phon ORCHESTRA

PIERRE MONTEUX, Conductor

Soloist, E. Robert SCHMITZ, Piano

A Few Seats for Tonight

HERALD- .31

MON. EVE. Jan. 16 at 8:15

SECOND CONCERT—EXTRA SERIES

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Soloist, ESTELLE LIEBLING, Soprano

Seats—$2.00, $1.50, $1.00 (no tax)

SEASON TICKETS for 4 concerts—$6.00, $5.00, $4.00 (no tax)

TRAV.DEG.31.

MON. EVE. Jan. 16 at 8:15

SECOND CONCERT—EXTRA SERIES

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Soloist, ESTELLE LIEBLING, Soprano

Seats—$2.00, $1.50, $1.00 (No Tax)

SEASON TICKETS for 4 concerts—$6.00, $5.00, $4.00 (No Tax)

AMER. DEG.31.

SYMPHONY HALL
TO-NIGHT at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, E. Robert SCHMITZ, Piano
A Few Seats for the Sat. Concert

GLOBE-DEC. 31.

SECOND CONCERT—EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
MON. EVE. Jan. 16 at 8:15
PIERRE MONTEUX, Conductor
Program: Beethoven's Fifth Symphony; Svendsen's "Carnival at Paris"; Debussy's "Afternoon of a Faun"; Wagner's "Tannhauser." Overture and Arias of Mozart and Saint-Saens by:
Soloist, ESTELLE LIEBLING, Soprano
Seats—$2.00, $1.50, $1.00 (no tax)
SEASON TICKETS for 4 concerts—$4.00, $5.00, $6.00 (no tax)

TRANS. JAN. 7.

SECOND CONCERT—EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
MON. EVE. Jan. 16 at 8:15
PIERRE MONTEUX, Conductor
Soloist, ESTELLE LIEBLING, Soprano
Seats—$2.00, $1.50, $1.00 (no tax)
SEASON TICKETS for 4 concerts—$6.00, $5.00, $4.00 (no tax)

HERALD-JAN. 1

SECOND CONCERT—EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
MON. EVE. Jan. 16 at 8:15
PIERRE MONTEUX, Conductor
Soloist, ESTELLE LIEBLING, Soprano
Seats—$2.00, $1.50, $1.00 (no tax)
SEASON TICKETS for 4 Concerts—$6.00, $5.00, $4.00 (no tax)

POST-JAN. 1.

SECOND CONCERT—EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
MON. EVE. Jan. 16 at 8:15
PIERRE MONTEUX, Conductor
Soloist, ESTELLE LIEBLING, Soprano
Seats—$2.00, $1.50, $1.00 (no tax)
SEASON TICKETS for 4 concerts—$6.00, $5.00, $4.00 (no tax)

GLOBE-JAN. 1.

SECOND CONCERT—EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
MON. EVE. Jan. 16 at 8.15
PIERRE MONTEUX, Conductor
Program—Beethoven's Fifth Symphony; Svendsen's "Carnival at Paris"; Debussy's "Afternoon of a Faun"; Wagner's "Tannhauser"; Overture and Arias of Mozart and Saint-Saens, by
Soloist, ESTELLE LIEBLING, Soprano
Seats—$2.00, $1.50, $1.00 (no tax)
SEASON TICKETS for 4 Concerts—$6.00, $5.00, $4.00 (no tax)

BOSTON SYMPHONY ORCHESTRA
NEXT FRI. AFT. Jan. 13 at 2.30 SAT. EVE. Jan. 14 at 8
PIERRE MONTEUX, Conductor
Soloist—PAUL KOCHANSKI
A Few Seats for the Saturday Concert

TRANS JAN. 7.

SECOND CONCERT—EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
MON. EVE. Jan. 16 at 8:15
PIERRE MONTEUX, Conductor
Prog:—Beethoven's Fifth Symphony: Svendsen's "Carnival at Paris"; Debussy's "Afternoon of a Faun"; Wagner's "Tannhauser." Overture and Arias of Mozart and Saint-Saens, by
Soloist, ESTELLE LIEBLING, Soprano
Seats—$2.00, $1.50, $1.00 (no tax)
SEASON TICKETS for 4 concerts—$4.00, $5.00, $6.00 (no tax)

BOSTON SYMPHONY ORCHESTRA
NEXT FRI. AFT. Jan. 13 at 2:30 SAT. EVE. Jan. 14 at 8
PIERRE MONTEUX, Conductor
Soloist—PAUL KOCHANSKI
A Few Seats for the Saturday Concert

POST JAN 8.

BOSTON SYMPHONY ORCHESTRA
NEXT FRI. AFT. Jan. 13 at 2:30 SAT. EVE. Jan. 14 at 8
PIERRE MONTEUX, Conductor
Soloist—PAUL KOCHANSKI
A Few Seats for the Saturday Concert

SECOND CONCERT—EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
MON. EVE. Jan. 16 at 8:15
PIERRE MONTEUX, Conductor
Program: Beethoven's Fifth Symphony; Svendsen's "Carnival at Paris"; Debussy's "Afternoon of a Faun"; Wagner's "Tannhauser." Overture and Arias of Mozart and Saint-Saens by:
Soloist, ESTELLE LIEBLING, Soprano
Seats—$2.00, $1.50, $1.00 (no tax)
SEASON TICKETS for 4 concerts—$4.00, $5.00, $6.00 (no tax)

DITGR - JAN. 8.

2nd Concert — Extra Series
BOSTON SYMPHONY ORCHESTRA
ON. VE. n. 16 8.15
PIERRE MONTEAUX, Conductor
Soloist:
Estelle LIEBLING, Soprano
Tickets—$1, $1.50, $2 (no tax)

TRAN. JAN. 10

SYMPHONY HALL
HIS RI. an. 13 t 2:30 at. t 8
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, Paul Kochanski, Violin
A few seats for the Saturday Concert

GLOBE-JAN. 10

2nd Concert—EXTRA SERIES.
BOSTON SYMPHONY ORCHESTRA
MON. EVE. Jan. 16 at 8:15
PIERRE MONTEUX, Conductor
Soloist, Estelle LIEBLING, Piano

HERALD-JAN. 10

2nd Concert — EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
N. VE. n. 16 8.15
PIERRE MONTEUX, Conductor
Estelle LIEBLING, Soprano
Seats—$1, $1.50, $2 (no tax)

TRANS. JAN. 11

2nd Concert—Extra Series
Boston Symphony ORCHESTRA
MON. EVE. Jan. 16 at 8:15
Rene Monteux, Conductor.
Estelle LIEBLING, soprano.
Tickets—1.00, $1.50, $2.00 (no tax).

POST-JAN. 10.

2d Concert—EXTRA SERIES
Boston Symphony ORCHESTRA
MON. EVE.. Jan. 16 at 8:15
Pierre Monteux, Conductor
Estelle Liebling, Soprano
Tickets—$1, $1.50, $2 (No tax)

GLOBE, JAN. 10.

2nd Concert—EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
NEXT MON. EVE. Jan. 16 at 8:15
PIERRE MONTEUX, Conductor
Estelle LIEBLING, Soprano
Seats $1, $1.50, $2 (no tax)

POST-JAN. 11.

2nd Concert—EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
NEXT MON. EVE., Jan. 16 at 8:15
PIERRE MONTEUX, Conductor
Estelle LIEBLING, Soprano
Seats $1.00, $1.50, $2.00 (no tax)

TRAV. JAN. 11

SYMPHONY HALL
TO-MORROW, FRI. at 2:30 Sat at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, Paul Kochanski, Violin
A few seats for the Saturday Concert

POST-JAN. 18

SANDERS THEATRE . . CAMBRIDGE
TONIGHT AT 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program: Massenet, Overture to "Phedre"; Schonberg, "Radiant Night"; Rimsky-Korsakoff, Act III "Miada"; Bruch, Scottish Fantasia for Violin, with PAUL KOCHANSKI, Soloist.
Tickets at University Book Store, Harvard Sq.

SYMPHONY HALL
Mon., Jan. 16, at 8:15—2nd Concert EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
Soloist—ESTELLE LIEBLING, Soprano
Seats $1.00, $1.50, $2.00 (no tax)

HERALD-JAN. 12.

2nd Concert—Extra Series
BOSTON SYMPHONY ORCHESTRA
NEXT MON. EVE., Jan. 16 at 8:15
PIERRE MONTEUX, Conductor
Estelle LIEBLING, Soprano
Seats—$1, $1.50, $2 (No tax)

HERALD-JAN. 12

SANDERS THEATRE . . CAMBRIDGE
TONIGHT at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program: Massenet, Overture to "Phedre"; Schonberg, "Radiant Night"; Rimsky-Korsakoff, Act III, "Miada"; Bruch, Scottish Fantasia for Violin, with PAUL KOCHANSKI, Soloist.
Tickets at University Book Store, Harvard Sq.

GLOBE-JAN. 12.

SANDERS THEATRE . . CAMBRIDGE
TONIGHT AT 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program: Massenet, Overture to "Phedre"; Schonberg, "Radiant Night"; Rimsky-Korsakoff, Act III "Miada"; Bruch, Scottish Fantasia for Violin, with PAUL KOCHANSKI, Soloist.
Tickets at University Book Store, Harvard Sq.

TRAV, JAN. 12

SYMPHONY HALL
TO DAY at 2:30 Sat. at 8
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, Paul Kochanski, Violin
A few seats for the Saturday Concert

POST-JAN. 13

SYMPHONY HALL
TO-DAY at 2:30 Sat. at 8
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, Paul Kochanski, Violin
A few seats for the Saturday Concert

GLOBE-JAN. 13.

SYMPHONY HALL
TO-DAY at 2:30 Sat. at 8
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, Paul Kochanski, Violin
A few seats for the Saturday Concert

TRAV-JAN. 13

SYMPHONY HALL
TODAY AT 2:30—SAT. EVE. AT 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conducter
Soloist, PAUL KOCHANSKI, Violin
A few seats for the Sat. Concert

POST-JAN. 13.

SYMPHONY HALL
To-Night at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, Paul Kochanski, Violin
A few seats for the Saturday Concert

POST-JAN. 14.

SYMPHONY HALL
TO-NIGHT at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Soloist—PAUL KOCHANSKI, Violin
A few seats for tonight's concert.

HERALD-JAN. 14

SYMPHONY HALL
TO-NIGHT at 8
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, Paul Kochanski, Violin
A few seats for tonight.

GLOBE-JAN. 14.

SYMPHONY HALL
2nd Concert—EXTRA SERIES
TO-NIGHT at 8:15
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
ESTELLE LIEBLING, Soprano
Seats—$1., $1.50, $2 (no tax)

HERALD-JAN. 16

SECOND CONCERT—EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
MON. EVE. Jan. 16 at 8:15
PIERRE MONTEUX, Conductor
Prog:—Beethoven's Fifth Symphony; Svendsen's "Carnival at Paris"; Debussy's "Afternoon of a Faun"; Wagner's "Tannhauser," Overture and Arias of Mozart and Saint-Saens, by:
Soloist, ESTELLE LIEBLING, Soprano
Seats—$2.00, $1.50, $1.00 (no tax)
SEASON TICKETS for 4 concerts—$4.00, $5.00, $6.00 (no tax)

BOSTON SYMPHONY ORCHESTRA
NEXT FRI. AFT. Jan. 13 at 2:30 SAT. EVE. Jan. 14 at 8
PIERRE MONTEUX, Conductor
Soloist—PAUL KOCHANSKI
A Few Seats for the Saturday Concert

HERALD- JAN. 8.

SECOND CONCERT—EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
NEXT MON. EVE. Jan. 16 at 8:15
PIERRE MONTEUX, Conductor
Program: Beethoven's Fifth Symphony; Svendsen's "Carnival at Paris"; Debussy's "Afternoon of a Faun"; Wagner's "Tannhauser." Overture and Arias of Mozart and Saint-Saens by:
Soloist, ESTELLE LIEBLING, Soprano
Seats—$2.00, $1.50, $1.00 (no tax)

AMER JAN. 14.

SECOND CONCERT—EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
TOMORROW EVE. Jan. 16 at 8:15
PIERRE MONTEUX, Conductor
Prog:—Beethoven's Fifth Symphony: Svendsen's "Carnival at Paris"; Debussy's "Afternoon of a Faun"; Wagner's "Tannhauser." Overture and Arias of Mozart and Saint-Saens, by
Soloist, ESTELLE LIEBLING, Soprano
Seats—$2.00, $1.50, $1.00 (no tax)

POST-JAN. 15.

SECOND CONCERT—EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
TOMORROW EVE. Jan. 16 at 8:15
PIERRE MONTEUX, Conductor
Program—Beethoven's Fifth Symphony; Svendsen's "Carnival at Paris"; Debussy's "Afternoon of a Faun"; Wagner's "Tannhauser," Overture and Arias of Mozart and Saint-Saens, by:
Soloist, ESTELLE LIEBLING, Soprano
Seats—$2.00, $1.50, $1.00 (no tax)

GLOBE- JAN. 15

SECOND CONCERT—EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
Tomorrow EVE. Jan. 16 at 8:15
PIERRE MONTEUX, Conductor
Program: Beethoven's Fifth Symphony; Svendsen's "Carnival at Paris"; Debussy's "Afternoon of a Faun"; Wagner's "Tannhauser." Overture and Arias of Mozart and Saint-Saens by:
Soloist, ESTELLE LIEBLING, Soprano
Seats—$2.00, $1.50, $1.00 (no tax)

ADVTSR - JAN. 15

SECOND CONCERT—EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
TOMORROW EVE. Jan. 16 at 8:15
PIERRE MONTEUX, Conductor
Program—Beethoven's Fifth Symphony; Svendsen's "Carnival at Paris"; Debussy's "Afternoon of a Faun"; Wagner's "Tannhauser," Overture and Arias of Mozart and Saint-Saens, by:
Soloist, ESTELLE LIEBLING, Soprano
Seats—$2.00, $1.50, $1.00 (no tax)

HERALD-JAN. 15.

SYMPHONY HALL
2d Concert—Extra Series
TO-NIGHT at 8:15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
ESTELLE LIEBLING, Soprano
Seats $1, $1.50, $2.00 (No Tax)

GLOBE-JAN. 16.

SYMPHONY HALL
2d Concert EXTRA SERIES
TO-NIGHT at 8.15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, Estelle Liebling, Sopr.
Seats, $1.00, $1.50, $2.00 (no tax)

TRANS. JAN.

THIS FRI. Jan. 20. at 2:30 Sat. at 8
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
A few seats for the Saturday concert.

GLOBE-JAN. 18

SYMPHONY HALL
This Fri. Aft., Jan. 20, at 2.30; Sat. at 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
A Few Seats for the Saturday Concert

TRANS JAN. 19

SYMPHONY HALL
TO-DAY at 2:30 Sat at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

POST-JAN. 19.

SYMPHONY HALL
TO-NIGHT at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Tonight

POST-JAN. 21

SYMPHONY HALL
2nd Concert—EXTRA SERIES
To-Night at 8.15
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
ESTELLE LIEBLING
Soprano
Seats, $1.00, $1.50, $2.00 (No Tax)

POST-JAN. 16.

2nd Concert—EXTRA SERIES
THIS FRI. Jan. 20 at 2:30 Sat at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A few seats for the Sat. Concert.

POST-JAN-18

THIS FRI. Jan. 20 at 2.30 SAT. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A few seats for the Sat. concert.

TRANS-JAN. 18.

SYMPHONY HALL
TO-DAY at 2:30 SAT. at 8
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

HERALD-JAN. 19

SYMPHONY HALL
TO-DAY at 2:30 SAT. at 8
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

GLOBE-JAN. 20

SYMPHONY HALL
TO-DAY at 2:30 SAT. at 8.
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Sat.

TRANS. JAN. 20

SYMPHONY HALL
TO-NIGHT at 8
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Tonight

GLOBE-JAN. 21

BOSTON SYMPHONY ORCHESTRA
NEXT FRI. AFT. Jan. 27 at 2.30 SAT. at 8
PIERRE MONTEUX, Conductor
Soloist, WILLIAM BACHAUS, Piano
A few seats for the Saturday Concert

TRANS-

SYMPHONY HALL
TO-NIGHT at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, E. Robert SCHMITZ, Piano
A Few Seats for the Sat. Concert

GLOBE-DEC. 31.

SECOND CONCERT—EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
MON. EVE. Jan. 16 at 8:15
PIERRE MONTEUX, Conductor
Program: Beethoven's Fifth Symphony; Svendsen's "Carnival at Paris"; Debussy's "Afternoon of a Faun"; Wagner's "Tannhauser." Overture and Arias of Mozart and Saint-Saens by:
Soloist, ESTELLE LIEBLING, Soprano
Seats—$2.00, $1.50, $1.00 (no tax)
SEASON TICKETS for 4 concerts—$4.00, $5.00, $6.00 (no tax)

TRANS. JAN. 7.

SECOND CONCERT—EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
MON. EVE. Jan. 16 at 8:15
PIERRE MONTEUX, Conductor
Soloist, ESTELLE LIEBLING, Soprano
Seats—$2.00, $1.50, $1.00 (no tax)
SEASON TICKETS for 4 concerts—$6.00, $5.00, $4.00 (no tax)

HERALD-JAN. 1.

SECOND CONCERT—EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
MON. EVE. Jan. 16 at 8:15
PIERRE MONTEUX, Conductor
Soloist, ESTELLE LIEBLING, Soprano
Seats—$2.00, $1.50, $1.00 (no tax)
SEASON TICKETS for 4 Concerts—$6.00, $5.00, $4.00 (no tax)

POST-JAN. 1.

SECOND CONCERT—EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
MON. EVE. Jan. 16 at 8:15
PIERRE MONTEUX, Conductor
Soloist, ESTELLE LIEBLING, Soprano
Seats—$2.00, $1.50, $1.00 (no tax)
SEASON TICKETS for 4 concerts—$6.00, $5.00, $4.00 (no tax)

GLOBE- JAN. 1.

SECOND CONCERT—EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
MON. EVE. Jan. 16 at 8.15
PIEREE MONTEUX, Conductor
Program—Beethoven's Fifth Symphony; Svendsen's "Carnival at Paris"; Debussy's "Afternoon of a Faun"; Wagner's "Tannhauser"; Overture and Arias of Mozart and Saint-Saens, by
Soloist, ESTELLE LIEBLING, Soprano
Seats—$2.00, $1.50, $1.00 (no tax)
SEASON TICKETS for 4 Concerts—$6.00, $5.00, $4.00 (no tax)

BOSTON SYMPHONY ORCHESTRA
NEXT FRI. AFT. Jan. 13 at 2.30 SAT. EVE. Jan. 14 at 8
PIERRE MONTEUX, Conductor
Soloist—PAUL KOCHANSKI
A Few Seats for the Saturday Concert

TRANS. JAN. 7.

SECOND CONCERT—EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
MON. EVE. Jan. 16 at 8:15
PIERRE MONTEUX, Conductor
Prog:—Beethoven's Fifth Symphony: Svendsen's "Carnival at Paris"; Debussy's "Afternoon of a Faun"; Wagner's "Tannhauser." Overture and Arias of Mozart and Saint-Saens, by
Soloist, ESTELLE LIEBLING, Soprano
Seats—$2.00, $1.50, $1.00 (no tax)
SEASON TICKETS for 4 concerts—$4.00, $5.00, $6.00 (no tax)

BOSTON SYMPHONY ORCHESTRA
NEXT FRI. AFT. Jan. 13 at 2:30 SAT. EVE. Jan. 14 at 8
PIERRE MONTEUX, Conductor
Soloist—PAUL KOCHANSKI
A Few Seats for the Saturday Concert

POST JAN. 8.

BOSTON SYMPHONY ORCHESTRA
NEXT FRI. AFT. Jan. 13 at 2:30 SAT. EVE. Jan. 14 at 8
PIERRE MONTEUX, Conductor
Soloist—PAUL KOCHANSKI
A Few Seats for the Saturday Concert

SECOND CONCERT—EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
MON. EVE. Jan. 16 at 8:15
PIERRE MONTEUX, Conductor
Program: Beethoven's Fifth Symphony; Svendsen's "Carnival at Paris"; Debussy's "Afternoon of a Faun"; Wagner's "Tannhauser." Overture and Arias of Mozart and Saint-Saens by:
Soloist, ESTELLE LIEBLING, Soprano
Seats—$2.00, $1.50, $1.00 (no tax)
SEASON TICKETS for 4 concerts—$4.00, $5.00, $6.00 (no tax)

GLOBE - JAN. 8.

2nd Concert — Extra Series
BOSTON SYMPHONY
ORCHESTRA
ON. VE. n. 16 8.15
PIERRE MONTEAUX, Conductor
Soloist:
Estelle LIEBLING, Soprano
Tickets—$1, $1.50, $2 (no tax)

TRAN[illegible] JAN. 1[illegible]

SYMPHONY HALL
HIS RI. an. 13 t 2:30 Sat. t 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, Paul Kochanski, Violin
A few seats for the Saturday Concert

GL[illegible] N. 13

2nd Concert—EXTRA SERIES.
BOSTON SYMPHONY
ORCHESTRA
MON. EVE., Jan. 16 at 8:15
PIERRE MONTEUX. Conducter
Soloist, Estelle LIEBLING, Piano

HE[illegible] JAN. 1[illegible]

2nd Concert — EXTRA SERIES
BOSTON SYMPHONY
ORCHESTRA
ON. VE. n. 16 8.15
PIERRE MONTEUX, Conductor
Estelle LIEBLING, Soprano
Seats—$1, $1.50, $2 (no tax)

TRANS JAN. 11

2nd Concert—Extra Series
Boston Symphony
ORCHESTRA
MON. EVE. Jan. 16 at 8:15
Rene Monteux, Conductor.
Estelle LIEBLING, soprano.
Tickets—1.00, $1.50, $2.00 (no tax).

POST - JAN. 10.

2d Concert—EXTRA SERIES
Boston Symphony
ORCHESTRA
MON. EVE., Jan. 16 at 8:15
Pierre Monteux, Conductor
Estelle Liebling, Soprano
Tickets—$1, $1.50, $2 (No tax)

GLOBE, JAN. 10.

2nd Concert—EXTRA SERIES
BOSTON SYMPHONY
ORCHESTRA
NEXT MON. EVE., Jan. 16 at 8:15
PIERRE MONTEUX, Conducter
Estelle LIEBLING, Soprano
Seats $1, $1.50, $2 (no tax)

POST - JAN. 11.

2nd Concert—EXTRA SERIES
BOSTON SYMPHONY
ORCHESTRA
NEXT MON. EVE., Jan. 16 at 8:15
PIERRE MONTEUX, Conductor
Estelle LIEBLING, Soprano
Seats $1.00, $1.50, $2.00 (no tax)

TRAV. JAN. 11

SYMPHONY HALL
TO-MOR-ROW, FRI. at 2:30, Sat at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, Paul Kochanski, Violin
A few seats for the Saturday Concert

POST - JAN. 18.

SANDERS THEATRE - - CAMBRIDGE
TONIGHT AT 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program: Massenet, Overture to "Phedre"; Schonberg, "Radiant Night"; Rimsky-Korsakoff, Act III "Miada"; Bruch, Scottish Fantasia for Violin, with PAUL KOCHANSKI, Soloist.
Tickets at University Book Store, Harvard Sq.

SYMPHONY HALL
Mon., Jan. 16, at 8:15—2nd Concert EXTRA SERIES
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
Soloist—ESTELLE LIEBLING, Soprano
Seats $1.00, $1.50, $2.00 (no tax)

HERALD-JAN. 12.

2nd Concert—Extra Series
BOSTON SYMPHONY
ORCHESTRA
NEXT MON. EVE., Jan. 16 at 8:15
PIERRE MONTEUX, Conductor
Estelle LIEBLING, Soprano
Seats—$1, $1.50, $2 (No tax)

HERALD-JAN. 12

SANDERS THEATRE . . CAMBRIDGE
TONIGHT at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program: Massenet, Overture to "Phedre", Schonberg, "Radiant Night"; Rimsky-Korsakoff, Act III, "Miada"; Bruch, Scottish Fantasia for Violin, with PAUL KOCHANSKI, Soloist.
Tickets at University Book Store, Harvard Sq.

GLOBE-JAN. 12.

SANDERS THEATRE - - CAMBRIDGE
TONIGHT AT 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program: Massenet, Overture to "Phedre"; Schonberg, "Radiant Night"; Rimsky-Korsakoff, Act III "Miada"; Bruch, Scottish Fantasia for Violin, with PAUL KOCHANSKI, Soloist.
Tickets at University Book Store, Harvard Sq.

TRAV, JAN. 12

SYMPHONY HALL
TO DAY at 2:30 Sat. at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, Paul Kochanski, Violin
A few seats for the Saturday Concert

POST- JAN. 13

SYMPHONY HALL
TO-DAY at 2:30 Sat. at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, Paul Kochanski, Violin
A few seats for the Saturday Concert

GLOBE - JAN. 13.

SYMPHONY HALL
TO-DAY at 2:30 Sat. at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, Paul Kochanski, Violin
A few seats for the Saturday Concert

TRAV. - JAN. 13

SYMPHONY HALL
TODAY AT 2:30—SAT. EVE. AT 8
BOSTON SYMPHONY ORCHESTRA
Pierre Monteux, Conductor
Soloist, PAUL KOCHANSKI, Violin
A few seats for the Sat. Concert

POST- JAN. 13.

SYMPHONY HALL
To-Night at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, Paul Kochanski, Violin
A few seats for the Saturday Concert

POST- JAN. 14.

SYMPHONY HALL
TO-NIGHT at 8
Boston Symphony
Orchestra
PIERRE MONTEUX, Conductor
Soloist—PAUL KOCHANSKI, Violin
A few seats for tonight's concert.

HERALD-JAN. 14

SYMPHONY HALL
TO-NIGHT at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, Paul Kochanski, Violin
A few seats for tonight.

GLOBE- JAN. 14.

SYMPHONY HALL
2nd Concert—EXTRA SERIES
TO-NIGHT at 8:15
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
ESTELLE LIEBLING, Soprano
Seats—$1., $1.50, $2 (no tax)

HERALD- JAN. 16

[68]

SECOND CONCERT—EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
MON. EVE. Jan. 16 at 8:15
PIERRE MONTEUX, Conductor
Prog:—Beethoven's Fifth Symphony; Svendsen's "Carnival at Paris"; Debussy's "Afternoon of a Faun"; Wagner's "Tannhauser," Overture and Arias of Mozart and Saint-Saens, by:
Soloist, ESTELLE LIEBLING, Soprano
Seats—$2.00, $1.50, $1.00 (no tax)
SEASON TICKETS for 4 concerts—$4.00, $5.00, $6.00 (no tax)

BOSTON SYMPHONY ORCHESTRA
NEXT FRI. AFT. Jan. 13 at 2:30 SAT. EVE. Jan. 14 at 8
PIERRE MONTEUX, Conductor
Soloist—PAUL KOCHANSKI
A Few Seats for the Saturday Concert

HERALD- JAN. 8.

SECOND CONCERT—EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
NEXT MON. EVE. Jan. 16 at 8:15
PIERRE MONTEUX, Conductor
Program: Beethoven's Fifth Symphony; Svendsen's "Carnival at Paris"; Debussy's "Afternoon of a Faun"; Wagner's "Tannhauser." Overture and Arias of Mozart and Saint-Saens by:
Soloist, ESTELLE LIEBLING, Soprano
Seats—$2.00, $1.50, $1.00 (no tax)

AMER JAN. 14.

SECOND CONCERT—EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
TOMOR-ROW EVE. Jan. 16 at 8:15
PIERRE MONTEUX, Conductor
Prog:—Beethoven's Fifth Symphony: Svendsen's "Carnival at Paris"; Debussy's "Afternoon of a Faun"; Wagner's "Tannhauser." Overture and Arias of Mozart and Saint-Saens, by
Soloist, ESTELLE LIEBLING, Soprano
Seats—$2.00, $1.50, $1.00 (no tax)

POST- JAN. 15.

SECOND CONCERT—EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
TOMOR-ROW EVE. Jan. 16 at 8:15
PIERRE MONTEUX, Conductor
Program—Beethoven's Fifth Symphony; Svendsen's "Carnival at Paris"; Debussy's "Afternoon of a Faun"; Wagner's "Tannhauser," Overture and Arias of Mozart and Saint-Saens, by:
Soloist, ESTELLE LIEBLING, Soprano
Seats—$2.00, $1.50, $1.00 (no tax)

GLOBE- JAN. 15

SECOND CONCERT—EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
Tomorrow EVE. Jan. 16 at 8:15
PIERRE MONTEUX, Conductor
Program: Beethoven's Fifth Symphony; Svendsen's "Carnival at Paris"; Debussy's "Afternoon of a Faun"; Wagner's "Tannhauser." Overture and Arias of Mozart and Saint-Saens by:
Soloist, ESTELLE LIEBLING, Soprano
Seats—$2.00, $1.50, $1.00 (no tax)

ADVTSR. JAN. 15

SECOND CONCERT—EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
TOMOR-ROW EVE. Jan. 16 at 8:15
PIERRE MONTEUX, Conductor
Program—Beethoven's Fifth Symphony; Svendsen's "Carnival at Paris"; Debussy's "Afternoon of a Faun"; Wagner's "Tannhauser," Overture and Arias of Mozart and Saint-Saens, by:
Soloist, ESTELLE LIEBLING, Soprano
Seats—$2.00, $1.50, $1.00 (no tax)

HERALD- JAN. 15.

SYMPHONY HALL
2d Concert—Extra Series
TO-NIGHT at 8:15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
ESTELLE LIEBLING, Soprano
Seats $1, $1.50, $2.00 (No Tax)

GLOBE-JAN. 16.

SYMPHONY HALL
2d Concert EXTRA SERIES
TO-NIGHT at 8.15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, Estelle Liebling, Sopr.
Seats, $1.00, $1.50, $2.00 (no tax)

TRANS. JAN.

THIS FRI. Jan. 20, at 2:30 Sat. at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A few seats for the Saturday concert.

GLOBE-JAN. 18

SYMPHONY HALL
This Fri. Aft., Jan. 20, at 2.30; Sat. at 8
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
A Few Seats for the Saturday Concert

TRANS- JAN. 19

SYMPHONY HALL
TO-DAY at 2:30 Sat at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

POST- JAN. 19.

SYMPHONY HALL
TO-NIGHT at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Tonight

POST- JAN. 21

SYMPHONY HALL
2nd Concert—EXTRA SERIES
To-Night at 8.15
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
ESTELLE LIEBLING
Soprano
Seats, $1.00, $1.50, $2.00 (No Tax)

POST-JAN. 16.

2nd Concert—EXTRA SERIES
THIS FRI. Jan. 20 at 2:30 Sat at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A few seats for the Sat. Concert.

POST - JAN-18

THIS FRI. Jan. 20 at 2.30 SAT. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A few seats for the Sat. concert.

TRANS- JAN. 18.

SYMPHONY HALL
TO-DAY at 2:30 SAT. at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX. Conductor
A Few Seats for Saturday

HERALD- JAN. 19

SYMPHONY HALL
TO-DAY at 2:30 SAT. at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

GLOBE- JAN. 20

SYMPHONY HALL
TO-DAY at 2.30 SAT. at 8.
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Sat.

TRANS. JAN. 20

SYMPHONY HALL
TO-NIGHT at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Tonight

GLOBE- JAN. 21

BOSTON SYMPHONY ORCHESTRA
NEXT FRI. AFT. Jan. 27 at 2.30 SAT. at 8
PIERRE MONTEUX, Conductor
Soloist, WILLIAM BACHAUS, Piano
A few seats for the Saturday Concert

TRANS- JAN. 21

NEXT FRI. AFT. Jan. 27 at 2:30 SAT. at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Soloist WILLIAM BACHAUS, Piano

A few seats for the Saturday Concert

POST - JAN.22.

NEXT FRI. AFT. Jan. 27 at 2:30 SAT. at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Soloist WILLIAM BACHAUS, Piano

A few seats for the Saturday Concert

TRAV. JAN 21

NEXT FRI. AFT. Jan. 27 at 2.30 SAT. at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Soloist WILLIAM BACHAUS, Piano

A few seats for the Saturday Concert

ADVTSR - JAN.22

NEXT FRI. AFT. Jan. 27 at 2:30 SAT. at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Soloist WILLIAM BACHAUS, Piano

A few seats for the Saturday Concert

GLOBE - JAN.22.

INFANTRY HALL (Providence) **TUES. EVE., Jan. 24, at 8:15**

THE BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

SOLOIST—**BRONISLAW HUBERMAN**

(The Great Polish Violinist)

Programme:
WEBER—"OBERON" Overture
FRANCK—Excerpt, "The Redemption"
BRAHMS—Variations on a Theme by Haydn
MENDELSSOHN—Violin Concerto
BORODIN—Dances from "Prince Igor"

Seats Now on Sale at Seddon's News Stand, Butler Exchange
$2.00, $1.50, $1.00 (No Tax)

PROV. JOURNEL - JAN.22.

SYMPHONY HALL

TO-DAY at 2:30 SAT. at 8

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Conductor
WILLIAM BACHAUS, Piano
A Few Seats for Saturday

GLOBE-JAN-27.

SYMPHONY HALL

TO-DAY at 2:30 SAT. at 8

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Conductor
WILLIAM BACHAUS, Piano
A Few Seats for Saturday

HERALD-JAN.27.

THIS FRI. Jan. 27 at 2:30 SAT. at 8

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Conductor
WILLIAM BACHAUS, Piano
A Few Seats for Saturday

HERALD-JAN.25

THIS FRI. Jan. 27 at 2:30 SAT. at 8

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Conductor
WILLIAM BACHAUS, Piano
A Few Seats for Saturday

GLOBE-JAN.25

TO-NIGHT at 8

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Conductor
WILLIAM BACHAUS, Piano
A Few Seats for Tonight

HERALD-JAN.28

SYMPHONY HALL

TO-DAY at 2:30 SAT. at 8

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Conductor
WILLIAM BACHAUS, Piano
A Few Seats for Saturday

TRAV. JAN.27.

SYMPHONY HALL

TO-NIGHT at 8:00

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Conductor
WILLIAM BACHAUS, Piano
A Few Seats for Tonight

POST-JAN.28.

SYMPHONY HALL

TO-DAY at 2.30 SAT. at 8

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Conductor
WILLIAM BACHAUS, Piano
A Few Seats for Saturday

TRANS. JAN.27

SYMPHONY HALL

TO-NIGHT at 8

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Conductor
WILLIAM BACHAUS, Piano
A Few Seats for Tonight

GLOBE-JAN.28

SYMPHONY HALL

TO-MOR-ROW at 2.30 SAT. at 8

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Conductor
WILLIAM BACHAUS, Piano
A Few Seats for Saturday

TRANS. JAN.26-

MON. EVE. Feb. 13 at 8:15

THIRD CONCERT OF EXTRA SERIES

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Program—SCHUBERT, Unfinished Symphony; WAGNER, Prelude and Love-Death, "Tristan"; DUKAS, "Sorcerer's Apprentice," LISZT, "The Preludes," RUBINSTEIN, Piano Concerto, with ALFRED MIROVITCH, Soloist.

Seats now—$1.00, $1.50, $2.00 (No tax)

TRAV-FEB.4.

MON. EVE. Feb. 13 at 8:15

THIRD CONCERT OF EXTRA SERIES

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Program—SCHUBERT, Unfinished Symphony; WAGNER, Prelude and Love-Death, "Tristan"; DUKAS, "Sorcerer's Apprentice," LISZT, "The Preludes," RUBINSTEIN, Piano Concerto, with ALFRED MIROVITCH, Soloist.

Seats now—$1.00, $1.50, $2.00 (No tax)

ADVTS - FEB.5.

MON. EVE. Feb. 13 at 8:15

THIRD CONCERT OF EXTRA SERIES

BOSTON SYMPHONY ORCHESTRA

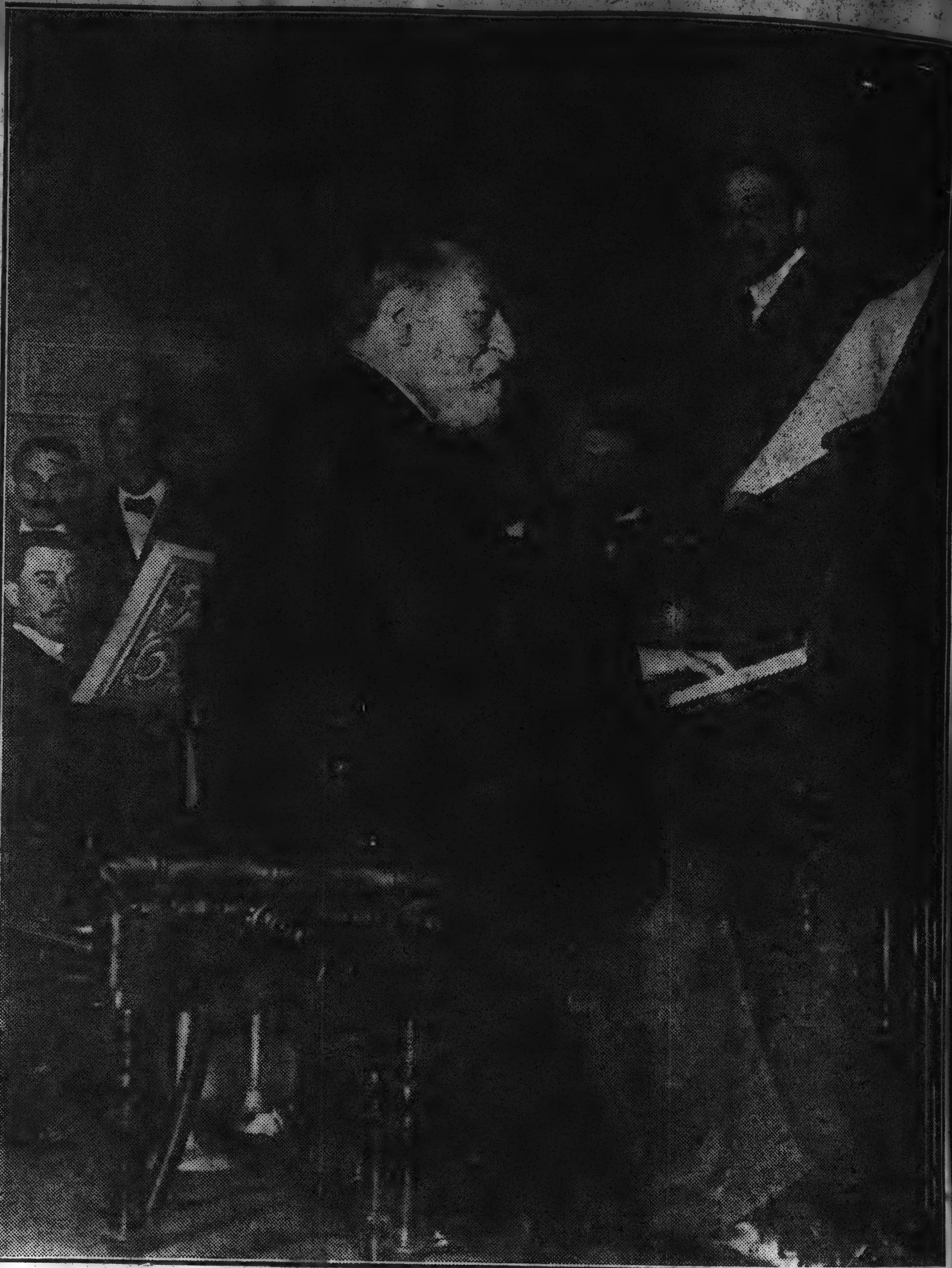
PIERRE MONTEUX, Conductor

Program—SCHUBERT, Unfinished Symphony; WAGNER, Prelude and Love-Death, "Tristan"; DUKAS, "Sorcerer's Apprentice"; LISZT, "The Preludes"; RUBINSTEIN, Piano Concerto, with ALFRED MIROVITCH, Soloist.

Seats now—$1.00, $1.50, $2.00 (No tax)

GLOBE - FEB.5

Saint-Saens Plays: Monteux Conducts



Memorial Picture of the Late Composer

Printed in L'Illustration and Here Reproduced by Its Courtesy

The Scene is the Salle Gaveau in Paris; the Occasion a Concert in Which Mr. Monteux Led and Saint-Saens Played the Piano Part in One of His Own Pieces.

TRANS. JAN.23.

MON. EVE. Feb. 13 at 8:15

THIRD CONCERT OF EXTRA SERIES

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Program—SCHUBERT, Unfinished Symphony; WAGNER, Prelude and Love-Death, "Tristan"; DUKAS, "Sorcerer's Apprentice"; LISZT, "The Preludes"; RUBINSTEIN, Piano Concerto, with ALFRED MIROVITCH, Soloist.

Seats now—$1.00, $1.50, $2.00 (No tax)

AMER- FEB.4.

MON. EVE. Feb. 13 at 8:15

THIRD CONCERT OF EXTRA SERIES

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Programme—SCHUBERT, Unfinished Symphony; WAGNER, Prelude and love-Death, "Tristan"; DUKAS, "Sorcerer's Apprentice," LISZT, "The Preludes"; RUBINSTEIN Piano Concerto, with ALFRED MIROVITCH, Soloist.

Seats now—$1.00, $1.50, $2.00 (No tax)

TRANS- FEB.4.

MON. EVE. Feb. 13 at 8:15

THIRD CONCERT OF EXTRA SERIES

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Program—SCHUBERT, Unfinished Symphony; WAGNER, Prelude and Love-Death, "Tristan"; DUKAS, "Sorcerer's Apprentice," LISZT, "The Preludes," RUBINSTEIN, Piano Concerto, with ALFRED MIROVITCH, Soloist.

Seats now—$1.00, $1.50, $2.00 (No tax)

HERALD- FEB.5

SYMPHONY HALL

NEXT FRI. Feb. 10 at 2:30 SAT. at 8

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Conductor
A Few Seats for Saturday

HERALD-FEB.7

SYMPHONY HALL

NEXT FRI., Feb. 10, at 2:30 SAT. at 8

Boston Symphony ORCHESTRA

Pierre Monteux, Conductor
A Few Seats for the Mat.

POST - FEB.7.

SYMPHONY HALL

NEXT FRI. Feb. 10 at 2:30 SAT. at 8

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Conductor
A Few Seats for the Sat.

GLOBE-FEB-7.

NEXT MON. EVE., Feb. 13, at 8:15

3rd EXTRA CONCERT

Boston Symphony ORCHESTRA

Pierre Monteux, Conductor
Soloist—Alfred MIROVITCH
Seats $1, $1.50, $2 (no tax)

POST-FEB.8

NEXT MON. EVE., Feb. 13 at 8:15

3rd EXTRA CONCERT

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Conductor
Soloist, Alfred MIROVITCH, Piano
Seats $1, $1.50, $2 (no tax)

HERALD-FEB-8

NEXT MON. EVE. Feb. 13 at 8:15

3rd EXTRA CONCERT

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Soloist, Alfred MIROVITCH, Piano
Seats $1, $1.50, $2 (no tax)

FEB.8

SANDERS THEATRE - - CAMBRIDGE

TOMORROW AT 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Soloist—MYRA HESS—Piano

Program: BEETHOVEN, Fifth Symphony; LIADOFF, Three Pieces; SMETANA, "Wallenstein's Camp"; MOZART, Piano Concerto in D minor, with MYRA HESS, Soloist.
Tickets at University Book Store, Harvard Sq.

SYMPHONY HALL

NEXT MON. EVE., Feb. 13 at 8.15

3rd EXTRA CONCERT

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
Soloist, Afred MIROVITCH, Piano
Seats $1, $1.50, $2 (no tax)

TRANS. FEB.8

NEXT
FRI. AFT.
Jan. 27
at 2:30
SAT. at 8

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist WILLIAM BACHAUS, Piano
A few seats for the Saturday Concert

POST - JAN. 22.

NEXT
FRI. AFT.
Jan. 27
at 2:30
SAT. at 8

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist WILLIAM BACHAUS, Piano
A few seats for the Saturday Concert

TRAV. JAN-21

NEXT
FRI. AFT.
Jan. 27
at 2.30
SAT. at 8

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist WILLIAM BACHAUS, Piano
A few seats for the Saturday Concert

ADVTSR - JAN. 22

NEXT
FRI. AFT.
Jan. 27
at 2:30
SAT. at 8

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist WILLIAM BACHAUS, Piano
A few seats for the Saturday Concert

GLOBE - JAN. 22.

INFANTRY HALL (Providence)
TUES. EVE.,
Jan. 24, at 8:15

THE BOSTON
SYMPHONY
ORCHESTRA

PIERRE MONTEUX, Conductor

SOLOIST—**BRONISLAW HUBERMAN**
(The Great Polish Violinist)

Programme:
WEBER—"OBERON" Overture
FRANCK—Excerpt, "The Redemption"
BRAHMS—Variations on a Theme by Haydn
MENDELSSOHN—Violin Concerto
BORODIN—Dances from "Prince Igor"

Seats Now on Sale at Seddon's News Stand, Butler Exchange
$2.00, $1.50, $1.00 (No Tax)

PROV. JOURNEL - JAN. 22.

SYMPHONY HALL
TO-DAY at 2:30
SAT. at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
WILLIAM BACHAUS, Piano
A Few Seats for Saturday

GLOBE - JAN - 27.

SYMPHONY HALL
TO-DAY at 2:30
SAT. at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
WILLIAM BACHAUS, Piano
A Few Seats for Saturday

HERALD - JAN. 27.

THIS FRI.
Jan. 27
at 2:30
SAT. at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
WILLIAM BACHAUS, Piano
A Few Seats for Saturday

HERALD - JAN. 25.

THIS FRI.
Jan. 27
at 2:30
SAT. at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
WILLIAM BACHAUS, Piano
A Few Seats for Saturday

GLOBE - JAN. 25

TO-NIGHT at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
WILLIAM BACHAUS, Piano
A Few Seats for Tonight

HERALD - JAN. 28

SYMPHONY HALL
TO-DAY at 2:30
SAT. at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
WILLIAM BACHAUS, Piano
A Few Seats for Saturday

TRAV. JAN. 27.

SYMPHONY HALL
TO-NIGHT at 8:00
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
WILLIAM BACHAUS, Piano
A Few Seats for Tonight

POST - JAN. 28.

SYMPHONY HALL
TO-DAY at 2.30
SAT. at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
WILLIAM BACHAUS, Piano
A Few Seats for Saturday

TRANS. JAN. 27

SYMPHONY HALL
TO-NIGHT at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
WILLIAM BACHAUS, Piano
A Few Seats for Tonight

GLOBE - JAN. 28

SYMPHONY HALL
TO-MORROW at 2.30
SAT. at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
WILLIAM BACHAUS, Piano
A Few Seats for Saturday

TRANS. JAN. 26

MON. EVE.
Feb. 13
at 8:15

THIRD CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—SCHUBERT, Unfinished Symphony; WAGNER, Prelude and Love-Death, "Tristan"; DUKAS, "Sorcerer's Apprentice," LISZT, "The Preludes," RUBINSTEIN, Piano Concerto, with ALFRED MIROVITCH, Soloist.
Seats now—$1.00, $1.50, $2.00 (No tax)

TRAV - FEB - 4.

MON. EVE.
Feb. 13
at 8:15

THIRD CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—SCHUBERT, Unfinished Symphony; WAGNER, Prelude and Love-Death, "Tristan"; DUKAS, "Sorcerer's Apprentice," LISZT, "The Preludes," RUBINSTEIN Piano Concerto, with ALFRED MIROVITCH, Soloist.
Seats now—$1.00, $1.50, $2.00 (No tax)

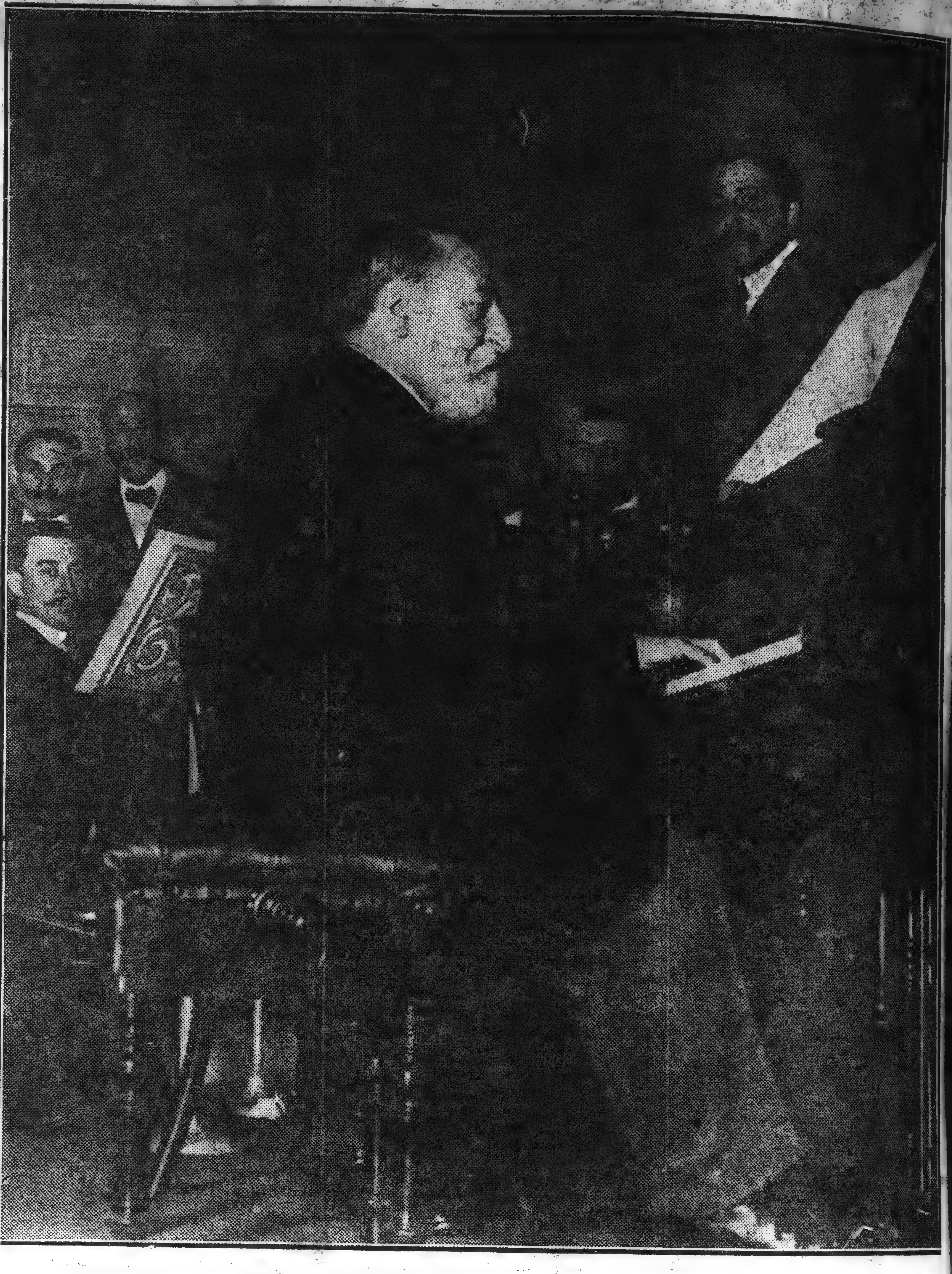
ADVTS - FEB - 5.

MON. EVE.
Feb. 13
at 8:15

THIRD CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—SCHUBERT, Unfinished Symphony; WAGNER, Prelude and Love-Death, "Tristan"; DUKAS, "Sorcerer's Apprentice"; LISZT, "The Preludes"; RUBINSTEIN, Piano Concerto, with ALFRED MIROVITCH, Soloist.
Seats now—$1.00, $1.50, $2.00 (No tax)

GLOBE - FEB. 5

Saint-Saens Plays: Monteux Conducts



Memorial Picture of the Late Composer

Printed in L'Illustration and Here Reproduced by Its Courtesy

The Scene is the Salle Gaveau in Paris; the Occasion a Concert in Which Mr. Monteux Led and Saint-Saens Played the Piano-Part in One of His Own Pieces.

TRANS. JAN. 23.

MON. EVE.
Feb. 13
at 8:15

THIRD CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—SCHUBERT, Unfinished Symphony; WAGNER, Prelude and Love-Death, "Tristan"; DUKAS, "Sorcerer's Apprentice"; LISZT, "The Preludes"; RUBINSTEIN, Piano Concerto, with ALFRED MIROVITCH, Soloist.
Seats now—$1.00, $1.50, $2.00 (No tax)

AMER - FEB. 4.

MON. EVE.
Feb. 13
at 8:15

THIRD CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Programme—SCHUBERT, Unfinished Symphony; WAGNER, Prelude and Love-Death, "Tristan"; DUKAS, "Sorcerer's Apprentice," LISZT, "The Preludes"; RUBINSTEIN Piano Concerto, with ALFRED MIROVITCH, Soloist.
Seats now—$1.00, $1.50, $2.00 (No tax)

TRANS - FEB 4.

MON. EVE.
Feb. 13
at 8:15

THIRD CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—SCHUBERT, Unfinished Symphony; WAGNER, Prelude and Love-Death, "Tristan"; DUKAS, "Sorcerer's Apprentice," LISZT, "The Preludes," RUBINSTEIN, Piano Concerto, with ALFRED MIROVITCH, Soloist.
Seats now—$1.00, $1.50, $2.00 (No tax)

HERALD - FEB. 5

SYMPHONY HALL
NEXT FRI.
Feb. 10
at 2:30
SAT. at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

HERALD - FEB - 7.

SYMPHONY HALL
NEXT FRI.,
Feb. 10,
at 2:30
SAT. at 8
Boston Symphony
ORCHESTRA
Pierre Monteux, Conductor
A Few Seats for the Mat.

POST - FEB - 7.

SYMPHONY HALL
NEXT FRI.
Feb. 10
at 2:30
SAT. at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for the Sat.

GLOBE - FEB - 7.

NEXT MON.
EVE.,
Feb. 13,
at 8:15
3rd EXTRA CONCERT
Boston Symphony
ORCHESTRA
Pierre Monteux, Conductor
Soloist—Alfred MIROVITCH
Seats $1, $1.50, $2 (no tax)

POST - FEB. 8

NEXT MON.
EVE.,
Feb. 13
at 8:15
3rd EXTRA CONCERT
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, Alfred MIROVITCH, Piano
Seats $1, $1.50, $2 (no tax)

[illegible] - FEB - 8

NEXT MON.
EVE.
Feb. 13
at 8:15
3rd EXTRA CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, Alfred MIROVITCH, Piano
Seats $1, $1.50, $2 (no tax)

3-8

SANDERS THEATRE - - - CAMBRIDGE
TOMORROW AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MYRA HESS—Piano
Program: BEETHOVEN, Fifth Symphony; LIADOFF, Three Pieces; SMETANA, "Wallenstein's Camp"; MOZART, Piano Concerto in D minor, with MYRA HESS, Soloist.
Tickets at University Book Store, Harvard Sq

SYMPHONY HALL
NEXT MON.
EVE.,
Feb. 13
at 8.15
3rd EXTRA CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, Afred MIROVITCH, Piano
Seats $1, $1.50, $2 (no tax)

FEB. 8

[69]

NEXT FRI. AFT. Jan. 27 at 2:30 SAT. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist WILLIAM BACHAUS, Piano
A few seats for the Saturday Concert

POST - JAN. 22.

NEXT FRI. AFT. Jan. 27 at 2:30 SAT. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist WILLIAM BACHAUS, Piano
A few seats for the Saturday Concert

TRAV. JAN. 21

NEXT FRI. AFT. Jan. 27 at 2.30 SAT. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist WILLIAM BACHAUS, Piano
A few seats for the Saturday Concert

ADVTSR - JAN. 22

NEXT FRI. AFT. Jan. 27 at 2:30 SAT. at 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist WILLIAM BACHAUS, Piano
A few seats for the Saturday Concert

GLOBE - JAN. [illegible]

INFANTRY HALL (Providence) TUES. EVE., Jan. 24, at 8:15

THE BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

SOLOIST—**BRONISLAW HUBERMAN**
(The Great Polish Violinist)

Programme:
WEBER—"OBERON" Overture
FRANCK—Excerpt, "The Redemption"
BRAHMS—Variations on a Theme by Haydn
MENDELSSOHN—Violin Concerto
BORODIN—Dances from "Prince Igor"

Seats Now on Sale at Seddon's News Stand, Butler Exchange
$2.00, $1.50, $1.00 (No Tax)

TRAV. [illegible]

SYMPHONY HALL
TO-DAY at 2:30 SAT. at 8
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
WILLIAM BACHAUS, Piano
A Few Seats for Saturday

SYMPHONY HALL
TO-DAY at 2:30 SAT. at 8
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
WILLIAM BACHAUS, Piano
A Few Seats for Saturday

GLOBE-JAN. 27.

HE[illegible]

THIS FRI. Jan. 27 at 2:30 SAT. at 8
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
WILLIAM BACHAUS, Piano
A Few Seats for Saturday

THIS FRI. Jan. 27 at 2:30 SAT. at 8
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
WILLIAM BACHAUS, Piano
A Few Seats for Saturday

HERALD-JAN. 2[illegible]

[illegible] JAN. 2[illegible]

TO-NIGHT at 8
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
WILLIAM BACHAUS, Piano
A Few Seats for Tonight

HERALD-JAN. 28

SYMPHONY HALL
TO-DAY at 2:30 SAT. at 8
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
WILLIAM BACHAUS, Piano
A Few Seats for Saturday

TRAV. JAN. [illegible]

SYMPHONY HALL
TO-NIGHT at 8:00
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
WILLIAM BACHAUS, Piano
A Few Seats for Tonight

POST - JAN. 28.

SYMPHONY HALL
TO-DAY at 2.30 SAT. at 8
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
WILLIAM BACHAUS, Piano
A Few Seats for Saturday

TR[illegible]

SYMPHONY HALL
TO-NIGHT at 8
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
WILLIAM BACHAUS, Piano
A Few Seats for Tonight

GLOBE-JAN. 2[illegible]

SYMPHONY HALL
TO-MOR-ROW at 2.30 SAT. at 8
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
WILLIAM BACHAUS, Piano
A Few Seats for Saturday

MON. EVE. Feb. 13 at 8:15
THIRD CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—SCHUBERT, Unfinished Symphony; WAGNER, Prelude and Love-Death, "Tristan"; DUKAS, "Sorcerer's Apprentice," LISZT, "The Preludes," RUBINSTEIN, Piano Concerto, with ALFRED MIROVITCH, Soloist.
Seats now—$1.00, $1.50, $2.00 (No tax)

TRAV - FEB. [illegible]

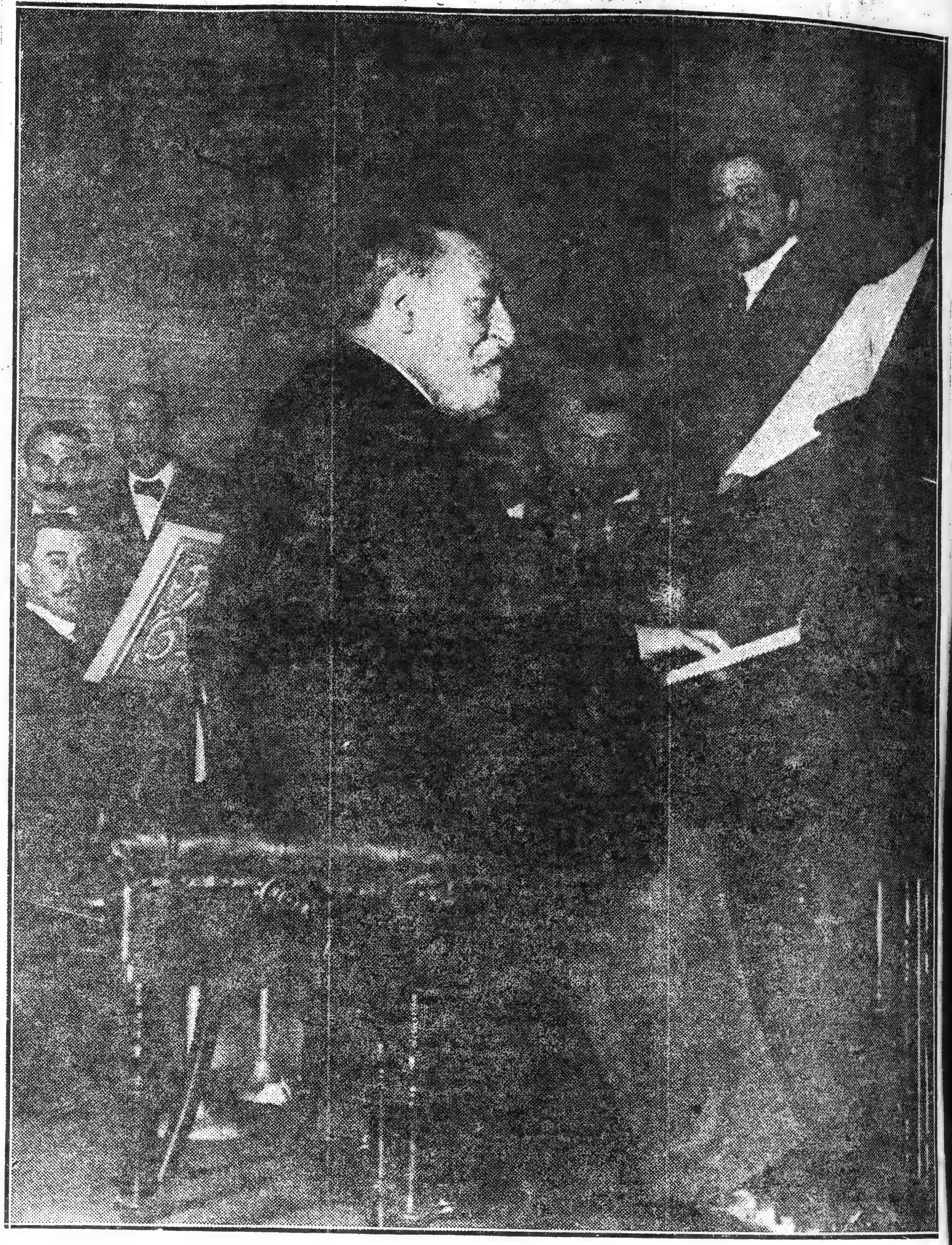
MON. EVE. Feb. 13 at 8:15
THIRD CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—SCHUBERT, Unfinished Symphony; WAGNER, Prelude and Love-Death, "Tristan"; DUKAS, "Sorcerer's Apprentice," LISZT, "The Preludes," RUBINSTEIN Piano Concerto, with ALFRED MIROVITCH, Soloist.
Seats now—$1.00, $1.50, $2.00 (No tax)

ADVTS - FEB. 5.

MON. EVE. Feb. 13 at 8:15
THIRD CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—SCHUBERT, Unfinished Symphony; WAGNER, Prelude and Love-Death, "Tristan"; DUKAS, "Sorcerer's Apprentice"; LISZT, "The Preludes"; RUBINSTEIN, Piano Concerto, with ALFRED MIROVITCH, Soloist.
Seats now—$1.00, $1.50, $2.00 (No tax)

GLOBE - FEB. 5

Saint-Saens Plays: Monteux Conducts



Memorial Picture of the Late Composer
Printed in L'Illustration and Here Reproduced by Its Courtesy
The Scene is the Salle Gaveau in Paris; the Occasion a Concert in Which Mr. Monteux Led and Saint-Saens Played the Piano-Part in One of His Own Pieces.

TRANS. JAN. 23.

MON. EVE. Feb. 13 at 8:15
THIRD CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—SCHUBERT, Unfinished Symphony; WAGNER, Prelude and Love-Death, "Tristan"; DUKAS, "Sorcerer's Apprentice"; LISZT, "The Preludes"; RUBINSTEIN, Piano Concerto, with ALFRED MIROVITCH, Soloist.
Seats now—$1.00, $1.50, $2.00 (No tax)

AMER - FEB. [illegible]

MON. EVE. Feb. 13 at 8:15
THIRD CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Programme—SCHUBERT, Unfinished Symphony; WAGNER, Prelude and Love-Death, "Tristan"; DUKAS, "Sorcerer's Apprentice," LISZT, "The Preludes"; RUBINSTEIN Piano Concerto, with ALFRED MIROVITCH, Soloist.
Seats now—$1.00, $1.50, $2.00 (No tax)

TRANS - FEB. [illegible]

MON. EVE. Feb. 13 at 8:15
THIRD CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—SCHUBERT, Unfinished Symphony; WAGNER, Prelude and Love-Death, "Tristan"; DUKAS, "Sorcerer's Apprentice," LISZT, "The Preludes," RUBINSTEIN, Piano Concerto, with ALFRED MIROVITCH, Soloist.
Seats now—$1.00, $1.50, $2.00 (No tax)

H[illegible]

SYMPHONY HALL
NEXT FRI. Feb. 10 at 2:30 SAT. at 8
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

SYMPHONY HALL
NEXT FRI., Feb. 10, at 2:30 SAT. at 8
Boston Symphony ORCHESTRA
Pierre Monteux, Conductor
A Few Seats for the Mat.

POST - F[illegible]B. [illegible]

SYMPHONY HALL
NEXT FRI. Feb. 10 at 2:30 SAT. at 8
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for the Sat.

GLOBE - FEB. 7.

NEXT MON. EVE., Feb. 13, at 8:15
3rd EXTRA CONCERT
Boston Symphony ORCHESTRA
Pierre Monteux, Conductor
Soloist—Alfred MIROVITCH
Seats $1, $1.50, $2 (no tax)

POST - FEB. 8

NEXT MON. EVE., Feb. 1[illegible] at 8:15
3rd EXTRA CONCERT
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, Alfred MIROVITCH, Piano
Seats $1, $1.50, $2 (no tax)

[illegible]
3rd EXTRA CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, Alfred MIROVITCH, Piano
Seats $1, $1.50, $2 (no tax)

SANDERS THEATRE . . CAMBRIDGE
TOMORROW AT 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—MYRA HESS—Piano
Program[illegible]HOVEN, Fifth Symphony; LIADOV [illegible] Pieces; SMETANA, "Wallenstein's [illegible]; MOZART, Piano Concerto in [illegible] with MYRA HESS, Soloist. Tickets [illegible] Book Store, Harvard Sq

SYMPHONY HALL
NEXT MON. EVE., Feb. 13 at 8.15
3rd EXTRA CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, Alfred MIROVITCH, Piano
Seats $1, $1.50, $2 (no tax)

Played the

TRA CONCERT
n Symphony
RCHESTRA
MONTEUX, Conductor
red MIROVITCH, Piano
$1.50, $2 (no tax)

FEB 8

EXTRA CONCERT
TON SYMPHONY
ORCHESTRA
RE MONTEUX, Conductor
Alfred MIROVITCH, Piano
$1, $1.50, $2 (no tax)

TRE - - CAMBRIDGE
RROW AT 8
SYMPHONY
CHESTRA
ONTEUX, Conductor
RA HESS—Piano
HOVEN, Fifth Symphony
Pieces; SMETANA, "Wal-
MOZART, Piano Con-
with MYRA HESS, Soloist.
ty Book Store, Harvard Sq

ONY HALL
EXTRA CONCERT
ON SYMPHONY
ORCHESTRA
MONTEUX, Conductor
Afred MIROVITCH, Piano
$1, $1.50, $2 (no tax)

FEB 8

DERS THEATRE - - CAMBRIDGE
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, MYRA HESS, Piano
Program: BEETHOVEN, Fifth Symphony; LIADOFF, Three Pieces; SMETANA, "Wallenstein's Camp"; MOZART, Piano Concerto in D minor, with MYRA HESS.
Tickets at University Book Store, Harvard Sq.

SYMPHONY HALL
NEXT MON. EVE., Feb. 13, at 8:15
3rd EXTRA CONCERT
Boston Symphony
ORCHESTRA
Pierre Monteux, Conductor
Soloist—Alfred MIROVITCH
Seats $1, $1.50, $2 (no tax)

[illegible] FEB.9.

SANDERS THEATRE - - CAMBRIDGE
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, MYRA HESS, Piano
Program: BEETHOVEN, Fifth Symphony; LIADOFF, Three Pieces; SMETANA, "Wallenstein's Camp"; MOZART, Piano Concerto in D minor, with MYRA HESS.
Tickets at University Book Store, Harvard Sq.

SYMPHONY HALL
NEXT MON. EVE., Feb. 13 at 8:15
3rd EXTRA CONCERT
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, Alfred MIROVITCH, Piano
Seats $1, $1.50, $2 (no tax)

HERALD-FEB 9

NEXT MON. EVE. Feb. 13 at 8:15
3rd EXTRA CONCERT
Boston Symphony
ORCHESTRA
PIERREMONTEUX, Conductor
Soloist, Alfred MIROVITCH
Seats $1, $1.50, $2.00 (no tax)

SANDERS THEATRE - - CAMBRIDGE
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, MYRA HESS, Piano
Program: BEETHOVEN, Fifth Symphony; LIADOFF, Three Pieces; SMETANA, "Wallenstein's Camp"; MOZART, Piano Concerto in D minor, with MYRA HESS.
Tickets at University Book Store, Harvard Sq.

GLOBE-FEB [illegible]

SYMPHONY HALL
TO-MORROW at 2:30 Sat. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

NEXT MON. EVE., Feb. 13 at 8:15
3rd EXTRA CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, Afred MIROVITCH, Piano
Seats $1, $1.50, $2 (no tax)

TRANS.FEB.9.

SYMPHONY HALL
TODAY at 2:30 Sat. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

TRANS FEB.10

SYMPHONY HALL
TO-DAY at 2:30 Sat. at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

TRAV. FEB.10

TO-DAY at 2:30 SAT. at 8.
Boston Symphony
ORCHESTRA
Pierre Monteux, Conductor
A Few Seats for Saturday

POST FEB.10

SYMPHONY HALL—Tonight at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Tonight's Concert

GLOBE FEB.11

Symphony Hall—Tonight at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Tonight's Concert

POST-FEB.11

SYMPHONY HALL—Tonight at 8
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
A Few Seats for Tonight's Concert

HERALD-FEB.11

SYMPHONY HALL
TO-NIGHT Feb. 13 at 8:15
3rd EXTRA CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, Afred MIROVITCH, Piano
Seats $1, $1.50, $2 (no tax)

TRANS.FEB.13.

MON. EVE. Feb. 13 at 8:15
THIRD CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—SCHUBERT, Unfinished Symphony; WAGNER, Prelude and Love-Death, "Tristan"; DUKAS, "Sorcerer's Apprentice"; LISZT, "The Preludes; RUBINSTEIN, Piano Concerto, with ALFRED MIROVITCH, Soloist.
Seats now—$1.00, $1.50, $2.00 (No tax)

POST-FEB.5.

NEXT FRI. AFT. Feb. 24 at 2:30
Sat., Feb. 25, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A Few Seats for the Saturday Concert

HERALD FEB 9.

MON. EVE. Feb. 13 at 8:15
THIRD CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Schubert, Unfinished Symphony; Wagner, Prelude and Love-Death, "Tristan"; Dukas, "Sorcerer's Apprentice"; Liszt, "The Preludes"; Rubinstein, Piano Concerto, with ALFRED MIROVITCH, Soloist.
Seats—now—$1.00, $1.50, $2.00 (No tax)

TRAV. FEB.11.

SYMPHONY HALL
NEXT MON. EVE. Feb. 13 at 8:15
THIRD CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Programme—SCHUBERT, Unfinished Symphony; WAGNER, Prelude and Love-Death, "Tristan"; DUKAS, "Sorcerer's Apprentice." LISZT, "The Preludes"; RUBINSTEIN Piano Concerto, with ALFRED MIROVITCH, Soloist.
Seats now—$1.00, $1.50, $2.00 (No tax)

TRANS. FEB.11

TOMORROW EVE. Feb. 13 at 8:15
THIRD CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Schubert, Unfinished Symphony; Wagner, Prelude and Love-Death, "Tristan"; Dukas, "Sorcerer's Apprentice"; Liszt, "The Preludes"; Rubinstein, Piano Concerto, with ALFRED MIROVITCH, Soloist.
Seats—now—$1.00, $1.50 (No tax)

GLOBE FEB-12.

TOMOR-ROW EVE. Feb. 13 at 8:15
THIRD CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Schubert, Unfinished Symphony; Wagner, Prelude and Love-Death, "Tristan"; Dukas, "Sorcerer's Apprentice"; Liszt, "The Preludes"; Rubinstein, Piano Concerto, with ALFRED MIROVITCH, Soloist.
Seats—now—$1.00, $1.50, $2.00 (No tax)

HERALD-FEB.12

TOMORROW EVE. Feb. 13 at 8.15
THIRD CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Schubert, Unfinished Symphony; Wagner, Prelude and Love-Death, "Tristan"; Dukas, "Sorcerer's Apprentice"; Liszt, "The Preludes"; Rubinstein, Piano Concerto, with ALFRED MIROVITCH, Soloist.
Seats—now—$1.00, $1.50, $2.00 (No tax)

ADVTSR. FEB 12

TOMORROW EVE. Feb. 13 at 8:15
THIRD CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—SCHUBERT, Unfinished Symphony; WAGNER, Prelude and Love-Death, "Tristan"; DUKAS, "Sorcerer's Apprentice"; LISZT "The Preludes", RUBINSTEIN, Piano Concerto, with ALFRED MIROVITCH, Soloist.
Seats now—$1.00, $1.50, $2.00 (No tax)

POST-FEB.12.

THIS FRI. Feb. 17 at 2:30 Sat. at 8:00
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—JOSEF HOFMANN
A Few Seats for Saturday

TRANS. FEB.14.

THIS FRI. Feb. 17 at 2:30 SAT. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—JOSEF HOFMANN
A Few Seats for Saturday

GLOBE FEB.14.

THIS FRI. Feb. 17 at 2:30 Sat. at 8
Boston Symphony
ORCHESTRA
Pierre Monteux, Conductor
Soloist JOSEF HOFMANN
A Few Seats for Saturday

POST.FEB.14

SYMPHONY HALL
THIS FRI. Feb. 17 at 2:30 Sat. at 8:00
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—JOSEF HOFMANN
A Few Seats for Saturday

TRANS-FEB.16

NEXT FRI., Feb. 24 at 2:30
Sat., Feb. 25, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A Few Seats for the Saturday Concert

AMER FEB.18

NEXT FRI., Feb. 24 at 2.30
SAT., Feb. 25 at 8
BostonSymphonyOrchestra
PIERRE MONTEUX, Conductor
A Few Seats for the Saturday Concert

TRANS. FEB.18

NEXT FRI. Feb. 24 at 2:30
Sat., Feb. 25, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A Few Seats for the Saturday Concert

POST. FEB.19.

NEXT FRI. Feb. 24 at 2:30
Sat., Feb. 25, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A Few Seats for the Saturday Concert

ADVTSR. FEB.19.

FRI. Feb. 24 at 2:30 Sat. at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

GLOBE FEB 19.

SYMPHONY HALL
TO-MOR-ROW at 2.30 Sat. at 8
Boston Symphony
ORCHESTRA
Pierre Monteux, Conductor
A Few Seats for Saturday

TRANS. 23

SYMPHONY HALL
TO-DAY at 2:30 SAT. at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

HERALD-FEB24

SYMPHONY HALL
TO-DAY at 2:30 Sat. at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

POST-FEB.24

SYMPHONY HALL
TO-DAY at 2:30 Sat. at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

GLOBE FEB.24

SYMPHONY HALL
TO-DAY at 2.30 Sat. at 8
Boston Symphony
ORCHESTRA
Pierre Monteux, Conductor
A Few Seats for Saturday

TRANS. FEB.24

TO-NIGHT Sat. at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

POST FEB 25

TO-NIGHT at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

GLOBE FEB.25

TO-NIGHT at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Tonight

HERALD-25 FEB

SYMPHONY HALL
NEXT FRI. AFT. March 3 at 2:30
Sat., March 4, at 8:00
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOIST, NINA KOSHETZ, SOPRANO
A Few Seats for the Saturday Concert

AMER. FEB.25.

NEXT FRI. AFT. March 3 at 2:30
Sat. March 4 at 8:00
BostonSymphonyOrchestra
PIERRE MONTEUX, Conductor
SOLOIST, NINA KOSHETZ, SOPRANO
A Few Seats for the Saturday Concert

TRANS FEB.25.

NEXT FRI. AFT. March 3 at 2:30
Sat. March 4, at 8:00
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST, NINA KOSHETZ, SOPRANO
A Few Seats for the Saturday Co

TRAV. FEB.25.

NEXT FRI. AFT. March 3 at 2:30
Sat. March 4, at 8:00
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST, NINA KOSHETZ, SOPRANO
A Few Seats for the Saturday Concert

HERALD-FEB.26

NEXT FRI. AFT. March 3 at 2:30
Sat., March 4, at 8:00
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST, NINA KOSHETZ, SOPRANO
A Few Seats For the Saturday Concert.

GLOBE- FEB 26

SYMPHONY HALL
NEXT FRI. AFT. March 3 at 2:30
Sat., March 4, at 8:00
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOIST, NINA KOSHETZ, SOPRANO
A Few Seats for the Saturday Concert

ADVTSR FEB.26

MON. EVE. Mar. 13 at 8:15
4th Extra Concert
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Prog.—Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3." LALO, 'Cello Concerto, with JEAN BEDETTI—Soloist
Seats now—$2, $1.50, $1(no tax)

SANDERS THEATRE - - CAMBRIDGE
TOMORROW AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Program: SCHUBERT, Symphony in C major; HILL, waltzes; WAGNER, "Flying Dutchman" Overture; Songs by NINA KOSHETZ, Soprano
Tickets at University Book Store, Harvard Sq

TRANS. MAR. 1

MON. EVE. Mar. 13 at 8:15
4th Extra Concert
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Prog.—Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3." LALO, 'Cello Concerto, with JEAN BEDETTI—Soloist
Seats now—$2, $1.50, $1 (no tax)

TRAV. MAR.1

MON. EVE. Mar. 13 at 8:15
4th Extra Concert
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Prog.—Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3." LALO, 'Cello Concerto, with JEAN BEDETTI—Soloist
Seats now—$2, $1.50, $1 (no tax)

POST-MAR.1.

MON. EVE. Mar. 13 at 8:15
4th Extra Concert
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Prog.—Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3." LALO, 'Cello Concerto, with JEAN BEDETTI—Soloist
Seats now—$2, $1.50, $1 (no tax)

HERALD-MAR.1.

SYMPHONY HALL
THIS FRI. Mar. 3 at 2:30 Sat. at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
NINA KOSHETZ, Soprano
A Few Seats for Saturday

SANDERS THEATRE - - CAMBRIDGE
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Program: SCHUBERT, Symphony in C major; HILL, waltzes; WAGNER, "Flying Dutchman" Overture; Songs by NINA KOSHETZ, Soprano.
Tickets at University Book Store, Harvard Sq.

HERALD-MAR.2

SYMPHONY HALL
TO-DAY at 2:30 Sat. at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
NINA KOSHETZ, Soprano
A Few Seats for Saturday

POST-MAR.3

SYMPHONY HALL
TO-DAY at 2:30 Sat. at 8
Boston Symphony
ORCHESTRA
PIERREMONTEUX, Conductor
NINA KOSHETZ, Soprano
A Few Seats for Saturday

GLOBE-MAR.3.

SYMPHONY HALL
TO-DAY at 2:30 Sat. at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
NINA KOSHETZ, Soprano
A Few Seats for Saturday

HERALD-MAR.3.

[5707]

ucts

Played the

TRA CONCERT
n Symphony
RCHESTRA
MONTEUX, Conductor
red MIROVITCH, Piano
$1.50, $2 (no tax)

-FEB. 8

EXTRA CONCERT
STON SYMPHONY
ORCHESTRA
RE MONTEUX, Conductor
Alfred MIROVITCH, Piano
s $1, $1.50, $2 (no tax)

TRE - - CAMBRIDGE
RROW AT 8
SYMPHONY
CHESTRA
ONTEUX, Conductor
RA HESS—Piano
HOVEN, Fifth Symphony;
Pieces; SMETANA, "Wal-
MOZART, Piano Con-
with MYRA HESS, Soloist.
ty Book Store, Harvard Sq

HONY HALL
EXTRA CONCERT
TON SYMPHONY
ORCHESTRA
E MONTEUX, Conductor
Afred MIROVITCH, Piano
$1, $1.50, $2 (no tax)

FEB. 8

SANDERS THEATRE - CAMBRIDGE
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, MYRA HESS, Piano
Program: BEETHOVEN, Fifth Symphony; LIADOFF, Three Pieces; SMETANA, "Wallenstein's Camp"; MOZART, Piano Concerto in D minor, with MYRA HESS.
Tickets at University Book Store, Harvard Sq.

SYMPHONY HALL
NEXT MON. EVE., Feb. 13, at 8:15
3rd EXTRA CONCERT
Boston Symphony
ORCHESTRA
Pierre Monteux, Conductor
Soloist—Alfred MIROVITCH
Seats $1, $1.50, $2 (no tax)

FEB. 9.

SANDERS THEATRE - CAMBRIDGE
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, MYRA HESS, Piano
Program: BEETHOVEN, Fifth Symphony; LIADOFF, Three Pieces; SMETANA, "Wallenstein's Camp"; MOZART, Piano Concerto in D minor, with MYRA HESS.
Tickets at University Book Store, Harvard Sq.

SYMPHONY HALL
NEXT MON. EVE., Feb. 13 at 8:15
3rd EXTRA CONCERT
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, Alfred MIROVITCH, Piano
Seats $1, $1.50, $2 (no tax)

HERALD-FEB

NEXT MON. EVE. Feb. 13 at 8:15
3rd EXTRA CONCERT
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, Alfred MIROVITCH
Seats $1, $1.50, $2.00 (no tax)

SANDERS THEATRE - - CAMBRIDGE
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, MYRA HESS, Piano
Program: BEETHOVEN, Fifth Symphony; LIADOFF, Three Pieces; SMETANA, "Wallenstein's Camp"; MOZART, Piano Concerto in D minor, with MYRA HESS.
Tickets at University Book Store, Harvard Sq.

GLOBE-FEB. [illegible]

SYMPHONY HALL
TO-MORROW at 2:30
Sat. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

NEXT MON. EVE., Feb. 13 at 8.15
3rd EXTRA CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, Afred MIROVITCH, Piano
Seats $1, $1.50, $2 (no tax)

[illegible]

SYMPHONY HALL
TODAY at 2:30
Sat. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

TRANS FEB 10

SYMPHONY HALL
TO-DAY at 2:30
Sat. at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

[illegible] FEB 10

TO-DAY at 2:30
SAT. at 8.
Boston Symphony
ORCHESTRA
Pierre Monteux, Conductor
A Few Seats for Saturday

[illegible] 8

SYMPHONY HALL—Tonight at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Tonight's Concert

G[illegible] 8

Symphony Hall—Tonight at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Tonight's Concert

F[illegible] 8

SYMPHONY HALL—Tonight at 8
BOSTON SYMPHONY
ORCHESTRA
Pierre Monteux, Conductor
A Few Seats for Tonight's Concert

HERALD-FEB. 8

SYMPHONY HALL
TO-NIGHT Feb. 13 at 8.15
3rd EXTRA CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist, Afred MIROVITCH, Piano
Seats $1, $1.50, $2 (no tax)

TRANS FEB.

MON. EVE. Feb. 13 at 8:15
THIRD CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—SCHUBERT, Unfinished Symphony; WAGNER, Prelude and Love-Death, "Tristan"; DUKAS, "Sorcerer's Apprentice"; LISZT, "The Preludes; RUBINSTEIN, Piano Concerto, with ALFRED MIROVITCH, Soloist.
Seats now—$1.00, $1.50, $2.00 (No tax)

POST-FEB. 5.

NEXT FRI. AFT. Feb. 24 at 2:30
Sat., Feb. 25, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A Few Seats for the Saturday Concert

HERALD-FEB. 9.

MON. EVE. Feb. 13 at 8:15
THIRD CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Schubert, Unfinished Symphony; Wagner, Prelude and Love-Death, "Tristan"; Dukas, "Sorcerer's Apprentice"; Liszt, "The Preludes"; Rubinstein, Piano Concerto, with ALFRED MIROVITCH, Soloist.
Seats—now—$1.00, $1.50, $2.00 (No tax)

TRAV. FEB. 11

SYMPHONY HALL
NEXT MON. EVE. Feb. 13 at 8:15
THIRD CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Programme—SCHUBERT, Unfinished Symphony; WAGNER, Prelude and Love-Death, "Tristan"; DUKAS, "Sorcerer's Apprentice," LISZT, "The Preludes"; RUBINSTEIN Piano Concerto, with ALFRED MIROVITCH, Soloist.
Seats now—$1.00, $1.50, $2.00 (No tax)

TRANS FEB. 11

TOMORROW EVE. Feb. 13 at 8:15
THIRD CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Schubert, Unfinished Symphony; Wagner, Prelude and Love-Death, "Tristan"; Dukas, "Sorcerer's Apprentice"; Liszt, "The Preludes"; Rubinstein, Piano Concerto, with ALFRED MIROVITCH, Soloist.
Seats—now—$1.00, $1.50, $2.00 (No tax)

GLOBE FEB. 12.

TOMORROW EVE. Feb. 13 at 8:15
THIRD CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Schubert, Unfinished Symphony; Wagner, Prelude and Love-Death, "Tristan"; Dukas, "Sorcerer's Apprentice"; Liszt, "The Preludes"; Rubinstein, Piano Concerto, with ALFRED MIROVITCH, Soloist.
Seats—now—$1.00, $1.50, $2.00 (No tax)

HERALD-FEB. 12

TOMORROW EVE. Feb. 13 at 8.15
THIRD CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Schubert, Unfinished Symphony; Wagner, Prelude and Love-Death, "Tristan"; Dukas, "Sorcerer's Apprentice"; Liszt, "The Preludes"; Rubinstein, Piano Concerto, with ALFRED MIROVITCH, Soloist.
Seats—now—$1.00, $1.50, $2.00 (No tax)

ADVTER. FEB 12

TOMORROW EVE. Feb. 13 at 8:15
THIRD CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—SCHUBERT, Unfinished Symphony; WAGNER, Prelude and Love-Death, "Tristan"; DUKAS, "Sorcerer's Apprentice"; LISZT "The Preludes", RUBINSTEIN, Piano Concerto, with ALFRED MIROVITCH, Soloist.
Seats now—$1.00, $1.50, $2.00 (No tax)

POST-FEB. 12.

THIS FRI. Feb. 17 at 2:30
Sat. at 8:00
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—JOSEF HOFMANN
A Few Seats for Saturday

TRANS. FEB. 14.

THIS FRI. Feb. 17 at 2:30
SAT. at 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—JOSEF HOFMANN
A Few Seats for Saturday

GLOBE-FEB. 14.

THIS FRI. Feb. 17 at 2:30
Sat. at 8
Boston Symphony
ORCHESTRA
Pierre Monteux, Conductor
Soloist JOSEF HOFMANN
A Few Seats for Saturday

POST. FEB. 14.

SYMPHONY HALL
THIS FRI. Feb. 17 at 2:30
Sat. at 8:00
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Soloist—JOSEF HOFMANN
A Few Seats for Saturday

TRANS-FEB 16

NEXT FRI., Feb. 24 at 2:30
Sat., Feb. 25, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A Few Seats for the Saturday Concert

AMER. FEB. 18.

NEXT FRI., Feb. 24 at 2.30
SAT., Feb. 25 at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A Few Seats for the Saturday Concert

TRANS. FEB. 18.

NEXT FRI. Feb. 24 at 2:30
Sat., Feb. 25, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A Few Seats for the Saturday Concert

POST-FEB. 19.

NEXT FRI., Feb. 24 at 2:30
Sat., Feb. 25, at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A Few Seats for the Saturday Concert

ADVTSR. FEB. 19.

FRI. Feb. 24 at 2:30
Sat. at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

GLOBE-FEB ~~18~~ 19

SYMPHONY HALL
TO-MORROW at 2.30
Sat. at 8
Boston Symphony
ORCHESTRA
Pierre Monteux, Conductor
A Few Seats for Saturday

TRANS. 23

SYMPHONY HALL
TO-DAY at 2:30
SAT. at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

HERADD-FEB 24.

SYMPHONY HALL
TO-DAY at 2:30
Sat. at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

POST-FEB. 24

SYMPHONY HALL
TO-DAY at 2:30
Sat. at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

GLOBE-FEB. 24.

SYMPHONY HALL
TO-DAY at 2.30
Sat. at 8
Boston Symphony
ORCHESTRA
Pierre Monteux, Conductor
A Few Seats for Saturday

TRANS. FEB. 24

TO-NIGHT Sat. at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

POST-FEB. 25

TO-NIGHT at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

GLOBE FEB. 25

TO-NIGHT at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Tonight

HERALD-25 FEB

SYMPHONY HALL
NEXT FRI. AFT. March 3 at 2:30
Sat., March 4, at 8:00
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOIST, NINA KOSHETZ, SOPRANO
A Few Seats for the Saturday Concert

AMER. FEB. 26.

NEXT FRI. AFT. March 3 at 2:30
Sat. March 4 at 8:00
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOIST, NINA KOSHETZ, SOPRANO
A Few Seats for the Saturday Concert

TRANS. FEB. 25.

NEXT FRI. AFT. March 3 at 2:30
Sat. March 4, at 8:00
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST, NINA KOSHETZ, SOPRANO
A Few Seats for the Saturday Concert

TRAV. FEB. 25.

NEXT FRI. AFT. March 3 at 2:30
Sat. March 4, at 8:00
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST, NINA KOSHETZ, SOPRANO
A Few Seats for the Saturday Concert

HERALD-FEB. 26

NEXT FRI. AFT. March 3 at 2:30
Sat., March 4, at 8:00
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
SOLOIST, NINA KOSHETZ, SOPRANO
A Few Seats For the Saturday Concert.

GLOBE- FEB. 26.

SYMPHONY HALL
NEXT FRI. AFT. March 3 at 2:30
Sat., March 4, at 8:00
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
SOLOIST, NINA KOSHETZ, SOPRANO
A Few Seats for the Saturday Concert

ADVTSR. FEB. 2[illegible]

MON. EVE. Mar. 13 at 8:15
4th Extra Concert
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Prog.—Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3." LALO, 'Cello Concerto, with JEAN BEDETTI—Soloist
Seats now—$2, $1.50, $1(no tax)

MON. EVE. Mar. 13 at 8:15
4th Extra Concert
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Prog.—Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3." LALO, 'Cello Concerto, with JEAN BEDETTI—Soloist
Seats now—$2, $1.50, $1 (no tax)

TRAV. MAR. 1

SANDERS THEATRE - - CAMBRIDGE
TOMORROW AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Program: SCHUBERT, Symphony in C major; HILL, waltzes; WAGNER, "Flying Dutchman" Overture; Songs by NINA KOSHETZ, Soprano
Tickets at University Book Store, Harvard Sq

TRANS MAR. 1

MON. EVE. Mar. 13 at 8:15
4th Extra Concert
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Prog.—Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3." LALO, 'Cello Concerto, with JEAN BEDETTI—Soloist
Seats now—$2, $1.50, $1 (no tax)

POST-MAR. 1.

MON. EVE. Mar. 13 at 8:15
4th Extra Concert
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Prog.—Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3." LALO, 'Cello Concerto, with JEAN BEDETTI—Soloist
Seats now—$2, $1.50, $1 (no tax)

HERALD-MAR. 1.

SYMPHONY HALL
THIS FRI. Mar. 3 at 2:30
Sat. at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
NINA KOSHETZ, Soprano
A Few Seats for Saturday

SANDERS THEATRE - - CAMBRIDGE
TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Program: SCHUBERT, Symphony in C major; HILL, waltzes; WAGNER, "Flying Dutchman" Overture; Songs by NINA KOSHETZ, Soprano.
Tickets at University Book Store, Harvard Sq.

HERALD-MAR. 2

SYMPHONY HALL
TO-DAY at 2:30
Sat. at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
NINA KOSHETZ, Soprano
A Few Seats for Saturday

POST-MAR. 3

SYMPHONY HALL
TO-DAY at 2:30
Sat. at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
NINA KOSHETZ, Soprano
A Few Seats for Saturday

GLOBE-MAR. 3.

SYMPHONY HALL
TO-DAY at 2:30
Sat. at 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
NINA KOSHETZ, Soprano
A Few Seats for Saturday

HERALD-MAR. 3.

SYMPHONY HALL

TO-NIGHT at 8

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Conductor

NINA KOSHETZ, Soprano

A Few Seats for tonight

HERALD-MAR 3.

TO-NIGHT at 8

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Conductor

A Few Seats for Tonight

POST MAR. 3,

TO-NIGHT at 8

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Conductor

NINA KOSHETZ, Soprano

A Few Seats for Tonight

GLOBE-MAR 3

SYMPHONY HALL

TO-DAY at 2.30 SAT. at 8

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

NINA KOSHETZ, Soprano

A Few Seats for Saturday

TRANS. MAR 3

NEXT MON. EVE. Mar. 13 at 8:15

4th Extra Concert

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Conductor

Prog.—Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3." LALO, 'Cello Concerto with JEAN BEDETTI—Soloist

Seats now—$2, $1.50, $1 (no tax)

GLOBE-MAR. 9.

MON. EVE. Mar. 13 at 8:15

4th Extra Concert

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Conductor

Prog.—Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3." LALO, 'Cello Concerto with JEAN BEDETTI—Soloist

Seats now—$2, $1.50, $1 (no tax)

GLOBE MAR. 8

MON. EVE., March 13 at 8:15

4th Concert of the Extra Series of 5

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Prog.—Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel;" Beethoven, Overt. "Leonore No. 3"; LALO, 'Cello Concerto, with JEAN BEDETTI—Soloist.

Seats Now—$2, $1.50, $1 (no tax)

HERALD-MAR.5.

MON. EVE., March 13, at 8:15

4th Concert of the Extra Series of 5

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Prog.—Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3"; LALO, 'Cello Concerto, with JEAN BEDETTI—Soloist.

Seats Now—$2, $1.50, $1 (no tax)

POST-MAR.5.

MON. EVE., March 13, at 8:15

4th Concert of the Extra Series of 5

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Prog.—Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3"; LALO, 'Cello Concerto, with JEAN BEDETTI—Soloist.

Seats Now—$2, $1.50, $1 (No Tax)

GLOBE-MAR 5.

MON., EVE., March 13, at 8:15

4th Concert of the Extra Series of 5

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Prog.—Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3"; LALO, 'Cello Concerto, with JEAN BEDETTI—Soloist.

Seats Now—$2, $1.50, $1 (no tax)

ADVTSR - MAR. 5.

NEXT MON. EVE., March 13 at 8:15

4th Concert of the Extra Series of 5

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Prog.—Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3"; LALO, 'Cello Concerto, with JEAN BEDETTI—Soloist.

Seats Now—$2, $1.50, $1 (no tax)

AMER. MAR 11

NEXT MON. EVE., March 13 at 8:15

4th Concert of the Extra Series of 5

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Prog.—Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3"; LALO, 'Cello Concerto, with JEAN BEDETTI—Soloist.

Seats Now—$2, $1.50, $1 (no tax)

TRAV. MAR.11

NEXT MON. EVE. March 13 at 8.15

4th Concert of the Extra Series of 5

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor

Spinning Wheel"; Beethoven, Overt. "Leonore No. 3"; LALO, 'Cello Prog.—Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Concerto, with JEAN BEDETTI—Soloist.

Seats Now—$2, $1.50, $1 (no tax)

TRANS.-MAR 11

TOMOR-ROW EVE., March 13 at 8:15

4th Concert of the Extra Series of 5

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Prog.—Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3"; LALO, 'Cello Concerto, with JEAN BEDETTI—Soloist.

Seats Now—$2, $1.50, $1 (no tax)

ADVTSR. MAR.12

MON. EVE., March 13, at 8:15

4th Concert of the Extra Series of 5

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Prog.—Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3"; LALO, 'Cello Concerto, with JEAN BEDETTI—Soloist.

Seats Now—$2, $1.50, $1 (no tax)

AMER. MAR.4.

MON. EVE. March 13 at 8.15

4th Concert of the Extra Series of 5

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor

Prog.—Dvorak, "New World" Symphony"; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3"; LALO, 'Cello Concerto, with JEAN BEDETTI—Soloist.

Seats Now—$2, $1.50, $1 (no tax)

TRANS. MAR. 4

MON. EVE., March 13 at 8:15

4th Concert of the Extra Series of 5

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conducter

Prog.—Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel;" Beethoven, Overt. "Leonore No. 3"; LALO, 'Cello Concerto, with JEAN BEDETTI—Soloist.

Seats Now—$2, $1.50, $1 (no tax)

TRAV. MAR. 4.

NEXT MON. EVE. Mar. 13 at 8:15

4th Extra Concert

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Conductor

Prog.—Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3." LALO, 'Cello Concerto with JEAN BEDETTI — Soloist

Seats now—$2, $1.50, $1 (no tax)

HERALD-MAR.9

MON. EVE. Mar. 13 at 8:15

4th Extra Concert

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Conductor

Prog.—Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3." LALO, 'Cello Concerto with JEAN BEDETTI — Soloist

Seats now—$2, $1.50, $1 (no tax)

POST-MAR. 8.

MON. EVE. Mar. 13 at 8:15

4th Extra Concert

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Prog. — Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3." Lalo, 'Cello Concerto with JEAN BEDETTI—Soloist

Seats now—$2, $1.50, $1 (no tax)

TRANS. MAR. 9.

MON. EVE Mar. 13 at 8:15

4th Extra Concert

BostonSymphony ORCHESTRA

PIERRE MONTEUX. Cond.

Prog.—Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3." LALO, 'Cello Concerto with JEAN BEDETTI—Soloist

Seats now—$2, $1.50, $1 (no tax)

HERALD-MAR. 8

NEXT MON. EVE. Mar. 13 at 8;15

4th Extra Concert

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Prog. — Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3." Lalo, 'Cello Concerto with JEAN BEDETTI—Soloist

Seats now—$2, $1.50, $1 (no tax)

TRANS-MAR 9.

NEXT MON. EVE. Mar. 13 at 8:15

4th Extra Concert

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Prog. — Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3." Lalo, 'Cello Concerto with JEAN BEDETTI—Soloist

Seats now—$2, $1.50, $1 (no tax)

TRANS. MAR.10

NEXT MON. EVE. Mar. 13 at 8:15

4th Extra Concert

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Conductor

Prog.—Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3." LALO, 'Cello Concerto with JEAN BEDETTI — Soloist

Seats now—$2, $1.50, $1 (no tax)

HERALD-MAR.11

SYMPHONY HALL

Mon., March 13, at 8:15

(4th Concert of Extra Series)

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Prog.—Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel" Beethoven, Overt. "Leonore No. 3." LALO, 'Cello Concerto, with JEAN BEDETTI—Soloist

Seats now—$2, $1.50, $1 (no tax)

MONITOR-MAR.11.

NEXT MON. EVE. Mar. 13 at 8:15

4th Extra Concert

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Conductor

Prog.—Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3." LALO, 'Cello Concerto with JEAN BEDETTI — Soloist

Seats now—$2, $1.50, $1 (no tax)

GLOBE-MAR.11.

SYMPHONY HALL

TO-NIGHT Mar. 13 at 8:15

4th Extra Concert

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Prog. — Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3." Lalo, 'Cello Concerto with JEAN BEDETTI—Soloist

Seats now—$2, $1.50, $1 (no tax)

TRANS. MAR. 12.

SYMPHONY HALL

TO-NIGHT Mar. 13 at 8:15

4th Extra Concert

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Cond.

Prog—Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3." LALO, 'Cello Concerto with JEAN BEDETTI—Soloist

Seats now—$2, $1.50, $1 (no tax)

G[illegible] 13.

TOMOR-ROW EVE., March 13 at 8:15

4th Concert of the Extra Series of 5

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Prog.—Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3"; LALO, 'Cello Concerto, with JEAN BEDETTI—Soloist.

Seats Now—$2, $1.50, $1 (no tax)

POST-MAR.12

TOMOR-ROW EVE., March 13 at 8:15

4th Concert of the Extra Series of 5

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Prog.—Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3"; LALO, 'Cello Concerto, with JEAN BEDETTI—Soloist.

Seats Now—$2, $1.50, $1 (no tax)

HERALD-MAR.12

TOMOR-ROW EVE, March 13, at 8:15

4th Concert of the Extra Series of 5

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

Prog.—Dvorak, "New World" Symphony; Saint-Saems, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3"; LALO, 'Cello Concerto, with JEAN BEDETTI—Soloist.

Seats Now—$2, $1.50, $1 (no tax)

GLOBE-MAR.12

SYMPHONY HALL

TO-NIGHT Mar. 13 at 8:15

4th Extra Concert

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Conductor

Prog.—Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3." LALO, 'Cello Concerto with JEAN BEDETTI — Soloist

Seats now—$2, $1.50, $1 (no tax)

POST-MAR.13.

SUN. AFT. Mar. 26 at 3:30

PENSION FUND CONCERT

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Conductor

ALL-WAGNER Program

Seats $2.50, $2, $1.50, $1 (no tax)

GLOBE-MAR.18.

SUN. AFT. Mar. 26 at 3:30

PENSION FUND CONCERT

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Conductor

ALL-WAGNER PROGRAM

Seats now—$2.50, $2, $1.50, $1 (No tax).

TRANS. MAR.16

SUN. AFT. Mar. 26 at 3:30

PENSION FUND CONCERT

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Conductor

ALL-WAGNER Program

Seats Now-$2.50, $2, $1.50, $1 (no tax)

POST-MAR.16

SUN. AFT. Mar.26 at 3:30

PENSION FUND CONCERT

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Conductor

ALL-WAGNER PROGRAM

Seats $2.50 $2, $1.50, $1 (no tax)

HERALD-MAR.17.

SUN. AFT. Mar. 26 at 3:30

Pension Fund CONCERT

BostonSymphony ORCHESTRA

PIERRE MONTEUX, Conductor

ALL-WAGNER PROGRAM

Seats, $2.50, $2, $1.50, $1 (no tax)

POST-MAR.18.

SUN. AFT. March 26 at 3.30

PENSION FUND CONCERT

Boston Symphony Orchestra

PIERRE MONTEUX, Conductor

WAGNER PROGRAM:—Overture, "Flying Dutchman," Excerpts, "Lohengrin" and "Mastersingers." The "RING" CYCLE:—"Ride of the Valkyries," "Forest Murmurs," Siegfried's Funeral March; Scenes from "The Rhinegold" with soloists: LAURA LITTLEFIELD, ESTHER FERRABINI-JACCHIA, GERTRUDE TINGLEY, CHARLES H. BENNETT, RAYMOND SIMONDS.

Seats Now—$2.50, $2, $1.50, $1 (no tax)

TRANS. MAR.18.

SUN. AFT. March 26 at 3:30

PENSION FUND Concert

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

WAGNER PROGRAM:—Overture, "Flying Dutchman," Excerpts, "Lohengrin" and "Mastersingers." The "RING" CYCLE:—"Ride of the Valkyries," "Forest Murmurs," Siegfried's Funeral March; Scenes from "The Rhinegold" with soloists: LAURA LITTLEFIELD, ESTHER FERRABINI-JACCHIA, GERTRUDE TINGLEY, CHARLES H. BENNETT, RAYMOND SIMONDS.

Seats Now—$2.50, $2, $1.50, $1 (No Tax)

AMER. MAR.18.

NEXT SUN. AFT., March 26 at 3:30

PENSION FUND Concert

BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

WAGNER PROGRAM:—Overture, "Flying Dutchman," Excerpts "Lohengrin" and "Mastersingers." The "RING" CYCLE:—"Ride of the Valkyries," "Forest Murmurs," Siegfried's Funeral March; Scenes from "The Rhinegold" with soloists: LAURA LITTLEFIELD, ESTHER FERRABINI-JACCHIA, GERTRUDE TINGLEY, CHARLES H. BENNETT, RAYMOND SIMONDS.

Seats Now—$2.50, $2, $1.50, $1 (no tax)

POST-MAR.19.

SUN. AFT. Mar. 26 at 3:30

PENSION FUND CONCERT

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Conductor

ALL-WAGNER PROGRAM

Seats Now--$2.50, $2, $1.50, $1, no tax

HERALD MAR.16.

SUN. AFT. Mar. 26 at 3:30

PENSION FUND CONCERT

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Conductor

ALL-WAGNER Program

Seats $2.50, $2, $1.50, $1 (no tax)

POST-MAR.15

SUN. AFT. Mar. 26 at 3:30

PENSION FUND CONCERT

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Conductor

ALL-WAGNER PROGRAM

Seats $2.50, $2, $1.50, $1 (No tax)

TRANS MAR.18

SUN. AFT. Mar. 26 at 3:30

PENSION FUND CONCERT

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Conductor

ALL-WAGNER PROGRAM

Seats Now--$2.50, $2, $1.50, $1, no tax

HERALD MAR.16.

SUN. AFT. Mar. 26 at 3:30

PENSION FUND CONCERT

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Conductor

ALL-WAGNER PROGRAM

Seats now--$2.50, $2, $1.50, $1, no tax

GLOBE MAR.17.

SUN. AFT. Mar. 26 at 3:30

Pension Fund CONCERT

Boston Symphony ORCHESTRA

PIERRE MONTEUX, Conductor

ALL-WAGNER PROGRAM

Seats now--$2.50, $2, $1.50, $1, no tax

GLOBE MAR.18.

[7.7

SYMPHONY HALL

TO-NIGHT at 8

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
NINA KOSHETZ, Soprano
A Few Seats for tonight

HERALD-MAR 3.

TO-NIGHT at 8

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Tonight

POST MAR.3,

TO-NIGHT at 8

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
NINA KOSHETZ, Soprano
A Few Seats for Tonight

GLOBE-MAR 3

SYMPHONY HALL

TO-DAY at 2.30 SAT. at 8

BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
NINA KOSHETZ, Soprano
A Few Seats for Saturday

TRANS.MAR.3

NEXT MON. EVE. Mar. 13 at 8:15

4th Extra Concert
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Prog.—Dvorak, "New World" Symphony; Saint - Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3." LALO, 'Cello Concerto with
JEAN BEDETTI—Soloist
Seats now—$2, $1.50, $1 (no tax)

GLOBE-MAR.9.

MON. EVE. Mar. 13 at 8:15

4th Extra Concert
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Prog.—Dvorak, "New World" Symphony; Saint - Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3." LALO, 'Cello Concerto with
JEAN BEDETTI—Soloist
Seats now—$2, $1.50, $1 (no tax)

GLOBE MAR 8

MON. EVE., March 13 at 8:15

4th Concert of the Extra Series of 5
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Prog.—Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel;" Beethoven, Overt. "Leonore No. 3"; LALO, 'Cello Concerto, with JEAN BEDETTI—Soloist.
Seats Now—$2, $1.50, $1 (no tax)

HERALD-MAR.5.

MON. EVE., March 13, at 8:15

4th Concert of the Extra Series of 5
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Prog.—Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3"; LALO, 'Cello Concerto, with JEAN BEDETTI—Soloist.
Seats Now—$2, $1.50, $1 (no tax)

POST-MAR.5.

MON. EVE., March 13, at 8:15

4th Concert of the Extra Series of 5
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Prog.—Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3"; LALO, 'Cello Concerto, with JEAN BEDETTI—Soloist.
Seats Now—$2, $1.50, $1 (No Tax)

GLOBE-MAR.5.

MON. EVE., March 13, at 8:15

4th Concert of the Extra Series of 5
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Prog.—Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3"; LALO, 'Cello Concerto, with JEAN BEDETTI—Soloist.
Seats Now—$2, $1.50, $1 (no tax)

ADVTSR-[illegible]

NEXT MON. EVE., March 13 at 8:15

4th Concert of the Extra Series of 5
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Prog.—Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3"; LALO, 'Cello Concerto, with JEAN BEDETTI—Soloist.
Seats Now—$2, $1.50, $1 (no tax)

AMER. MAR.11.

NEXT MON. EVE., March 13 at 8:15

4th Concert of the Extra Series of 5
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Prog.—Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3"; LALO, 'Cello Concerto, with JEAN BEDETTI—Soloist.
Seats Now—$2, $1.50, $1 (no tax)

TRAV. MAR.11.

NEXT MON. EVE. March 13 at 8.15

4th Concert of the Extra Series of 5
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Spinning Wheel"; Beethoven, Overt. "Leonore No. 3"; LALO, 'Cello
Prog.—Dvorak, "New World" Symphony; Saint-Saens, "Omphale's
Concerto, with JEAN BEDETTI—Soloist.
Seats Now—$2, $1.50, $1 (no tax)

TRANS.-MAR.11.

TOMOR-ROW EVE., March 13 at 8:15

4th Concert of the Extra Series of 5
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Prog.—Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3"; LALO, 'Cello Concerto, with JEAN BEDETTI—Soloist.
Seats Now—$2, $1.50, $1 (no tax)

ADVTSR MAR.12

MON. EVE., March 13, at 8:15

4th Concert of the Extra Series of 5
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Prog.—Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3"; LALO, 'Cello Concerto, with JEAN BEDETTI—Soloist.
Seats Now—$2, $1.50, $1 (no tax)

AMER. MAR.4.

MON. EVE. March 13 at 8.15

4th Concert of the Extra Series of 5
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Prog.—Dvorak, "New World" Symphony"; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3"; LALO, 'Cello Concerto, with JEAN BEDETTI—Soloist.
Seats Now—$2, $1.50, $1 (no tax)

TRANS. MAR.4

MON. EVE., March 13 at 8:15

4th Concert of the Extra Series of 5
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Prog.—Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel;" Beethoven, Overt. "Leonore No. 3"; LALO, 'Cello Concerto, with JEAN BEDETTI—Soloist.
Seats Now—$2, $1.50, $1 (no tax)

TRAV. MAR.4.

NEXT MON. EVE. Mar. 13 at 8:15

4th Extra Concert
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Prog.—Dvorak, "New World" Symphony; Saint - Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3." LALO, 'Cello Concerto with
JEAN BEDETTI — Soloist
Seats now—$2, $1.50, $1 (no tax)

HERALD-MAR.9

MON. EVE. Mar. 13 at 8:15

4th Extra Concert
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Prog.—Dvorak, "New World" Symphony; Saint - Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3." LALO, 'Cello Concerto with
JEAN BEDETTI — Soloist
Seats now—$2, $1.50, $1 (no tax)

POST MAR 8.

MON. EVE. Mar. 13 at 8:15

4th Extra Concert
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Prog. — Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3." Lalo, 'Cello Concerto with
JEAN BEDETTI—Soloist
Seats now—$2, $1.50, $1 (no tax)

TRANS. MAR.9.

MON. EVE Mar. 13 at 8:15

4th Extra Concert
BostonSymphony
ORCHESTRA
PIERRE MONTEUX, Cond.
Prog—Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3." LALO, 'Cello Concerto with
JEAN BEDETTI—Soloist
Seats now—$2, $1.50, $1 (no tax)

HERALD-MAR.8

NEXT MON. EVE. Mar. 13 at 8:15

4th Extra Concert
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Prog. — Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3." Lalo, 'Cello Concerto with
JEAN BEDETTI—Soloist
Seats now—$2, $1.50, $1 (no tax)

TRANS-MAR.9.

NEXT MON. EVE. Mar. 13 at 8:15

4th Extra Concert
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Prog. — Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3." Lalo, 'Cello Concerto with
JEAN BEDETTI—Soloist
Seats now—$2, $1.50, $1 (no tax)

TRANS. MAR.10

NEXT MON. EVE. Mar. 13 at 8:15

4th Extra Concert
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Prog.—Dvorak, "New World" Symphony; Saint - Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3." LALO, 'Cello Concerto with
JEAN BEDETTI — Soloist
Seats now—$2, $1.50, $1 (no tax)

[illegible]-MAR.11.

SYMPHONY HALL
Mon., March 13, at 8:15
(4th Concert of Extra Series)
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Prog.—Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3." LALO, 'Cello Concerto, with
JEAN BEDETTI—Soloist
Seats now—$2, $1.50, $1 (no tax)

MONITOR-MAR.11.

NEXT MON. EVE. Mar. 13 at 8:15

4th Extra Concert
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Prog.—Dvorak, "New World" Symphony; Saint - Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3." LALO, 'Cello Concerto with
JEAN BEDETTI — Soloist
Seats now—$2, $1.50, $1 (no tax)

GLOBE-MAR.11.

SYMPHONY HALL

TO-NIGHT Mar. 13 at 8:15

4th Extra Concert
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
Prog. — Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3." Lalo, 'Cello Concerto with
JEAN BEDETTI—Soloist
Seats now—$2, $1.50, $1 (no tax)

TRANS. MAR.12.

SYMPHONY HALL

TO-NIGHT Mar. 13 at 8:15

4th Extra Concert
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Cond.
Prog—Dvorak, "New World" Symphony; Saint-Saens. "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3." LALO, 'Cello Concerto with
JEAN BEDETTI—Soloist
Seats now—$2, $1.50, $1 (no tax)

GLOBE MAR.13.

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TOMOR-ROW EVE., March 13 at 8:15

4th Concert of the Extra Series of 5
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Prog.—Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3"; LALO, 'Cello Concerto, with JEAN BEDETTI—Soloist.
Seats Now—$2, $1.50, $1 (no tax)

POST-MAR.12

TOMOR-ROW EVE., March 13 at 8:15

4th Concert of the Extra Series of 5
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Prog.—Dvorak, "New World" Symphony; Saint-Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3"; LALO, 'Cello Concerto, with JEAN BEDETTI—Soloist.
Seats Now—$2, $1.50, $1 (no tax)

HERALD-MAR.12

TOMOR-ROW EVE, March 13, at 8:15

4th Concert of the Extra Series of 5
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Prog.—Dvorak, "New World" Symphony; Saint-Saems, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3"; LALO, 'Cello Concerto, with JEAN BEDETTI—Soloist.
Seats Now—$2, $1.50, $1 (no tax)

GLOBE-MAR.12

SYMPHONY HALL

TO-NIGHT Mar. 13 at 8:15

4th Extra Concert
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Prog.—Dvorak, "New World" Symphony; Saint - Saens, "Omphale's Spinning Wheel"; Beethoven, Overt. "Leonore No. 3." LALO, 'Cello Concerto with
JEAN BEDETTI — Soloist
Seats now—$2, $1.50, $1 (no tax)

POST-MAR.13

SUN. AFT. Mar. 26 at 3:30

PENSION FUND
CONCERT
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER Program
Seats $2.50, $2, $1.50, $1 (no tax)

GLOBE-MAR.18.

SUN. AFT. Mar. 26 at 3:30

PENSION FUND
CONCERT
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER PROGRAM
Seats now—$2.50, $2, $1.50, $1 (No tax).

TRANS. MAR.16

SUN. AFT. Mar. 26 at 3:30

PENSION FUND
CONCERT
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER Program
Seats Now-$2.50, $2, $1.50, $1 (no tax)

POST-MAR.16

SUN. AFT. Mar.26 at 3:30

PENSION FUND
CONCERT
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER PROGRAM
Seats $2.50 $2, $1.50, $1 (no tax)

HERALD-MAR.17

SUN. AFT. Mar. 26 at 3:30

Pension Fund
CONCERT
BostonSymphony
ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER PROGRAM
Seats, $2.50, $2, $1.50, $1 (no tax)

POST-MAR.18.

SUN. AFT. Mar. 26 at 3:30

PENSION FUND
CONCERT
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER PROGRAM
Seats Now--$2.50, $2, $1.50, $1, no tax

HE[illegible] MAR.1[illegible]

SUN. AFT. Mar. 26 at 3:30

PENSION FUND
CONCERT
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER Program
Seats $2.50, $2, $1.50, $1 (no tax)

POST [illegible]

SUN. AFT. Mar. 26 at 3:30

PENSION FUND
CONCERT
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER PROGRAM
Seats $2.50, $2, $1.50, $1 (No tax)

TRA[illegible] 18

SUN. AFT. Mar. 26 at 3:30

PENSION FUND
CONCERT
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER PROGRAM
Seats Now--$2.50, $2, $1.50, $1, no tax

HE[illegible] 16.

SUN. AFT. Mar. 26 at 3:30

PENSION FUND
CONCERT
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER PROGRAM
Seats now--$2.50, $2, $1.50, $1, no tax

GLOBE [illegible]

SUN. AFT. Mar. 26 at 3:30

Pension Fund
CONCERT
Boston Symphony
ORCHESTRA
PIERREMONTEUX, Conductor
ALL-WAGNER PROGRAM
Seats now--$2.50, $2, $1.50, $1, no tax

GLO[illegible]

SUN. AFT. March 26 at 3.30

PENSION FUND CONCERT
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
WAGNER PROGRAM:—Overture, "Flying Dutchman," Excerpts, "Lohengrin" and "Mastersingers." The "RING" CYCLE:—"Ride of the Valkyries," "Forest Murmurs," Siegfried's Funeral March; Scenes from "The Rhinegold" with soloists: LAURA LITTLEFIELD, ESTHER FERRABINI-JACCHIA, GERTRUDE TINGLEY, CHARLES H. BENNETT, RAYMOND SIMONDS.
Seats Now—$2.50, $2, $1.50, $1 (no tax)

TRANS. MAR.18

SUN. AFT., March 26 at 3:30

PENSION FUND Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
WAGNER PROGRAM:—Overture, "Flying Dutchman," Excerpts, "Lohengrin" and "Mastersingers." The "RING" CYCLE:—"Ride of the Valkyries," "Forest Murmurs," Siegfried's Funeral March; Scenes from "The Rhinegold" with soloists: LAURA LITTLEFIELD, ESTHER FERRABINI-JACCHIA, GERTRUDE TINGLEY, CHARLES H. BENNETT, RAYMOND SIMONDS.
Seats Now—$2.50, $2, $1.50, $1 (No Tax)

AMER. MAR.18

NEXT SUN. AFT., March 26 at 3:30

PENSION FUND Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
WAGNER PROGRAM:—Overture, "Flying Dutchman," Excerpts "Lohengrin" and "Mastersingers." The "RING" CYCLE:—"Ride of the Valkyries," "Forest Murmurs," Siegfried's Funeral March; Scenes from "The Rhinegold" with soloists: LAURA LITTLEFIELD, ESTHER FERRABINI-JACCHIA, GERTRUDE TINGLEY, CHARLES H. BENNETT, RAYMOND SIMONDS.
Seats Now—$2.50, $2, $1.50, $1 (no tax)

POST-MAR.19.

NEXT SUN. AFT., March 26 at 3:30

PENSION FUND Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
WAGNER PROGRAM:—Overture, "Flying Dutchman," Excerpts, "Lohengrin" and "Mastersingers." The "RING" CYCLE:—"Ride of the Valkyries," "Forest Murmurs," Siegfried's Funeral March; Scenes from "The Rhinegold" with soloists: LAURA LITTLEFIELD, ESTHER FERRABINI-JACCHIA, GERTRUDE TINGLEY, CHARLES H. BENNETT, RAYMOND SIMONDS.
Seats Now—$2.50, $2, $1.50, $1 (no tax)

HERALD-MAR.19.

SUN. AFT. March 26 at 3:30

PENSION FUND Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
WAGNER PROGRAM:—Overture, "Flying Dutchman," Excerpts, "Lohengrin" and "Mastersingers." The "RING" CYCLE:—"Ride of the Valkyries," "Forest Murmurs," Siegfried's Funeral March; Scenes from "The Rhinegold" with soloists: LAURA LITTLEFIELD, ESTHER FERRABINI-JACCHIA, GERTRUDE TINGLEY, CHARLES H. BENNETT, RAYMOND SIMONDS.
Seats Now—$2.50, $2, $1.50, $1 (No Tax)

ADVTSR-MAR.19.

NEXT SUN. AFT., March 26 at 3:30

PENSION FUND Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
WAGNER PROGRAM:—Overture, "Flying Dutchman," Excerpts, "Lohengrin" and "Mastersingers." The "RING" CYCLE:—"Ride of the Valkyries," "Forest Murmurs," Siegfried's Funeral March; Scenes from "The Rhinegold" with soloists: LAURA LITTLEFIELD, ESTHER FERRABINA-JACCHIA, GERTRUDE TINGLEY, CHARLES H. BENNET, RAYMOND SIMONDS.
Seats Now—$2.50, $2, $1.50, $1 (no tax)

GLOBE MAR.19.

SYMPHONY HALL
NEXT SUN. AFT., MAR. 26, at 3:30
PENSION FUND Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
All-Wagner Program
Soloists—Laura Littlefield, Esther Ferrabini-Jacchia, Gertrude Tingley, Charles H. Bennett, Raymond Simonds.
Seats Now—$2.50, $2, $1.50, $1 (no tax)

HERALD MAR.21

SYMPHONY HALL
NEXT SUN. AFT., Mar. 26, at 3:30
Pension Fund Concert
Boston Symphony Orchestra
Pierre Monteux, Conductor
ALL-WAGNER PROGRAM
Soloists—Laura Littlefield, Esther Ferrabini-Jacchia, Gertrude Tingley, Charles H. Bennett, Raymond Simonds.
Seats Now—$2.50, $2, $1.50, $1 (no tax)

GLOBE-MAR.21.

SYMPHONY HALL
THIS FRI. Mar. 24 at 2:30 Sat. at 8

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
EMILIO De GOGORZA—Soloist
(A Few Seats for the Sat. Concert)

GLOBE-M.22

SYMPHONY HALL
NEXT SUN. AFT. Mar. 26 at 3.30

Pension Fund
CONCERT
BOSTON SYMFHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER PROGRAM
SOLOISTS — Laura Littlefield, Gertrude Tingley, Esther Ferrabini-Jacchia, C. H. Bennett, Raymond Simonds.
Seats, $2.50, $2, $1.50, $1 (no tax)

TRAV MAR.23

SANDERS THEATRE—CAMBRIDGE
TONIGHT (Mar. 23) AT 8:00
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Programme—Tschaikowsky, Symphony No. 4; Saint-Saens, "Rouet d'Omphale"; Goldmark, "Spring" Overture; Mendelssohn, violin concerto, soloist
RICHARD BURGIN
Tickets at Kent's Bookstore, Harvard Sq.

SYMPHONY HALL
NEXT SUN. AFT. Mar. 26 at 3:30

Pension Fund
CONCERT
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER PROGRAM
Soloists—Laura Littlefield, Gertrude Tingley, Esther Ferrabini-Jacchia, C. H. Bennett, Raymond Simonds.
Seats, $2.50, $2, $1.50, $1 (no tax)

POST-MAR.23

SYMPHONY HALL
NEXT SUN. AFT. Mar. 26 at 3.30

Pension Fund
CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conducter
ALL-WAGNER PROGRAM
SOLOISTS — Laura Littlefield, Gertrude Tingley, Esther Ferrabini-Jacchia, C. H. Bennet, Raymond Simonds.
Seats, $2.50, $2, $1.50, $1 (no tax)

TRANS-MAR.24.

SYMPHONY HALL
NEXT SUN. AFT., MAR. 26, AT 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER PROGRAM
Soloists—Laura Littlefield, Esther Ferrabini-Jacchia, Gertrude Tingley, Charles H. Bennett, Raymond Simonds.
Seats Now—$2.50, $2, $1.50, $1 (no tax)

POST-MAR.21

SYMPHONY HALL
THIS FRI. Mar. 24 at 2:30 Sat. at 8:00

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Emilio de GOGORZA—Soloist
A few seats for the Sat. Concert

NEXT SUN. AFT. Mar. 26 at 3:30

Pension Fund
CONCERT
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER PROGRAM
Soloists—Laura Littlefield, Esther Ferrabini-Jacchia, Gertrude Tingley, C. H. Bennet, Raymond Simonds.
Seats, $2.50, $2, $1.50, $1 (no tax)

HERALD-MAR.22.

SYMPHONY HALL
THIS FRI. Mar. 24 at 2:30 Sat. at 8

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conducter
Emilio de GOGORZA—Soloist
A Few Seats for the Sat. Concert

POST-MAR.22.

SYMPHONY HALL
NEXT SUN. AFT. Mar. 26 at 3:30

Pension Fund
CONCERT
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER PROGRAM
Soloists — Laura Littlefield, Gertrude Tingley, Esther Ferrabini-Jacchia, C. H. Bennet, Raymond Simonds.
Seats, $2.50, $2, $1.50, $1 (no tax)

SANDERS THEATRE—CAMBRIDGE
TONIGHT (March 23) at 8:00
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Programme—Tschaikowsky, Symphony No. 4; Saint-Saens, "Rouet d'Omphale"; Goldmark, "Spring" Overture; Mendelssohn, violin concerto.
RICHARD BURGIN, Soloist
Tickets at Kent's Bookstore, Harvard Sq.

HERALD.MAR.23.

Sanders Theatre—Cambridge
TONIGHT (March 23) AT 8:00
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Programme—Tschaikowsky, Symphony No. 4; Saint-Saens, "Rouet d'Omphale"; Goldmark, "Spring" Overture; Mendelssohn, violin concerto.
RICHARD BURGIN, Soloist
Tickets at Kent's Bookstore, Harvard Sq.

SYMPHONY HALL
NEXT SUN. AFT. Mar. 26 at 3:30

Pension Fund
CONCERT
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER PROGRAM
Soloists — Laura Littlefield, Gertrude Tingley, Esther Ferrabini-Jacchia, C. H. Bennet, Raymond Simonds.
Seats, $2.50, $2, $1.50, $1 (no tax)

GLOBE-MAR.23.

SYMPHONY HALL
NEXT SUN. AFT. Mar. 26 at 3:30

Pension Fund
CONCERT
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER PROGRAM
Soloists — Laura Littlefield, Gertrude Tingley, Esther Ferrabini-Jacchia, C. H. Bennet, Raymond Simonds.
Seats, $2.50, $2, $1.50, $1 (no tax)

GLOBE-MAR.24

SYMPHONY HALL
NEXT SUN. AFT. Mar. 26 at 3:30

Pension Fund
CONCERT
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER PROGRAM
Soloists — Laura Littlefield, Gertrude Tingley, Esther Ferrabini-Jacchia, C. H. Bennet, Raymond Simonds.
Seats, $2.50, $2, $1.50, $1 (no tax)

HERALD-MAR.24.

SYMPHONY HALL
TO-NIGHT at 8:00

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Emilio de GOGORZA—Soloist
A few seats for the Sat. Concert

HERALD-MAR.25.

SYMPHONY HALL
TO-NIGHT at 8:00

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Emilio de GOGORZA—Soloist
A few seats for the Sat. Concert

GLOBE-MAR.25

SYMPHONY HALL
THIS FRI. Mar. 31 at 2:30 SAT., at 8:00

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Prog. includes Franck's "PSYCHE," with CHORUS.
A few seats for the Sat. Concert

HERALD-MAR.29.

SYMPHONY HALL
THIS FRI. Mar. 31 at 2.30 SAT. at 8.00

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conducter
Program includes Franck's "PSYCHE," with CHORUS
A few seats for the Sat. Concert

TRANS-MAR.29

MON., Apr. 3, & WED. Apr. 5, at 4

Young People's Concerts
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A few seats at 35c & 50c (no tax)

TRAV.MAR.30.

MON., Apr. 3 & WED. Apr. 5, at 4

Young People's Concert
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A few seats at 35c & 50c (no tax)

TRANS. MAR.30.

SYMPHONY HALL
To-Night at 8:00

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Prog. includes Franck's "PSYCHE," with CHORUS
A few seats for Tonight

GLOBE-APR.1

SYMPHONY HALL
TO-NIGHT at 8:00

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Prog. includes Franck's "PSYCHE," with CHORUS
A few seats for Tonight

HERALD-APRL.1.

SYMPHONY HALL
TO-NIGHT at 8:00

Boston Symphony
ORCHESTRA
Pierre Monteux, Conductor
Prog. includes Franck's "Psyche," with CHORUS
A few seats for tonight

POST-APRL.1.

MON., Apr. 3, & WED. Apr. 5, at 4

Young People's Concerts
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A few seats at 35c & 50c (no tax)

GLOBE-MAR.30

MON., Apr. 3, & WED. Apr. 5, at 4

Young People's Concerts
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A few seats at 35c & 50c (no tax)

HERALD-MAR.30

MON. Apr. 3, & WED., Apr. 5, at 4

Young People's Concert
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A few seats at 35c & 50c (no tax)

POST-MAR.30

SYMPHONY HALL
THIS FRI. Apr. 7 at 2:30 SAT. at 8

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
ALEXANDER SILOTI, Piano
A Few Seats for Saturday

TRANS.APR.6

SYMPHONY HALL
THIS FRI. Apr. 7 at 2:30 SAT. at 8

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
ALEXANDER SILOTI, Piano
A Few Seats for Saturday

HERALD-APR.6

SYMPHONY HALL
TOMOR-ROW AFT. March 26 at 3:30

Pension Fund Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
WAGNER PROGRAM:—Overture, "Flying Dutchman," Excerpts, "Lohengrin" and "Mastersingers." The "RING" CYCLE:—"Ride of the Valkyries," "Forest Murmurs," Siegfried's Funeral March; Scenes from "The Rhinegold" with soloists: LAURA LITTLEFIELD, GERTRUDE TINGLEY, ESTHER FERRABINI-JACCHIA, CHARLES BENNETT, RAYMOND SIMONDS.
A Few Good Seats—Admission $1

TRAV.MAR.25

SYMPHONY HALL
TOMORROW AFT. March 26 at 3:30

Pension Fund Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conducter
WAGNER PROGRAM:—Overture, "Flying Dutchman," Excerpts, "Lohengrin" and "Mastersingers." The "RING" CYCLE:—"Ride of the Valkyries," "Forest Murmurs," Siegfried's Funeral March; Scenes from "The Rhinegold" with soloists: LAURA LITTLEFIELD, GERTRUDE TINGLEY, ESTHER FERRABINI-JACCHIA, CHARLES H. BENNETT, RAYMOND SIMONDS.
A Few Good Seats—Admission $1.00

AMER.MAR.25.

SYMPHONY HALL
TOMOR-ROW AFT. March 26 at 3.30

Pension Fund Concert
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
WAGNER PROGRAM:—Overture, "Flying Dutchman," Excerpts, "Lohengrin" and "Mastersingers." The "RING" CYCLE:—"Ride of the Valkyries," "Forest Murmurs," Siegfried's Funeral March; Scenes from "The Rhinegold" with soloists: LAURA LITTLEFIELD, GERTRUDE TINGLEY, ESTHER FERRABINI-JACCHIA, CHARLES H. BENNETT, RAYMOND SIMONDS.
A few good seats—Admission $1.00

TRANS. MAR.25

SYMPHONY HALL
TODAY March 26 at 3:30

Pension Fund Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
WAGNER PROGRAM:—Overture, "Flying Dutchman," Excerpts, "Lohengrin" and "Mastersingers." The "RING" CYCLE:—"Ride of the Valkyries," "Forest Murmurs," Siegfried's Funeral March; Scenes from "The Rhinegold" with soloists: LAURA LITTLEFIELD, GERTRUDE TINGLEY, ESTHER FERRABINI-JACCHIA, CHARLES H. BENNETT, RAYMOND SIMONDS.
A Few Good Seats—Admission $1

GLOBE-MAR.26.

SYMPHONY HALL
TODAY March 26 at 3:30

Pension Fund Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
WAGNER PROGRAM:—Overture, "Flying Dutchman," Excerpts, "Lohengrin" and "Mastersingers," The "RING" CYCLE:—"Ride of the Valkyries," "Forest Murmurs," Siegfried's Funeral March; Scenes from "The Rhinegold" with soloists: LAURA LITTLEFIELD, GERTRUDE TINGLEY, ESTHER FERRABINI-JACCHIA, CHARLES BENNETT, RAYMOND SIMONDS.
A Few Good Seats—Admission $1

HERALD-MAR.26

SYMPHONY HALL
TODAY March 26 at 3:30

PENSION FUND Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
WAGNER PROGRAM:—Overture, "Flying Dutchman," Excerpts, "Lohengrin" and "Mastersingers." The "RING" CYCLE:—"Ride of the Valkyries," "Forest Murmurs," Siegfried's Funeral March; Scenes from "The Rhinegold" with soloists: LAURA LITTLEFIELD, GERTRUDE TINGLEY, ESTHER FERRABINI-JACCHIA, CHARLES H. BENNETT, RAYMOND SIMONDS
A Few Good Seats—Admission $1.00

ADVTSR MAR.26.

SYMPHONY HALL
TODAY March 26 at 3:30

Pension Fund Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
WAGNER PROGRAM:—Overture, "Flying Dutchman," Excerpts "Lohengrin" and "Mastersingers." The "RING" CYCLE:—"Ride of the Valkyries," "Forest Murmurs," Siegfried's Funeral March; Scenes from "The Rhinegold" with soloists: LAURA LITTLEFIELD, GERTRUDE TINGLEY, ESTHER FERRABINI-JACCHIA, CHARLES H. BENNETT, RAYMOND SIMONDS.
A few good seats—Admission $1.

POST-MAR.26.

MON. EVE. April 10 at 8:15

CLOSING CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Goldmark, "Sakuntala" Overt.; Strauss, "Till Eulenspiegel"; Saint-Saens, "Organ" Symphony (Organ, ALBERT SNOW); Mendelssohn, Violin Concerto, with RICHARD BURGIN, Soloist. Seats Now—$1.00, $1.50, $2.00 (No Tax)

AMER. APRL-1.

MON. EVE. April 10 at 8:15

CLOSING CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Goldmark, "Sakunta la" Overt.; Strauss, "Till Eulenspiegel"; Saint-Saens, "Organ" Symphony (Organ, ALBERT SNOW); Mendelssohn, Violin Concerto, with RICHARD BURGIN, Soloist. Seats Now—$1.00, $1.50, $2.00 (No Tax)

TRAV. APRL.1

MON. EVE., April 10 at 8.15

CLOSING CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Goldmark, "Sakuntala" Overt.; Strauss, "Till Eulenspiegel"; Saint-Saens, "Organ" Symphony (Organ, ALBERT SNOW); Mendelssohn, Violin Concerto, with RICHARD BURGIN, Soloist. Seats Now—$1.00, $1.50, $2.00 (No Tax)

TRAV.APRL.1.

MON. EVE. April 10 at 8:15

CLOSING CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Goldmark, "Sakunta la" Overt.; Strauss, "Till Eulenspiegel"; Saint-Saens, "Organ" Symphony (Organ, ALBERT SNOW); Mendelssohn, Violin Concerto, with RICHARD BURGIN, Soloist. Seats Now—$1.00, $1.50, $2.00 (No Tax)

HERALD APR.2.

MON. EVE. April 10 at 8:15

CLOSING CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Goldmark, "Sakuntala" Overt.; Strauss, "Till Eulenspiegel"; Saint-Saens, "Organ" Symphony (Organ, ALBERT SNOW); Mendelssohn, Violin Concerto, with RICHARD BURGIN, Soloist. Seats Now—$1.00, $1.50, $2.00 (No Tax)

GLOBE- [illegible]

NEXT SUN. AFT., March 26 at 3:30

PENSION FUND Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
WAGNER PROGRAM:—Overture, "Flying Dutchman," Excerpts, "Lohengrin" and "Mastersingers." The "RING" CYCLE:—"Ride of the Valkyries," "Forest Murmurs," Siegfried's Funeral March; Scenes from "The Rhinegold" with soloists: LAURA LITTLEFIELD, ESTHER FERRABINI-JACCHIA, GERTRUDE TINGLEY, CHARLES H. BENNETT, RAYMOND SIMONDS.
Seats Now—$2.50, $2, $1.50, $1 (no tax)

HERALD-MAR. 19.

SUN. AFT., March 26 at 3:30

PENSION FUND Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
WAGNER PROGRAM:—Overture, "Flying Dutchman," Excerpts, "Lohengrin" and "Mastersingers." The "RING" CYCLE:—"Ride of the Valkyries," "Forest Murmurs," Siegfried's Funeral March; Scenes from "The Rhinegold" with soloists: LAURA LITTLEFIELD, ESTHER FERRABINI-JACCHIA, GERTRUDE TINGLEY, CHARLES H. BENNETT, RAYMOND SIMONDS.
Seats Now—$2.50, $2, $1.50, $1 (No Tax)

ADVTSR-MAR. 19.

NEXT SUN. AFT., March 26 at 3:30

PENSION FUND Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
WAGNER PROGRAM:—Overture, "Flying Dutchman," Excerpts, "Lohengrin" and "Mastersingers." The "RING" CYCLE:—"Ride of the Valkyries," "Forest Murmurs," Siegfried's Funeral March; Scenes from "The Rhinegold" with soloists: LAURA LITTLEFIELD, ESTHER FERRABINA-JACCHIA, GERTRUDE TINGLEY, CHARLES H. BENNET, RAYMOND SIMONDS.
Seats Now—$2.50, $2, $1.50, $1 (no tax)

GLOBE MAR. 19.

SYMPHONY HALL
NEXT SUN. AFT., MAR. 26, at 3:30
PENSION FUND Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
All-Wagner Program
Soloists—Laura Littlefield, Esther Ferrabini-Jacchia, Gertrude Tingley, Charles H. Bennett, Raymond Simonds.
Seats Now—$2.50, $2, $1.50, $1 (no tax)

HERALD MAR. [illegible]

SYMPHONY HALL
NEXT SUN. AFT., Mar. 26, at 3:30
Pension Fund Concert
Boston Symphony Orchestra
Pierre Monteux, Conductor
ALL-WAGNER PROGRAM
Soloists—Laura Littlefield, Esther Ferrabini-Jacchia, Gertrude Tingley, Charles H. Bennett, Raymond Simonds.
Seats Now—$2.50, $2, $1.50, $1 (no tax)

GL[illegible] MAR. [illegible]

SYMPHONY HALL
THIS FRI. Mar. 24 at 2:30 Sat. at 8

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
EMILIO De **GOGORZA**—Soloist
(A Few Seats for the Sat. Concert)

GL[illegible] M[illegible]

SYMPHONY HALL
NEXT SUN. AFT. Mar. 26 at 3.30

Pension Fund
CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER PROGRAM
SOLOISTS — Laura Littlefield, Gertrude Tingley, Esther Ferrabini-Jacchia, C. H. Bennett, Raymond Simonds.
Seats, $2.50, $2, $1.50 $1 (no tax)

TRA[illegible]

SANDERS THEATRE—CAMBRIDGE
TONIGHT (Mar. 23) AT 8:00
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Programme—Tschaikowsky, Symphony No. 4; Saint-Saens, "Rouet d'Omphale"; Goldmark, "Spring" Overture; Mendelssohn, violin concerto, soloist
RICHARD BURGIN
Tickets at Kent's Bookstore, Harvard Sq.

SYMPHONY HALL
NEXT SUN. AFT. Mar. 26 at 3:30

Pension Fund
CONCERT
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER PROGRAM
Soloists—Laura Littlefield, Gertrude Tingley, Esther Ferrabini-Jacchia, C. H. Bennett, Raymond Simonds.
Seats, $2.50, $2, $1.50, $1 (no tax)

POST-[illegible]

SYMPHONY HALL
NEXT SUN. AFT. Mar. 26 at 3.30

Pension Fund
CONCERT
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER PROGRAM
SOLOISTS — Laura Littlefield, Gertrude Tingley, Esther Ferrabini-Jacchia, C. H. Bennet, Raymond Simonds.
Seats, $2.50, $2, $1.50, $1 (no tax)

TRANS-MAR. 24.

SYMPHONY HALL
NEXT SUN. AFT., MAR. 26, AT 3:30
PENSION FUND CONCERT
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER PROGRAM
Soloists—Laura Littlefield, Esther Ferrabini-Jacchia, Gertrude Tingley, Charles H. Bennett, Raymond Simonds.
Seats Now—$2.50, $2, $1.50, $1 (no tax)

POST-MAR. 21

SYMPHONY HALL
THIS FRI. Mar. 24 at 2 30 Sat. at 8:00

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Emilio de GOGORZA—Soloist
A few seats for the Sat. Concert

NEXT SUN. AFT. Mar. 26 at 3:30

Pension Fund
CONCERT
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER PROGRAM
Soloists—Laura Littlefield, Esther Ferrabini-Jacchia, Gertrude Tingley, C. H. Bennet, Raymond Simonds.
Seats, $2.50, $2, $1.50, $1 (no tax)

HERALD-MAR. 22.

SYMPHONY HALL
THIS FRI. Mar. 24 at 2:30 Sat. at 8

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Emilio de GOGORZA—Soloist
A Few Seats for the Sat. Concert

POST-MAR. 22.

SYMPHONY HALL
NEXT SUN. AFT. Mar. 26 at 3:30

Pension Fund
CONCERT
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER PROGRAM
Soloists — Laura Littlefield, Gertrude Tingley, Esther Ferrabini-Jacchia, C. H. Bennet, Raymond Simonds.
Seats, $2.50, $2, $1.50, $1 (no tax)

SANDERS THEATRE—CAMBRIDGE
TONIGHT (March 23) at 8:00
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Programme—Tschaikowsky, Symphony No. 4; Saint-Saens, "Rouet d'Omphale"; Goldmark, "Spring" Overture; Mendelssohn, violin concerto.
RICHARD BURGIN, Soloist
Tickets at Kent's Bookstore, Harvard Sq.

HERALD-MAR. 23.

Sanders Theatre—Cambridge
TONIGHT (March 23) AT 8:00
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Programme—Tschaikowsky, Symphony No. 4; Saint-Saens, "Rouet d'Omphale"; Goldmark, "Spring" Overture; Mendelssohn, violin concerto.
RICHARD BURGIN, Soloist
Tickets at Kent's Bookstore, Harvard Sq.

SYMPHONY HALL
NEXT SUN. AFT. Mar. 26 at 3:30

Pension Fund
CONCERT
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER PROGRAM
Soloists — Laura Littlefield, Gertrude Tingley, Esther Ferrabini-Jacchia, C. H. Bennet, Raymond Simonds.
Seats, $2.50, $2, $1.50, $1 (no tax)

GLOBE-MAR. 23

SYMPHONY HALL
NEXT SUN. AFT. Mar. 26 at 3:30

Pension Fund
CONCERT
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER PROGRAM
Soloists — Laura Littlefield, Gertrude Tingley, Esther Ferrabini-Jacchia, C. H. Bennet, Raymond Simonds.
Seats, $2.50, $2, $1.50, $1 (no tax)

GLOBE-MAR. 24

SYMPHONY HALL
NEXT SUN. AFT. Mar. 26 at 3:30

Pension Fund
CONCERT
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
ALL-WAGNER PROGRAM
Soloists — Laura Littlefield, Gertrude Tingley, Esther Ferrabini-Jacchia, C. H. Bennet, Raymond Simonds.
Seats, $2.50, $2, $1.50, $1 (no tax)

HERALD-MAR. 24.

SYMPHONY HALL
TO-NIGHT at 8:00

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Emilio de GOGORZA—Soloist
A few seats for the Sat. Concert

HERALD-MAR. 25.

SYMPHONY HALL
TO-NIGHT at 8:00

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Emilio de GOGORZA—Soloist
A few seats for the Sat. Concert

GLOBE-MAR. 25

SYMPHONY HALL
THIS FRI. Mar. 31 at 2:30 SAT., at 8:00

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Prog. includes Franck's "PSYCHE," with CHORUS.
A few seats for the Sat. Concert

HERALD-MAR. 29.

SYMPHONY HALL
THIS FRI. Mar. 31 at 2.30 SAT. at 8.00

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Program includes Franck's "PSYCHE," with CHORUS
A few seats for the Sat. Concert

TRANS-MAR. 29

MON., Apr. 3, & WED. Apr. 5, at 4

Young People's Concerts
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A few seats at 35c & 50c (no tax)

TRAV. MAR. 30.

MON., Apr. 3 & WED. Apr. 5, at 4

Young People's Concert
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A few seats at 35c & 50c (no tax)

TRANS. MAR. 30.

SYMPHONY HALL
To-Night at 8:00

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Prog. includes Franck's "PSYCHE," with CHORUS
A few seats for Tonight

GLOBE-APR. 1

SYMPHONY HALL
TO-NIGHT at 8:00

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Prog. includes Franck's "PSYCHE," with CHORUS
A few seats for Tonight

HERALD-APRL. 1.

SYMPHONY HALL
TO-NIGHT at 8:00

Boston Symphony
ORCHESTRA
Pierre Monteux, Conductor
Prog. includes Franck's "Psyche," with CHORUS
A few seats for tonight

POST-APRL. 1.

MON., Apr. 3, & WED. Apr. 5, at 4

Young People's Concerts
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A few seats at 35c & 50c (no tax)

GLOBE-MAR. 30

MON., Apr. 3, & WED. Apr. 5, at 4

Young People's Concerts
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A few seats at 35c & 50c (no tax)

HERALD-MAR. 30

MON. Apr. 3, & WED., Apr. 5, at 4

Young People's Concert
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A few seats at 35c & 50c (no tax)

POST-MAR. 30

SYMPHONY HALL
THIS FRI. Apr. 7 at 2:30 SAT. at 8

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
ALEXANDER SILOTI, Piano
A Few Seats for Saturday

TRANS. APR. 6

SYMPHONY HALL
THIS FRI. Apr. 7 at 2:30 SAT. at 8

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
ALEXANDER SILOTI, Piano
A Few Seats for Saturday

HERALD-APR. 6 [7a]

SYMPHONY HALL
TOMOR-ROW AFT. March 26 at 3:30

Pension Fund Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
WAGNER PROGRAM:—Overture, "Flying Dutchman," Excerpts, "Lohengrin" and "Mastersingers." The "RING" CYCLE:—"Ride of the Valkyries," "Forest Murmurs," Siegfried's Funeral March; Scenes from "The Rhinegold" with soloists: LAURA LITTLEFIELD, GERTRUDE TINGLEY, ESTHER FERRABINI-JACCHIA, CHARLES BENNETT, RAYMOND SIMONDS.
A Few Good Seats—Admission $1

TRAV. MAR. 25

SYMPHONY HALL
TOMORROW AFT. March 26 at 3:30

Pension Fund Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
WAGNER PROGRAM:—Overture, "Flying Dutchman," Excerpts, "Lohengrin" and "Mastersingers." The "RING" CYCLE:—"Ride of the Valkyries," "Forest Murmurs," Siegfried's Funeral March; Scenes from "The Rhinegold" with soloists: LAURA LITTLEFIELD, GERTRUDE TINGLEY, ESTHER FERRABINI-JACCHIA, CHARLES H. BENNETT, RAYMOND SIMONDS.
A Few Good Seats—Admission $1.00

AMER-MAR. 25.

SYMPHONY HALL
TOMOR-ROW AFT. March 26 at 3.30

Pension Fund Concert
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
WAGNER PROGRAM:—Overture, "Flying Dutchman," Excerpts, "Lohengrin" and "Mastersingers." The "RING" CYCLE:—"Ride of the Valkyries," "Forest Murmurs," Siegfried's Funeral March; Scenes from "The Rhinegold" with soloists: LAURA LITTLEFIELD, GERTRUDE TINGLEY, ESTHER FERRABINI-JACCHIA, CHARLES H. BENNETT, RAYMOND SIMONDS.
A few good seats—Admission $1.00

TRANS. MAR. 25

SYMPHONY HALL
TODAY March 26 at 3:30

Pension Fund Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
WAGNER PROGRAM:—Overture, "Flying Dutchman," Excerpts, "Lohengrin" and "Mastersingers." The "RING" CYCLE:—"Ride of the Valkyries," "Forest Murmurs," Siegfried's Funeral March; Scenes from "The Rhinegold" with soloists: LAURA LITTLEFIELD, GERTRUDE TINGLEY, ESTHER FERRABINI-JACCHIA, CHARLES H. BENNETT, RAYMOND SIMONDS.
A Few Good Seats—Admission $1

GLOBE-MAR. 26.

SYMPHONY HALL
TODAY March 26 at 3:30

Pension Fund Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
WAGNER PROGRAM:—Overture, "Flying Dutchman," Excerpts, "Lohengrin" and "Mastersingers." The "RING" CYCLE:—"Ride of the Valkyries," "Forest Murmurs," Siegfried's Funeral March; Scenes from "The Rhinegold" with soloists: LAURA LITTLEFIELD, GERTRUDE TINGLEY, ESTHER FERRABINI-JACCHIA, CHARLES BENNETT, RAYMOND SIMONDS.
A Few Good Seats—Admission $1

HERALD-MAR. 26

SYMPHONY HALL
TODAY March 26 at 3:30

PENSION FUND Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
WAGNER PROGRAM:—Overture, "Flying Dutchman," Excerpts, "Lohengrin" and "Mastersingers." The "RING" CYCLE:—"Ride of the Valkyries," "Forest Murmurs," Siegfried's Funeral March; Scenes from "The Rhinegold" with soloists: LAURA LITTLEFIELD, GERTRUDE TINGLEY, ESTHER FERRABINI-JACCHIA, CHARLES H. BENNETT, RAYMOND SIMONDS
A Few Good Seats—Admission $1.00

ADVTSR MAR. 26.

SYMPHONY HALL
TODAY March 26 at 3:30

Pension Fund Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
WAGNER PROGRAM:—Overture, "Flying Dutchman," Excerpts "Lohengrin" and "Mastersingers." The "RING" CYCLE:—"Ride of the Valkyries," "Forest Murmurs," Siegfried's Funeral March; Scenes from "The Rhinegold" with soloists: LAURA LITTLEFIELD, GERTRUDE TINGLEY, ESTHER FERRABINI-JACCHIA, CHARLES H. BENNETT, RAYMOND SIMONDS.
A few good seats—Admission $1.

POST-MAR. 26.

MON. EVE. April 10 at 8:15

CLOSING CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Goldmark, "Sakuntala" Overt.; Strauss, "Till Eulenspiegel"; Saint-Saens, "Organ" Symphony (Organ, ALBERT SNOW); Mendelssohn, Violin Concerto, with RICHARD BURGIN, Soloist. Seats Now—$1.00, $1.50, $2.00 (No Tax)

AMER. APRL-1.

MON. EVE. April 10 at 8:15

CLOSING CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Goldmark, "Sakunta la" Overt.; Strauss, "Till Eulenspiegel"; Saint-Saens, "Organ" Symphony (Organ, ALBERT SNOW); Mendelssohn, Violin Concerto, with RICHARD BURGIN, Soloist. Seats Now—$1.00, $1.50, $2.00 (No Tax)

TRAV. APRL. 1.

MON. EVE., April 10 at 8.15

CLOSING CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Goldmark, "Sakuntala" Overt.; Strauss, "Till Eulenspiegel"; Saint-Saens, "Organ" Symphony (Organ, ALBERT SNOW); Mendelssohn, Violin Concerto, with RICHARD BURGIN, Soloist. Seats Now—$1.00, $1.50, $2.00 (No Tax)

TRAV. APRL. 1.

MON. EVE. April 10 at 8:15

CLOSING CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Goldmark, "Sakunta la" Overt.; Strauss, "Till Eulenspiegel"; Saint-Saens, "Organ" Symphony (Organ, ALBERT SNOW); Mendelssohn, Violin Concerto, with RICHARD BURGIN, Soloist. Seats Now—$1.00, $1.50, $2.00 (No Tax)

HERALD APR. 2.

MON. EVE. April 10 at 8:15

CLOSING CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Goldmark, "Sakuntala" Overt.; Strauss, "Till Eulenspiegel"; Saint-Saens, "Organ" Symphony (Organ, ALBERT SNOW); Mendelssohn, Violin Concerto, with RICHARD BURGIN, Soloist. Seats Now—$1.00, $1.50, $2.00 (No Tax)

GLOBE A[illegible] 2.

INFANTRY HALL (Providence) Tues. Eve., April 11 at 8:15
CLOSING CONCERT (THIS SEASON)

THE BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor
SOLOIST—**MERLE ALCOCK,** Contralto
Programme: D'INDY—Trilogy, "Wallenstein"
WAGNER—Prelude to "Parsifal"
LISZT—Symphonic Poem, "The Preludes"
ARIAS by Pergolesi and Verdi with Soloist
Sale of Seats Begins Sat., April 8, at Seddon's News Stand, Butler Exchange
$2.00, $1.50, $1.00 (No Tax)

PROV JOURNAL-APR 2

MON. EVE. April 10 at 8:15
CLOSING CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Goldmark, "Sakuntala" Overt.; Strauss, "Till Eulenspiegel"; Saint-Saens, "Organ" Symphony (Organ, ALBERT SNOW); Mendelssohn, Violin Concerto, with RICHARD BURGIN, Soloist. Seats Now—$1.00. $1.50, $2.00 (No Tax)

POST-APR.2-

SANDERS THEATRE—CAMBRIDGE
TOMORROW (April 6) at 8.00
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Programme—Brahms, Symphony No. 1; Franck, "Psyche"; Rimsky-Korsakoff, "Russian Easter"; and Liszt "Danse Macabre," with
ALEXANDER SILOTI, Soloist
Tickets at Kent's Bookstore, Harvard Sq.

NEXT MON. EVE. Apr. 10 at 8.15
LAST EXTRA Concert
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
Goldmark, "Sakuntala" Over.; Strauss, "Till Eulenspiegel"; Saint-Saens, "Organ" Symphony; Mendelssohn, Violin Concerto with RICHARD BURGIN.
Seats now—$2, $1.50, $1 (no tax)

TRANS. APR. 5

SYMPHONY HALL
THIS FRI. Apr. 7 at 2:30 SAT. at 8
BostonSymphony ORCHESTRA
Pierre Monteux, Conductor
Alexander Siloti, Piano
A Few Seats for Saturday

POST APR. 6

SYMPHONY HALL
THIS FRI. Apr. 7 at 2:30 SAT. at 8
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
ALEXANDER SILOTI, Piano
A Few Seats for Saturday

GLOBE APR. 6.

SYMPHONY HALL
THIS WED., April 5, at 4 o'clock
Young People's Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A few seats at 35c and 50c (no tax)

HERALD-APR. 4

SYMPHONY HALL
THIS WED., April 5, at 4 o'clock
Young People's Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A few seats at 35c and 50c (no tax)

POST-APR 4

NEXT MON. EVE. Apr. 10 at 8:15
LAST EXTRA Concert
Boston Symphony ORCHESTRA
Pierre Monteux, Conductor
Goldmark, "Sakun la" Overt.; Strauss, "Till Eulenspiegel"; Saint-Saens, "Organ" Symphony; Mendelssohn, Violin Concerto with RICHARD BURGIN
Seats now—$2, $1.50, $1 (no tax)

GLOBE-APR.5

NEXT MON. EVE. Apr. 10 at 8:15
LAST EXTRA Concert
BostonSymphony ORCHESTRA
Pierre Monteux, Conductor
Goldmark, "Sakuntala" Overt; Strauss, "Till Eulenspiegel"; Saint-Saens, "Organ" Symphony; Mendelssohn, Violin Concerto with RICHARD BURGIN
Seats Now—$2, $1.50, $1 (no tax)

POST-APR.5.

MON. EVE. Apr. 10 at 8:15
LAST EXTRA Concert
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
Goldmark, "Sakun la" Overt.; Strauss, "Till Eulenspiegel"; Saint-Saens, "Organ" Symphony; Mendelssohn, Violin Concerto with RICHARD BURGIN
Seats now—$2, $1.50, $1 (no tax)

HERALD-APR.5.

SYMPHONY HALL
TO-NIGHT at 8:00
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
ALEXANDER SILOTI—Soloist
A Few Seats for TONIGHT

SYMPHONY HALL
TO-NIGHT at 8:15
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
ALEXANDER SILOTI—Soloist
A few seats for the Sat. Concert

HERALD-APR.8.

SYMPHONY HALL
TO-NIGHT at 8:00
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Cond.
Alexander Siloti—Soloist
A few seats for tonight

POST-APR. 8.

SYMPHONY HALL
THIS WED., April 5, at 4 o'clock
Young People's Concert
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A few seats at 35c and 50c (no tax)

TRANS-APR.4.

SYMPHONY HALL
TO-NIGHT Apr. 10 at 8:15
Last Extra Concert
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
Goldmark, "Sakuntala" Overt.; Strauss, "Till Eulenspiegel"; Saint-Saens, "Organ" Symphony; Mendelssohn, Violin Concerto, with Richard Burgin.
Seats now—$2, $1.50, $1 (no tax)

HERALD-APR.10-

SYMPHONY HALL
TO-NIGHT Apr. 10 at 8:15
LAST EXTRA Concert
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
Goldmark, "Sakunta la" Overt.; Strauss, "Till Eulenspiegel"; Saint-Saens, "Organ" Symphony; Mendelssohn, Violin Concerto with RICHARD BURGIN
Seats now—$2, $1.50, $1 (no tax)

POST-APR.10.

SYMPHONY HALL
TO-NIGHT Apr. 10 at 8:15
Last Extra Concert
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
Goldmark, "Sakunt la" Overt.; Strauss, "Till Eulenspiegel"; Saint-Saens, "Organ" Symphony; Mendelssohn, Violin Concerto, with Richard Burgin.
Seats Now—$2, $1.50, $1 (No Tax)

GLOBE-APR 10

SYMPHONY HALL
TO-NIGHT Apr. 10 at 8:15
LAST EXTRA Concert
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
Goldmark, "Sakunta la" Overt.; Strauss, "Till Eulenspiegel"; Saint-Saens, "Organ" Symphony; Mendelssohn, Violin Concerto with RICHARD BURGIN. Seats now—$2, $1.50, $1 (no tax).

TRANS. APR. 10.

THIS FRI., Apr. 14 at 2.30 SAT. at 8
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

TRANS-APR 12

THIS FRI., Apr. 14 at 2:30 Sat. at 8
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

GLOBE-APR.12

THIS FRI., Apr. 14 at 2.30 SAT. at 8
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

TRANS-APR.13.

MON. EVE. April 10 at 8:15
CLOSING CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Goldmark, "Sakunt ala" Overt.; Strauss, "Till Eulenspiegel"; Saint-Saens, "Organ" Symphony (Organ, ALBERT SNOW); Mendelssohn, Violin Concerto, with RICHARD BURGIN, Soloist. Seats Now—$1.00, $1.50, $2.00 (No Tax)

AMER-APR.8.

NEXT MON. EVE., April 10 at 8.15
CLOSING CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Goldmark, "Sakuntala" Overt.; Strauss, "Till Eulenspiegel"; Saint-Saens, "Organ" Symphony (Organ, ALBERT SNOW); Mendelssohn, Violin Concerto, with RICHARD BURGIN, Soloist. Seats Now—$1.00, $1.50, $2.00 (No Tax)

TRANS-APR.8.

NEXT MON. EVE. April 10 at 8:15
CLOSING CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Goldmark, "Sakunt la" Overt; Strauss, "Till Eulenspiegel"; Saint-Saens, "Organ" Symphony (Organ, ALBERT SNOW); Mendelssohn, Violin Concerto, with RICHARD BURGIN, Soloist. Seats Now—$1.00, $1.50, $2.00 (No Tax)

TRAV. APR-8.

TOMORROW EVE. April 10 at 8:15
CLOSING CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX Conductor
Program—Goldmark, "Sakunt la" Overt; Strauss, "Till Eulenspiegel"; Saint-Saens, "Organ" Symphony (Organ, ALBERT SNOW); Mendelssohn, Violin Concerto, with RICHARD BURGIN, Soloist. Seats Now—$1.00, $1.50, $2.00 (No Tax)

GLOBE-APR.9.

TOMORROW EVE. April 10 at 8:15
CLOSING CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Goldmark, "Sakuntala" Overt.; Strauss, "Till Eulenspiegel"; Saint-Saens, "Organ" Symphony (Organ, ALBERT SNOW); Mendelssohn, Violin Concerto, with RICHARD BURGIN, Soloist. Seats Now—$1.00, $1.50, $2.00 (No Tax)

POST-APR.9.

MON. EVE. April 10 at 8:15
CLOSING CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Goldmark, "Sakunt ala" Overt.; Strauss, "Till Eulenspiegel"; Saint-Saens, "Organ" Symphony (Organ, ALBERT SNOW); Mendelssohn, Violin Concerto, with RICHARD BURGIN, Soloist. Seats Now—$1.00, $1.50, $2.00 (No Tax)

ADVTSR-APR.9.

TOMORROW EVE. April 10 at 8:15
CLOSING CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Goldmark, "Sakunt la" Overt; Strauss, "Till Eulenspiegel"; Saint-Saens, "Organ" Symphony (Organ, ALBERT SNOW); Mendelssohn, Violin Concerto, with RICHARD BURGIN, Soloist. Seats Now—$1.00, $1.50, $2.00 (No Tax)

HERALD-APR.9

SYMPHONY HALL
TO-DAY at 2.30 SAT. at 8
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

TRANS-APR.14.

SYMPHONY HALL
TO-DAY at 2:30 SAT. at 8
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

HERALD-APR.14

SYMPHONY HALL
TO-DAY at 2:30 Sat. at 8
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

POST-APR.14-

SYMPHONY HALL
TO-DAY at 2:30 Sat. at 8
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

GLOBE-APR.14.

SYMPHONY HALL
TO-NIGHT AT 8
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Tonight

HERALD.APR.15

SYMPHONY HALL
TO-NIGHT at 8
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Tonight

POST-APR.15.

SYMPHONY HALL
To-night at 8
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Tonight

GLOBE-APR.15.

SYMPHONY HALL
THIS FRI., Apr. 21 at 2.30 SAT. at 8
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

TRANS.APR.20.

SYMPHONY HALL
TO-DAY at 2.30 SAT. at 8
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

TRANS-APR.21.

SYMPHONY HALL
TO-DAY at 2:30 Sat. at 8
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

GLOBE-APR.21.

SYMPHONY HALL
TO-DAY at 2:30. Sat. at 8
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

POST-APR.21.

SYMPHONY HALL
TO-DAY at 2:30 Sat. at 8
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

HERALD-APR.21.

SYMPHONY HALL—TONIGHT AT 8
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

HERALD-APR.22

SYMPHONY HALL—TONIGHT AT 8
TONIGHT AT 8
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

POST-APR.22

SYMPHONY HALL—Tonight at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A Few Seats for Tonight

GLO APR.22

FRI. AFT. Apr. 21 at 2:30 Sat. at 8:00
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for the Saturday Concert

AMER-APR.15.

FRI. AFT. Apr. 21 at 2:30 Sat. at 8:00
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for the Saturday Concert

TRAV. APR. 15.

OPENING NIGHT Mon., May 1 (Every Night Except Sun.)
POPS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Prgorams—Refreshments
Ticket Sale Opens Mon., April 24
$1, 75c, 50c. Admission 25c (no tax)

FRI. AFT. Apr. 21 at 2.30 Sat. at 8.00
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for the Saturday Concert

TRANS.APR.16

OPENING NIGHT Mon., May 1 (Every Night Except Sun.)
POPS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Ticket Sale Opens Mon., April 24
$1.00, 75c, 50c. Admission 25c (No tax)

FRI. AFT. Apr. 21 at 2:30 Sat. at 8:00
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for the Saturday Concert

ADVTSR-APR.16.

FRI. AFT. Apr. 21 at 2:30 Sat. at 8:00
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for the Saturday Concert

OPENING NIGHT Mon., May 1 (Every Night Except Sun.)
POPS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Ticket Sale Opens Mon., April 24
$1.00, 75c, 50c. Admission 25c (No tax)

GLOBE. APR.16

OPENING NIGHT Mon., May 1 (Every Night Except Sun.)
POPS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Ticket Sale Opens Mon., April 24
$1.00, 75c, 50c. Admission 25c (No tax)

FRI. AFT. Apr. 21 at 2:30 Sat. at 8:00
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for the Saturday Concert

POST-APR.16.

OPENING NIGHT Mon., May 1 (Every Night Except Sun.)
POPS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Ticket Sale Opens Mon., April 24
$1.00, 75c, 50c. Admission 25c (No tax)

FRI. AFT. Apr. 21 at 2:30 Sat. at 8:00
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for the Saturday Concert

HERALD-APR.16.

[73]

INFANTRY HALL (Providence) Tues. Eve., April 11 at 8:15
CLOSING CONCERT (THIS SEASON)

THE BOSTON SYMPHONY ORCHESTRA

PIERRE MONTEUX, Conductor

SOLOIST—**MERLE ALCOCK,** Contralto

Programme: D'INDY—Trilogy, "Wallenstein"
WAGNER—Prelude to "Parsifal"
LISZT—Symphonic Poem, "The Preludes"
ARIAS by Pergolesi and Verdi with Soloist

Sale of Seats Begins Sat., April 8, at Seddon's News Stand, Butler Exchange
$2.00, $1.50, $1.00 (No Tax)

PROV JOURNAL-APR 2.

MON.
EVE.
April 10
at 8:15

CLOSING CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Goldmark, "Sakuntala" Overt.; Strauss, "Till Eulenspiegel"; Saint-Saens, "Organ" Symphony (Organ, ALBERT SNOW); Mendelssohn, Violin Concerto, with RICHARD BURGIN, Soloist. Seats Now—$1.00, $1.50, $2.00 (No Tax)

POST-APR.2-

SANDERS THEATRE—CAMBRIDGE
TOMORROW (April 6) at 8.00
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Programme—Brahms, Symphony No. 1; Franck, "Psyche"; Rimsky-Korsakoff, "Russian Easter"; and Liszt "Danse Macabre," with
ALEXANDER SILOTI, Soloist
Tickets at Kent's Bookstore, Harvard Sq.

NEXT
MON.
EVE.
Apr. 10
at 8.15

LAST EXTRA Concert
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Goldmark, "Sakuntala" Over.; Strauss, "Till Eulenspiegel"; Saint-Saens, "Organ" Symphony; Mendelssohn, Violin Concerto with RICHARD BURGIN.
Seats now—$2, $1.50, $1 (no tax)

TRANS. APR.5

SYMPHONY HALL
THIS
FRI.
Apr. 7
at 2:30
SAT.
at 8

BostonSymphony
ORCHESTRA
Pierre Monteux, Conductor
Alexander Siloti, Piano
A Few Seats for Saturday

POST APR. 6

SYMPHONY HALL
THIS
FRI.
Apr. 7
at 2:30
SAT.
at 8

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
ALEXANDER SILOTI, Piano
A Few Seats for Saturday

GLOBE APR. 6.

SYMPHONY HALL
THIS WED., April 5, at 4 o'clock
Young People's Concert
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A few seats at 35c and 50c (no tax)

HERALD-APR.4

SYMPHONY HALL
THIS WED., April 5, at 4 o'clock
Young People's Concert
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A few seats at 35c and 50c (no tax)

POST-APR 4

NEXT
MON.
EVE.
Apr. 10
at 8:15

LAST EXTRA Concert
Boston Symphony
ORCHESTRA
Pierre Monteux, Conductor
Goldmark, "Sakun la" Overt.; Strauss, "Till Eulenspiegel"; Saint-Saens, "Organ" Symphony; Mendelssohn, Violin Concerto with RICHARD BURGIN
Seats now—$2, $1.50, $1 (no tax)

GLOBE-APR.5.

NEXT
MON.
EVE.
Apr. 10
at 8:15

LAST EXTRA Concert
BostonSymphony
ORCHESTRA
Pierre Monteux, Conductor
Goldmark, "Sakuntala" Overt; Strauss, "Till Eulenspiegel"; Saint-Saens, "Organ" Symphony; Mendelssohn, Violin Concerto with RICHARD BURGIN
Seats Now—$2, $1.50, $1 (no tax)

POST-APR.5.

MON.
EVE.
Apr. 10
at 8:15

LAST EXTRA Concert
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Goldmark, "Sakun la" Overt.; Strauss, "Till Eulenspiegel"; Saint-Saens, "Organ" Symphony; Mendelssohn, Violin Concerto with RICHARD BURGIN
Seats now—$2, $1.50, $1 (no tax)

HERALD-APR.5.

SYMPHONY HALL
TO-
NIGHT
at 8:00

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
ALEXANDER SILOTI—Soloist
A Few Seats for TONIGHT

GLOBE-APR.8.

SYMPHONY HALL
TO-
NIGHT
at 8:15

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
ALEXANDER SILOTI—Soloist
A few seats for the Sat. Concert

HERALD-APR.8.

SYMPHONY HALL
TO-
NIGHT
at 8:00

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Cond.
Alexander Siloti—Soloist
A few seats for tonight

POST-APR.8.

SYMPHONY HALL
THIS WED., April 5, at 4 o'clock
Young People's Concert
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A few seats at 35c and 50c (no tax)

TRANS-APR.4.

SYMPHONY HALL
TO-
NIGHT
Apr. 10
at 8:15

Last Extra Concert
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Goldmark, "Sakuntala" Overt.; Strauss, "Till Eulenspiegel"; Saint-Saens, "Organ" Symphony; Mendelssohn, Violin Concerto, with Richard Burgin.
Seats now—$2, $1.50, $1 (no tax)

HERALD-APR.10

SYMPHONY HALL
TO-
NIGHT
Apr. 10
at 8:15

LAST EXTRA Concert
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Goldmark, "Sakunta la" Overt.; Strauss, "Till Eulenspiegel"; Saint-Saens, "Organ" Symphony; Mendelssohn, Violin Concerto with RICHARD BURGIN
Seats now—$2, $1.50, $1 (no tax)

POST-APR.10.

SYMPHONY HALL
TO-
NIGHT
Apr. 10
at 8:15

Last Extra Concert
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Goldmark, "Sakunt la" Overt.; Strauss, "Till Eulenspiegel"; Saint-Saens, "Organ" Symphony; Mendelssohn, Violin Concerto, with Richard Burgin.
Seats Now—$2, $1.50, $1 (No Tax)

GLOBE-APR 10.

SYMPHONY HALL
TO-
NIGHT
Apr. 10
at 8:15

LAST EXTRA Concert
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
Goldmark, "Sakunta la" Overt.; Strauss, "Till Eulenspiegel"; Saint-Saens, "Organ" Symphony; Mendelssohn, Violin Concerto with RICHARD BURGIN. Seats now—$2, $1.50, $1 (no tax).

TRANS. APR. 10.

THIS
FRI.,
Apr. 14
at 2.30
SAT.
at 8

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

TRANS-APR.12

THIS
FRI.,
Apr. 14
at 2:30
Sat.
at 8

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

GLOBE-APR.12

THIS
FRI.,
Apr. 14
at 2.30
SAT.
at 8

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

TRANS-APR.13.

MON.
EVE.
April 10
at 8:15

CLOSING CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Goldmark, "Sakunt ala" Overt.; Strauss, "Till Eulenspiegel"; Saint-Saens, "Organ" Symphony (Organ, ALBERT SNOW); Mendelssohn, Violin Concerto, with RICHARD BURGIN, Soloist. Seats Now—$1.00, $1.50, $2.00 (No Tax)

AMER-APR.8.

NEXT
MON.
EVE.,
April 10
at 8.15

CLOSING CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Goldmark, "Sakuntala" Overt.; Strauss, "Till Eulenspiegel"; Saint-Saens, "Organ" Symphony (Organ, ALBERT SNOW); Mendelssohn, Violin Concerto, with RICHARD BURGIN, Soloist.
Seats Now—$1.00, $1.50, $2.00 (No Tax)

TRANS-APR.8.

NEXT
MON.
EVE.
April 10
at 8:15

CLOSING CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Goldmark, "Sakunt la" Overt; Strauss, "Till Eulenspiegel"; Saint-Saens, "Organ" Symphony (Organ, ALBERT SNOW); Mendelssohn, Violin Concerto, with RICHARD BURGIN, Soloist. Seats Now—$1.00, $1.50, $2.00 (No Tax)

TRAV. APR.8.

TOMOR-
ROW
EVE.
April 10
at 8:15

CLOSING CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX Conductor
Program—Goldmark, "Sakunt la" Overt; Strauss, "Till Eulenspiegel"; Saint-Saens, "Organ" Symphony (Organ, ALBERT SNOW); Mendelssohn, Violin Concerto, with RICHARD BURGIN, Soloist. Seats Now—$1.00, $1.50, $2.00 (No Tax)

GLOBE-APR.9.

TOMOR-
ROW
EVE.
April 10
at 8:15

CLOSING CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Goldmark, "Sakuntala" Overt.; Strauss, "Till Eulenspiegel"; Saint-Saens, "Organ" Symphony (Organ, ALBERT SNOW); Mendelssohn, Violin Concerto, with RICHARD BURGIN, Soloist. Seats Now—$1.00, $1.50, $2.00 (No Tax)

POST-APR.9.

MON.
EVE.
April 10
at 8:15

CLOSING CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Goldmark, "Sakunt ala" Overt.; Strauss, "Till Eulenspiegel"; Saint-Saens, "Organ" Symphony (Organ, ALBERT SNOW); Mendelssohn, Violin Concerto, with RICHARD BURGIN, Soloist. Seats Now—$1.00, $1.50, $2.00 (No Tax)

ADVTSR-APR.9.

TOMOR-
ROW
EVE.
April 10
at 8:15

CLOSING CONCERT OF EXTRA SERIES
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Program—Goldmark, "Sakunt la" Overt; Strauss, "Till Eulenspiegel"; Saint-Saens, "Organ" Symphony (Organ, ALBERT SNOW); Mendelssohn, Violin Concerto, with RICHARD BURGIN, Soloist. Seats Now—$1.00, $1.50, $2.00 (No Tax)

HERALD-APR.9

SYMPHONY HALL
TO-
DAY
at 2.30
SAT.
at 8

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

TRANS-APR.14.

SYMPHONY HALL
TO-
DAY
at 2:30
SAT.
at 8

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

HERALD-APR.14

SYMPHONY HALL
TO-
DAY
at 2:30
Sat.
at 8

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

POST-APR 14-

SYMPHONY HALL
TO-
DAY
at 2:30
Sat.
at 8

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

GLOBE-APR.14.

SYMPHONY HALL
TO-
NIGHT
AT 8

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Tonight

HERALD.APR.15.

SYMPHONY HALL
TO-
NIGHT
at 8

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Tonight

POST-APR. 15.

SYMPHONY HALL
To-
night
at 8

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Tonight

GLOBE-APR. 15.

SYMPHONY HALL
THIS
FRI.,
Apr. 21
at 2.30
SAT.
at 8

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

TRANS. APR.20.

SYMPHONY HALL
TO-
DAY
at 2.30
SAT.
at 8

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

TRANS-APR.21.

SYMPHONY HALL
TO-
DAY
at 2:30
Sat.
at 8

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

GLOBE-APR 21.

SYMPHONY HALL
TO-
DAY
at 2:30.
Sat.
at 8

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

POST-APR.21.

SYMPHONY HALL
TO-
DAY
at 2:30
Sat.
at 8

Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

HERALD-APR.21.

SYMPHONY HALL—TONIGHT AT 8
BOSTON SYMPHONY
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

HE[illegible]APR.2

SYMPHONY HALL—TONIGHT AT 8
TONIGHT AT 8
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

POST [illegible]

SYMPHONY HALL—Tonight at 8
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
A Few Seats for Tonight

GL[illegible]

FRI. AFT.
Apr. 21
at 2:30
Sat. at 8:00

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for the Saturday Concert

AMER. APR.15

FRI. AFT.
Apr. 21
at 2:30
Sat. at 8:00

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for the Saturday Concert

TRAV. APR.15.

OPENING
NIGHT
Mon., May 1
(Every Night
Except Sun.)

POPS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Prgorams—Refreshments
Ticket Sale Opens Mon., April 24
$1, 75c, 50c. Admission 25c (no tax)

FRI. AFT.
Apr. 21
at 2.30
Sat. at 8.00

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for the Saturday Concert

TRANS. APR.15

OPENING
NIGHT
Mon., May 1
(Every
Night Except Sun.)

POPS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Ticket Sale Opens Mon., April 24
$1.09, 75c, 50c. Admission 25c (No tax)

FRI. AFT.
Apr. 21
at 2:30
Sat. at 8:00

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for the Saturday Concert

ADVTSR-APR-16.

FRI. AFT.
Apr. 21
at 2:30
Sat. at 8:00

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for the Saturday Concert

OPENING
NIGHT
Mon., May 1
(Every Night
Except Sun.)

POPS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Ticket Sale Opens Mon., April 24
$1.00, 75c, 50c. Admission 25c (No tax)

GLOBE. APR.1

OPENING
NIGHT
Mon., May 1
(Every Night
Except Sun.)

POPS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Ticket Sale Opens Mon., April 24
$1.00, 75c, 50c. Admission 25c (No tax)

FRI. AFT.
Apr. 21
at 2:30
Sat. at 8:00

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for the Saturday Concert

POST-APR.16.

OPENING
NIGHT
Mon., May 1
(Every Night
Except Sun.)

POPS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Ticket Sale Opens Mon., April 24
$1.00, 75c, 50c. Admission 25c (No tax)

FRI. AFT.
Apr. 21
at 2:30
Sat. at 8:00

BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for the Saturday Concert

HERALD-APR.16.

POPS
OPENING NIGHT, Mon., May 1
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Ticket Sale Opens Mon., April 24
$1.00, 75c, 50c. Admission 25c (No tax)

SYMPHONY HALL
NEXT FRI. AFT. April 28, at 2:30. SAT. at 8
LAST OF CONCERTS THIS SEASON
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A few seats for the Saturday concert

AMER-APR 22.

SYMPHONY HALL
POPS
Opening Night, Monday, May 1
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Ticket Sale Opens Mon., April 24
$1.00, 75c, 50c. Admission 25c (No tax)

MONITOR APR. 22.

POPS
OPENING NIGHT MON., May 1
Orchestra of 75 Symphony Players
Agide-Jacchia Conductor
Popular Music
Refreshments
Tickets Now 25c, 50c, 75c, $1 (No Tax)

TRANS. APR. 25.

NEXT FRI. AFT. APR. 28 at 2.30 SAT. at 8
Last of Concerts This Season
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for the Saturday Concert

POPS
OPENING NIGHT, Mon., May 1
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Ticket Sale Opens Mon., April 24
$1, 75c, 50c, Admission 25c (no tax)

TRANS. APR. 22

POPS
OPENING NIGHT, Mon., May 1
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Ticket Sale Opens TOMORROW
$1.00, 75c, 50c, Admission 25c (No tax)

NEXT FRI. AFT. Apr. 28, at 2:30 SAT. at 8
Last of Concerts This Season
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A few seats for the Saturday Concert

TRAV. APR. 22.

SYMPHONY HALL
NEXT FRI. AFT. April 28, at 2:30. SAT. at 8
LAST OF CONCERTS THIS SEASON
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A few seats for the Saturday concert

POPS
OPENING NIGHT, Mon., May 1
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Ticket Sale Opens TOMORROW
$1.00, 75c, 50c. Admission 25c (No tax)

ADVTSR. APR. 23

POPS
OPENING NIGHT, Mon., May 1
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Ticket Sale Opens TOMORROW
$1.00, 75c, 50c. Admission 25c (No tax)

NEXT FRI. AFT. April 28 at 2:30 SAT. at 8
LAST OF CONCERTS THIS SEASON
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for the Saturday Concert

GLOBE-APR. 23.

POPS
OPENING NIGHT, Mon., May 1
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Ticket Sale Opens TOMORROW
$1.00, 75c, 50c. Admission 25c (No tax)

NEXT FRI. AFT. Apr. 28 at 2:30 SAT. at 8
LAST OF CONCERTS THIS SEASON
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for the Saturday Concert

POST-APR. 23

POPS
OPENING NIGHT, Mon., May 1
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Ticket Sale Opens TOMORROW
$1.00, 75c, 50c. Admission 25c (No tax)

NEXT FRI. AFT. Apr. 28, at 2:30 SAT. at 8
Last of Concerts This Season
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A few seats for the Saturday Concert

HERALD PR. 23.

POPS
OPENING NIGHT MON., May 1
Orchestra of 75 Symphony Players
Agide-Jacchia Conductor
Popular Music
Refreshments
Tickets Now, 25c, 50c, 75c, $1. (No Tax)

POPS
OPENING NIGHT MON., May 1
Orchestra of 75 Symphony Players
Agide-Jacchia Conductor
Popular Music
Refreshments
Tickets Now 25c, 50c, 75c, $1 (No Tax)

GLOBE-APR. 2

POST-APR. 25.

POPS
OPENING NIGHT MON., May 1
Orchestra of 75 Symphony Players
Agide-Jacchia Conductor
Popular Music
Refreshments
NOW
Tickets 25c, 50c, 75c, $1 (No Tax)

POPS
OPENING NIGHT MON., May 1
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets Now, 25c, 50c, 75c, $1. (No Tax)

NEXT FRI. Apr. 28, at 2:30 SAT. at 8.
Last Concerts This Season
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

HERALD-APR. [illegible]

SYMPHONY HALL
POPS
OPENING NIGHT MON., May 1
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music
NOW
Refreshments
Tickets 25c, 50c, 75c, $1 (No Tax)

POST-APR. 26

1747

NEXT FRI. Apr. 28 at 2:30 SAT. at 8
Last Concerts This S
Boston Sympho
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

POPS
OPENING NIGHT MON., May 1
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets Now—25c, 50c, 75c, $1 (No Tax)

GLOBE-APR. 26

NEXT FRI. Apr. 28, at 2:30 SAT. at 8.
Last Concerts This Season
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

POPS
OPENING NIGHT MON., May 1
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets Now—25c, 50c, 75c, $1. (No Tax)

TRAV. APR. 26

SYMPHONY HALL
NEXT FRI. Apr. 28, at 2.30 SAT. at 8
Last Concerts This Season
Boston Symphony
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

POPS
OPENING NIGHT MON., May 1
Orchestra of 75 Symphony Players
Agide-Jacchia Conductor
Popular Music
Refreshments
Tickets Now 25c, 50c 75c, $1 (No Tax)

SANDERS THEATRE—CAMBRIDGE
TOMORROW EVE. (April 27) AT 8.00
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Programme — RIMSKY-KORSAKOFF — "SCHEHERAZADE"; WAGNER—Excerpts, "Die Meistersinger"; "Forest Murmurs," "Funeral March" and "Ride of the Valkyries" from "The Ring."
Tickets at Kent's Bookstore, Harvard S

TRANS=APR. 26

POPS
OPENING NIGHT MON., May 1
Orchestra of 80 Symphony Players
Agide-Jacchia Conductor
Popular Music
Refreshments
Tickets Now—25c, 50c, 75c, $1 (No Tax)

TRANS. APR. 27

POPS
OPENING NIGHT MON., May 1
Orchestra of 80 Symphony Players
Agide-Jacchia Conductor
Popular Music
Refreshments
Tickets Now—25c, 50c, 75c, $1 (No Tax)

SANDERS THEATRE—CAMBRIDGE
TONIGHT (Apr. 27), AT 8:00
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Programme—RIMSKY-KORSAKOFF—"SCHEHERAZADE"; WAGNER—Excerpts, "Die Meistersinger"; "Forest Murmurs," "Funeral March" and "Ride of the Valkyries" from "The Ring."
Tickets at Kent's Bookstore, Harvard Sq.

HERALD=APR. 27.

SANDERS THEATRE—CAMBRIDGE
TONIGHT (Apr. 27) AT 8:00
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Programme—RIMSKY-KORSAKOFF—"SCHEHERAZADE"; WAGNER—Excerpts, "Die Meistersinger"; "Forest Murmurs," "Funeral March" and "Ride of the Valkyries" from "The Ring."
Tickets at Kent's Bookstore, Harvard sq.

GLOBE-APR. 27

POPS
OPENING NIGHT MON., May 1
Orchestra of 80 Symphony Players
Agide-Jacchia Conductor
Popular Music
Refreshments
Tickets Now—25c, 50c, 75c, $1 (No Tax)

SANDERS THEATRE—CAMBRIDGE
TONIGHT (Apr. 27), AT 8:00
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Programme—RIMSKY-KORSAKOFF—"SCHEHERAZADE"; WAGNER—Excerpts, "Die Meistersinger"; "Forest Murmurs," "Funeral March" and "Ride of the Valkyries" from "The Ring."
Tickets at Kent's Bookstore, Harvard Sq.

POST-APR. 27.

POPS
OPENING NIGHT MON., May 1
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets Now, 25c, 50c, 75c, $1. (No Tax)

POST-APR. 28

SYMPHONY HALL
Every Night (Except Sun.)
POPS
OPENING NIGHT MON., May 1
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Refreshments
Tickets 25c, 50c, 75c, $1 (No Tax)

SYMPHONY HALL
OPENING NEXT MON. NIGHT (May 1)
EVERY NIGHT (Except Sunday)
POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., May 1—Opening Night
Tues., May 2—Wellesley Night
Thurs., May 4—Russian Program
(All Nights Open to Public)
Table seats, $1 & 75c. 1st Bal., $1, 75c & 50c
More than 500 seats at 25c (no tax)

TRANS. APR. 29

SYMPHONY HALL
OPENING NEXT MON. NIGHT (May 1)
EVERY NIGHT (Except Sunday)
POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., May 1—Opening Night
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Thurs., May 4—Russian Program
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More than 500 seats at 25c (no tax)

TRAV. APR. 29.

POPS
OPENING NIGHT MON., May 1
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets Now—25c, 50c, 75c, $1 (No Tax)

HERALD=APR. 29

POPS
OPENING NIGHT MON., May 1
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets Now—25c, 50c, 75c, $1 (No Tax)

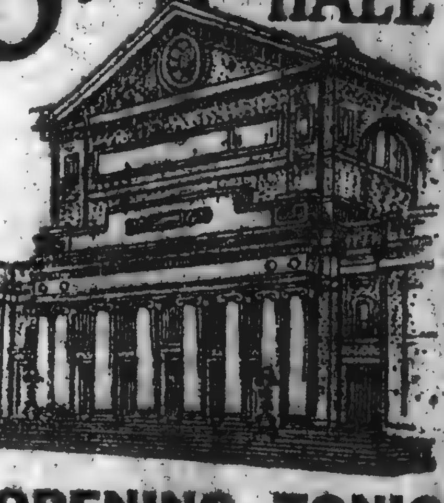
GLOBE-APR. 29.

SYMPHONY HALL
OPENING TOMORROW NIGHT
EVERY NIGHT (Except Sunday)
POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., May 1—Opening Night
Tues., May 2—Wellesley Night
Thurs., May 4—Russian Program
(All Nights Open to Public)
Table seats, $1 & 75c. 1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

POST-APR. 30

SYMPHONY HALL
OPENING TOMORROW NIGHT
EVERY NIGHT (Except Sunday)
POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., May 1—Opening Night
Tues., May 2—Wellesley Night
Thurs., May 4—Russian Program
(All Nights Open to Public)

GLOBE-APR. 30.

SYMPHONY HALL

POPS
OPENING TONIGHT
ORCHESTRA OF 75 SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs Refreshments
Tickets 25c, 50c, 75c, $1 (No Tax)

POST-MAY. 1.

POPS
OPENING MONDAY, MAY 1
Orchestra of 75 Symphony Players
Agide Jacchia, Conductor
Popular Programs—Refreshments
Smoking
Tickets on sale at Symphony Hall & Coop
Seats—$1, 75c, 50c, 25c (no tax)

GRIMSON= APR. 29.

SYMPHONY HALL
OPENING TOMORROW NIGHT
EVERY NIGHT (Except Sunday)
POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., May 1—Opening Night
Tues., May 2—Wellesley Night
Thurs., May 4—Russian Program
(All Nights Open to Public)
Table seats, $1 & 75c.
1st Bal, $1, 75c & 50c
More than 500 seats at 25c (no tax)

ADVTSR= APR. 30.

SYMPHONY HALL
OPENING TOMORROW NIGHT
EVERY NIGHT (Except Sunday)
POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., May 1—Opening Night
Tues., May 2—Wellesley Night
Thurs., May 4—Russian Program
(All Nights Open to Public)
Table seats $1 & 75c. 1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

HERALD= APR. 30.

SYMPHONY HALL
OPENING NEXT MON. NIGHT, MAY 1
EVERY NIGHT (Except Sunday)
POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., May 1—Opening Night
Tues., May 2—Wellesley Night
Thurs., May 4—Russian Program
(All Nights Open to Public)
Table seats, $1 & 75c.
1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

AMER. APR. 29

POPS
OPENING NIGHT, Mon., May 1
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Ticket Sale Opens Mon., April 24
$1.00, 75c, 50c. Admission 25c (No tax)

SYMPHONY HALL
NEXT FRI. AFT. April 28. at 2:30. SAT. at 8
LAST OF CONCERTS THIS SEASON
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A few seats for the Saturday concert

AMER-APR 22.

SYMPHONY HALL
POPS
Opening Night, Monday, May 1
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Ticket Sale Opens Mon., April 24
$1.00, 75c, 50c. Admission 25c (No tax)

MONITOR APR. 22.

POPS
OPENING NIGHT MON., May 1
Orchestra of 75 Symphony Players
Agide-Jacchia Conductor
Popular Music
Refreshments
Tickets Now 25c, 50c 75c, $1 (No Tax)

TRANS. APR. 25.

NEXT FRI. AFT. APR. 28 at 2.30 SAT. at 8
Last of Concerts This Season
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for the Saturday Concert

POPS
OPENING NIGHT, Mon., May 1
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Ticket Sale Opens Mon., April 24
$1, 75c, 50c. Admission 25c (no tax)

TRANS. APR. 22

POPS
OPENING NIGHT, Mon., May 1
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Ticket Sale Opens TOMORROW
$1.00, 75c, 50c. Admission 25c (No tax)

NEXT FRI. AFT. Apr. 28, at 2:30 SAT. at 8
Last of Concerts This Season
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A few seats for the Saturday Concert

TRAV. APR. 22.

SYMPHONY HALL
NEXT FRI. AFT. April 28, at 2:30. SAT. at 8
LAST OF CONCERTS THIS SEASON
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A few seats for the Saturday concert

POPS
OPENING NIGHT, Mon., May 1
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Ticket Sale Opens TOMORROW
$1.00, 75c, 50c. Admission 25c (No tax)

ADVTSR. APR. 23

POPS
OPENING NIGHT, Mon., May 1
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Ticket Sale Opens TOMORROW
$1.00, 75c, 50c. Admission 25c (No tax)

NEXT FRI. AFT. April 28 at 2:30 SAT. at 8
LAST OF CONCERTS THIS SEASON
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for the Saturday Concert

GLOBE. APR. 23.

POPS
OPENING NIGHT, Mon., May 1
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Ticket Sale Opens TOMORROW
$1.00, 75c, 50c. Admission 25c (No tax)

NEXT FRI. AFT. Apr. 28 at 2:30 SAT. at 8
LAST OF CONCERTS THIS SEASON
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for the Saturday Concert

POST. APR. 23

POPS
OPENING NIGHT, Mon., May 1
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Ticket Sale Opens TOMORROW
$1.00, 75c, 50c. Admission 25c (No tax)

NEXT FRI. AFT. Apr. 28, at 2:30 SAT. at 8
Last of Concerts This Season
BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
A few seats for the Saturday Concert

HERALD. APR. 23.

POPS
OPENING NIGHT MON., May 1
Orchestra of 75 Symphony Players
Agide-Jacchia Conductor
Popular Music
Refreshments
Tickets Now, 25c, 50c, 75c, $1. (No Tax)

GLOBE-APR. 25

POPS
OPENING NIGHT MON., May 1
Orchestra of 75 Symphony Players
Agide-Jacchia, Conductor
Popular Music
Refreshments
Tickets Now 25c, 50c, 75c, $1 (No Tax)

POST-APR. 25.

POPS
OPENING NIGHT MON., May 1
Orchestra of 75 Symphony Players
Agide-Jacchia, Conductor
Popular Music
Refreshments
NOW
Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD-APR.

POPS
OPENING NIGHT MON., May 1
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets Now, 25c, 50c, 75c, $1. (No Tax)

NEXT FRI. Apr. 28, at 2:30 SAT. at 8.
Last Concerts This Season
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

POST-APR. 26.

SYMPHONY HALL
POPS
OPENING NIGHT MON., May 1
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music
NOW
Refreshments
Tickets 25c, 50c, 75c, $1 (No Tax)

NEXT FRI. Apr. 28 at 2:30 SAT. at 8
Last Concerts This S
Boston Sympho
ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

POPS
OPENING NIGHT MON., May 1
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets Now—25c, 50c, 75c, $1 (No Tax)

GLOBE. APR 26.

NEXT FRI., Apr. 28, at 2:30 SAT. at 8.
Last Concerts This Season
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

POPS
OPENING NIGHT MON., May 1
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets Now—25c, 50c, 75c, $1. (No Tax)

TRAV. APR. 26

SYMPHONY HALL
NEXT FRI., Apr. 28, at 2.30 SAT. at 8
Last Concerts This Season
Boston Symphony ORCHESTRA
PIERRE MONTEUX, Conductor
A Few Seats for Saturday

POPS
OPENING NIGHT MON., May 1
Orchestra of 75 Symphony Players
Agide-Jacchia Conductor
Popular Music
Refreshments
Tickets Now 25c, 50c 75c, $1 (No Tax)

SANDERS THEATRE—CAMBRIDGE
TOMORROW EVE. (April 27) AT 8.00
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Programme — RIMSKY-KORSAKOFF — "SCHEHERAZADE"; WAGNER—Excerpts, "Die Meistersinger"; "Forest Murmurs," "Funeral March" and "Ride of the Valkyries" from "The Ring."
Tickets at Kent's Bookstore, Harvard Sq.

TRANS=APR. 26

POPS
OPENING NIGHT MON., May 1
Orchestra of 80 Symphony Players
Agide-Jacchia Conductor
Popular Music
Refreshments
Tickets Now—25c, 50c, 75c, $1 (No Tax)

TRANS. APR. 27

POPS
OPENING NIGHT MON., May 1
Orchestra of 80 Symphony Players
Agide-Jacchia Conductor
Popular Music
Refreshments
Tickets Now—25c, 50c, 75c, $1 (No Tax)

SANDERS THEATRE—CAMBRIDGE
TONIGHT (Apr. 27), AT 8:00
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Programme—RIMSKY-KORSAKOFF—"SCHEHERAZADE"; WAGNER—Excerpts. "Die Meistersinger"; "Forest Murmurs," "Funeral March" and "Ride of the Valkyries" from "The Ring."
Tickets at Kent's Bookstore, Harvard Sq.

HERALD=APR. 27.

SANDERS THEATRE—CAMBRIDGE
TONIGHT (Apr. 27) AT 8:00
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Programme—RIMSKY-KORSAKOFF—"SCHEHERAZADE"; WAGNER—Excerpts, 'Die Meistersinger"; "Forest Murmurs," "Funeral March" and "Ride of the Valkyries" from "The Ring."
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GLOBE-APR. 27

POPS
OPENING NIGHT MON., May 1
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Agide-Jacchia Conductor
Popular Music
Refreshments
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SANDERS THEATRE—CAMBRIDGE
TONIGHT (Apr. 27), AT 8:00
Boston Symphony Orchestra
PIERRE MONTEUX, Conductor
Programme—RIMSKY-KORSAKOFF—"SCHEHERAZADE"; WAGNER—Excerpts. "Die Meistersinger"; "Forest Murmurs," "Funeral March" and "Ride of the Valkyries" from "The Ring."
Tickets at Kent's Bookstore, Harvard Sq.

POST-APR. 27.

POPS
OPENING NIGHT MON., May 1
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets Now, 25c, 50c, 75c, $1. (No Tax)

POST-APR. 28

SYMPHONY HALL
Every Night (Except Sun.)
POPS
OPENING NIGHT MON., May 1
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Refreshments
Tickets 25c, 50c, 75c, $1 (No Tax)

MONITOR-APR 29

SYMPHONY HALL
OPENING NEXT MON. NIGHT (May 1)
EVERY NIGHT (Except Sunday)
POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., May 1—Opening Night
Tues., May 2—Wellesley Night
Thurs., May 4—Russian Program
(All Nights Open to Public)
Table seats, $1 & 75c. 1st Bal., $1, 75c & 50c
More than 500 seats at 25c (no tax)

TRANS. APR. 29

SYMPHONY HALL
OPENING NEXT MON. NIGHT (May 1)
EVERY NIGHT (Except Sunday)
POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
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Thurs., May 4—Russian Program
(All Nights Open to Public)
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TRAV APR. 29.

POPS
OPENING NIGHT MON., May 1
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets Now—25c, 50c, 75c, $1 (No Tax)

HERALD=APR 29.

POPS
OPENING NIGHT MON., May 1
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tickets Now—25c, 50c, 75c, $1 (No Tax)

GLOBE-APR. 29.

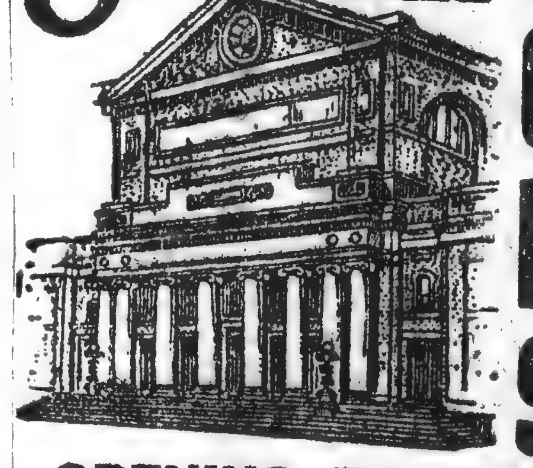
SYMPHONY HALL
OPENING TOMORROW NIGHT
EVERY NIGHT (Except Sunday)
POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., May 1—Opening Night
Tues., May 2—Wellesley Night
Thurs., May 4—Russian Program
(All Nights Open to Public)
Table seats, $1 & 75c. 1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

POST-APR 30

SYMPHONY HALL
OPENING TOMORROW NIGHT
EVERY NIGHT (Except Sunday)
POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., May 1—Opening Night
Tues., May 2—Wellesley Night
Thurs., May 4—Russian Program
(All Nights Open to Public)

GLOBE-APR. 30

SYMPHONY HALL



POPS
OPENING TONIGHT
ORCHESTRA OF 75 SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs Refreshments
Tickets 25c, 50c, 75c, $1 (No Tax)

POST-MAY. 1.

OPENING MONDAY, MAY 1
POPS
Orchestra of 75 Symphony Players
Agide Jacchia, Conductor
Popular Programs—Refreshments
Smoking
Tickets on sale at Symphony Hall & Coop
Seats—$1, 75c, 50c, 25c (no tax)

GRIMSON= APR. 29.

SYMPHONY HALL
OPENING TOMORROW NIGHT
EVERY NIGHT (Except Sunday)
POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., May 1—Opening Night
Tues., May 2—Wellesley Night
Thurs., May 4—Russian Program
(All Nights Open to Public)
Table seats, $1 & 75c.
1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

ADVTSR= APR. 30.

SYMPHONY HALL
OPENING TOMORROW NIGHT
EVERY NIGHT (Except Sunday)
POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., May 1—Opening Night
Tues., May 2—Wellesley Night
Thurs., May 4—Russian Program
(All Nights Open to Public)
Table seats $1 & 75c. 1st Bal. $1, 75c & 50c
re than 500 seats at 25c (no tax)

HERALD= APR. 30.

SYMPHONY HALL
OPENING NEXT MON. NIGHT, MAY 1
EVERY NIGHT (Except Sunday)
POPS
ORCHESTRA OF SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., May 1—Opening Night
Tues., May 2—Wellesley Night
Thurs., May 4—Russian Program
(All Nights Open to Public)
Table seats, $1 & 75c.
1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

AMER. APR. 29

SYMPHONY HALL
POPS
OPENING TONIGHT
ORCHESTRA OF 75 SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs Refreshments
Tickets 25c, 50c, 75c, $1 (No Tax)

GLOBE= MAY.1

SYMPHONY HALL
POPS
OPENING TONIGHT
ORCHESTRA OF 75 SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs Refreshments
Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD=MAY.1

SYMPHONY HALL
POPS
OPENING TONIGHT
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs Refreshments
Tickets 25c, 50c, 75c, $1. (No Tax)

TELEGRAM MAY.1

SYMPHONY HALL
POPS
OPENING TONIGHT
ORCHESTRA OF 75 SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs Refreshments
Tickets 25c, 50c, 75c, $1 (No Tax)

TRANS. MAY.1

SYMPHONY HALL
POPS
OPENING TONIGHT
ORCHESTRA OF 75 SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs Refreshments
Tickets 25c, 50c, 75c, $1 (No Tax)

TRAV. MAY.1

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Wellesley College Night, with Wellesley College Glee Club—Open to the Public
Tickets—25c, 50c, 75c, $1 (no tax)

at 8:00
PIER
ALEXA
A Few

D-MAY.2

HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
WELLESLEY COLLEGE NIGHT
With Wellesley College Glee Club—Open to the Public
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-MAY.2

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Wellesley College Night, with Wellesley College Glee Club—Open to the Public.
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY.2

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Wellesley College Night, with Wellesley College Glee Club—Open to the Public
Tickets—25c, 50c, 75c, $1 (no tax)

ADVTSR. MAY.2

SYMPHONY HALL
POPS
Every Night (Except Sunday)
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia, Conductor
Popular Music Refreshments
Wellesley College Night with Wellesley Glee Club—Open to the Public
Tickets—25c, 50c, 75c, $1 (no tax)

AMER. MAY.2

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Wellesley College Night with Wellesley College Glee Club—Open to the Public
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS-MAY.2

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

ADVTSR-MAY.3

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY.3.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-MAY.3

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

AMER-MAY.3

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-MAY.3

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Tonight—RUSSIAN Program
505 seats at 25c. Doors open at 7:30

AMER-MAY.4.

SYMPHONY HALL
POPS
Tonight & Every Night (except Sun.)
Orchestra of 75 Symphony Players
Agide Jacchia, Conductor
Popular Programs—Refreshments
Smoking
Tickets on sale at Symphony Hall & Union
Seats—$1, 75c, 50c, 25c (no tax)

CRIMSON-MAY.2.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY.3

Symphony Hall—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Tonight—RUSSIAN Program
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY.4.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Tonight—RUSSIAN Program
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-MAY.4

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Tonight—RUSSIAN Program
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-MAY.4

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
505 Seats at 25c. Doors Open at 7:30

TELEGRAM-MAY.3

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Tonight—RUSSIAN Program
505 SEATS AT 25c—DOORS OPEN AT 7:30

ADVTSR. MAY.4.

SYMPHONY HALL—Every Night (Exc. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
TONIGHT—RUSSIAN PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS MAY.4

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments

TELEGRAM MAY 5

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Tonight—RUSSIAN Program
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY.4.

SYMPHONY HALL—Every Night (Except Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
505 Seats at 25c—Doors open at 7:30

AMER-MAY.5.

Symphony Hall—Every Night (Exc. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY 5

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-MAY 5

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of Symphony Players
AGIDE JACCHIA
Conductor
Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD MAY.5

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
AGIDE JACCHIA
Conductor
Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY.5

SYMPHONY HALL—Every Night (Exc. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS. MAY.5

SYMPHONY HALL—Every Night (Exc. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
505 SEATS AT 25c—DOORS OPEN AT 7:30

ADVTSR. MAY.5

SYMPHONY HALL—Every Night (Exc. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
505 SEATS AT 25c—DOORS OPEN AT 7:30

ADVTSR MAY.6

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
AGIDE JACCHIA
Conductor
Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-MAY.6.

Symphony Hall—Every Night (Exc. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY.6.

SYMPHONY HALL—Every Night (Except Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
505 Seats at 25c—Doors open at 7:30

AMER-MAY.6.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE MAY.6.

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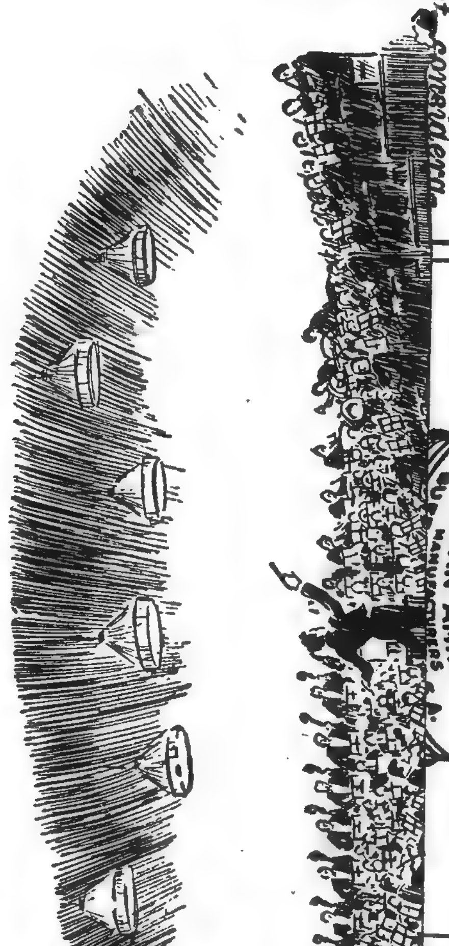

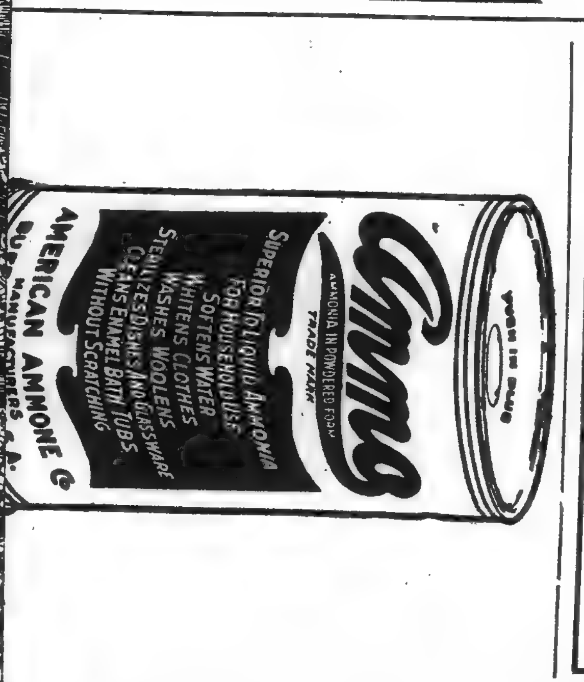

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ORCHESTRA OF 75 SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs Refreshments
Tickets 25c, 50c, 75c, $1 (No Tax)

GLOBE= MAY.1

SYMPHONY HALL
POPS
OPENING TONIGHT
ORCHESTRA OF 75 SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs Refreshments
Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD=MAY.1.

SYMPHONY HALL
POPS
OPENING TONIGHT
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs Refreshments
Tickets 25c, 50c, 75c, $1. (No Tax)

TELEGRAM MAY1.

SYMPHONY HALL
POPS
OPENING TONIGHT
ORCHESTRA OF 75 SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs Refreshments
Tickets 25c, 50c, 75c, $1 (No Tax)

TRANS. MAY.1.

SYMPHONY HALL
POPS
OPENING TONIGHT
ORCHESTRA OF 75 SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs Refreshments
Tickets 25c, 50c, 75c, $1 (No Tax)

TRAV. MAY.1.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Wellesley College Night, with Wellesley College Glee Club—Open to the Public
Tickets—25c, 50c, 75c, $1 (no tax)

at 8:00 PIER ALEXA A Few

D-MAY.2.

GLOBE-A

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
WELLESLEY COLLEGE NIGHT
With Wellesley College Glee Club—Open to the Public
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-MAY.2

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Wellesley College Night, with Wellesley College Glee Club—Open to the Public.
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY.2.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Wellesley College Night, with Wellesley College Glee Club—Open to the Public
Tickets—25c, 50c, 75c, $1 (no tax)

ADVTSR. MAY.2

SYMPHONY HALL
POPS
Every Night (Except Sunday)
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia, Conductor
Popular Music Refreshments
Wellesley College Night with Wellesley Glee Club—Open to the Public
Tickets—25c, 50c, 75c, $1 (no tax)

AMER. MAY.2..

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Wellesley College Night with Wellesley College Glee Club—Open to the Public
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS-MAY.2.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

ADVTSR-MAY.3

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY.3

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-MAY.3

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

AMER-MAY 3

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-MAY.3

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Tonight—RUSSIAN Program
505 seats at 25c. Doors open at 7:30

AMER-MAY.4.

SYMPHONY HALL
POPS
Tonight & Every Night (except Sun.)
Orchestra of 75 Symphony Players
Agide Jacchia, Conductor
Popular Programs—Refreshments
Smoking
Tickets on sale at Symphony Hall & Union
Seats—$1, 75c, 50c, 25c (no tax)

CRIMSON-MAY.2.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY.3

Symphony Hall—Every Night (Exc. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Tonight—RUSSIAN Program
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY.4.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Tonight—RUSSIAN Program
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-MAY.4

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Tonight—RUSSIAN Program
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-MAY.4

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
505 Seats at 25c. Doors Open at 7:30

TELEGRAM-MAY.3

SYMPHONY HALL—Every Night (Exc. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Tonight—RUSSIAN Program
505 SEATS AT 25c—DOORS OPEN AT 7:30

ADVTSR. MAY.4.

SYMPHONY HALL—Every Night (Exc. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
TONIGHT—RUSSIAN PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS.MAY.4

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments

TELEGRAM MAY 5

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Tonight—RUSSIAN Program
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV.MAY.4.

SYMPHONY HALL—Every Night (Except Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
505 Seats at 25c—Doors open at 7:30

AMER-MAY.5.

Symphony Hall—Every Night (Exc. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY 5

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-MAY 5

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of Symphony Players
AGIDE JACCHIA Conductor
Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD MAY.5

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
AGIDE JACCHIA Conductor
Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. 5

SYMPHONY HALL—Every Night (Exc. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
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TRANS. 5

SYMPHONY HALL—Every Night (Exc. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
505 SEATS AT 25c—DOORS OPEN AT 7:30

ADVTSR. 5

SYMPHONY HALL—Every Night (Exc. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
505 SEATS AT 25c—DOORS OPEN AT 7:30

ADVTSR

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
AGIDE JACCHIA Conductor
Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-

Symphony Hall—Every Night (Exc. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-

SYMPHONY HALL—Every Night (Except Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
505 Seats at 25c—Doors open at 7:30

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SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia Conductor
Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-

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Dances under direction of
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out of Town
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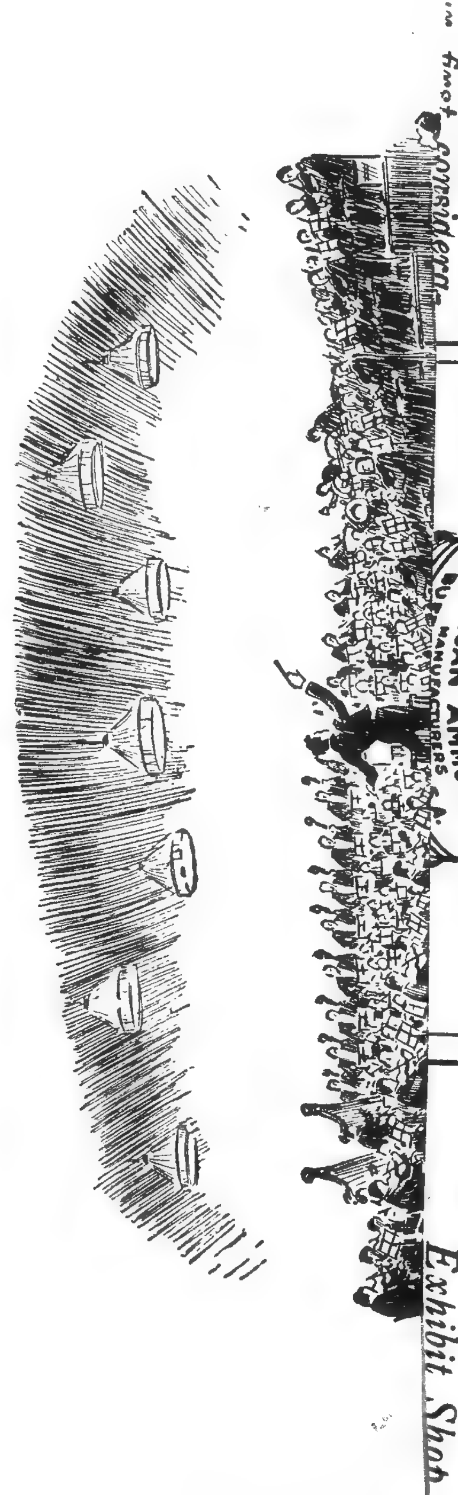
114 DARTMOUTH ST
BOSTON, MASS.

FRANK BROTHE
Fifth Avenue Boot Shop
near 48th Street, New York
Master-made Footwear
Exhibit Shop



SYMPHONY HALL
POPS

OPENING TONIGHT
ORCHESTRA OF 75 SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs Refreshments
Tickets 25c, 50c, 75c, $1 (No Tax)

HERALD=MAY. 1.

SYMPHONY HALL
POPS

OPENING TONIGHT
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs Refreshments
Tickets 25c, 50c, 75c, $1. (No Tax)

TELEGRAM MAY 1

SYMPHONY HALL
POPS

OPENING TONIGHT
ORCHESTRA OF 75 SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs Refreshments
Tickets 25c, 50c, 75c, $1 (No Tax)

TRANS. MAY. 1

SYMPHONY HALL
POPS

OPENING TONIGHT
ORCHESTRA OF 75 SYMPHONY PLAYERS
AGIDE JACCHIA, Conductor
Popular Programs Refreshments
Tickets 25c, 50c, 75c, $1 (No Tax)

TRAV. MAY. 1

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Wellesley College Night, with Wellesley College Glee Club—Open to the Public
Tickets—25c, 50c, 75c, $1 (no tax)

D-MAY 2

POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Wellesley College Night, with Wellesley College Glee Club—Open to the Public
Tickets—25c, 50c, 75c, $1 (no tax)

ADVTSR. MAY. 2.

SYMPHONY HALL
POPS

Every Night (Except Sunday)
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia, Conductor
Popular Music Refreshments
Wellesley College Night with Wellesley Glee Club—Open to the Public
Tickets—25c, 50c, 75c, $1 (no tax)

AMER MAY. 2.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Wellesley College Night with Wellesley College Glee Club—Open to the Public
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS-MAY 2

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

ADVTSR-MAY. 3

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST- MAY. 3.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-MAY. 3

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

AMER-MAY 3

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-MAY. 3.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—RUSSIAN Program
505 seats at 25c. Doors open at 7:30

AMER-MAY. 4.

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Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY. 3

Symphony Hall—Every Night (Exc. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—RUSSIAN Program
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY. 4.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—RUSSIAN Program
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-MAY. 4

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—RUSSIAN Program
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-MAY. 4

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c. Doors Open at 7:30

TELEGRAM-MAY 3

SYMPHONY HALL—Every Night (Exc. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—RUSSIAN Program
505 SEATS AT 25c—DOORS OPEN AT 7:30

ADVTSR. MAY. 4.

Popular Music
Refreshments
TONIGHT—RUSSIAN PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS MAY 4

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments

TELEGRAM MAY 5

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—RUSSIAN Program
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY. 4.

SYMPHONY HALL—Every Night (Except Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c—Doors open at 7:30

AMER- MAY. 5.

Symphony Hall—Every Night (Exc. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY 5

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-MAY 5

Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS. MAY. 5

SYMPHONY HALL—Every Night (Exc. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 SEATS AT 25c—DOORS OPEN AT 7:30

ADVTSR-MAY 5

SYMPHONY HALL—Every Night (Exc. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 SEATS AT 25c—DOORS OPEN AT 7:30

ADVTSR. MAY

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-MAY 5.

Symphony Hall—Every Night (Exc. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

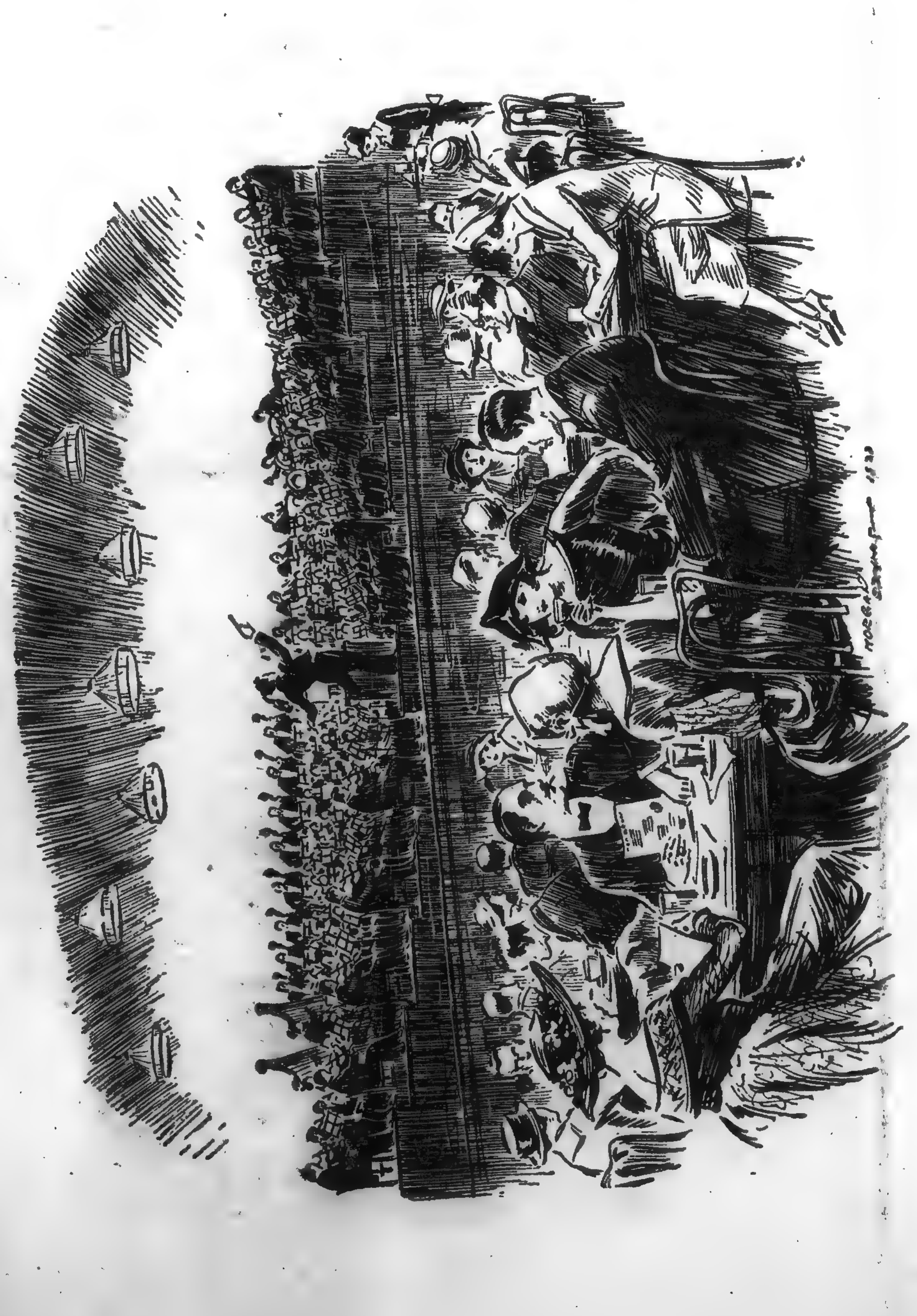
POST-MAY. 6

SYMPHONY HALL—Every Night (Except Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c—Doors open at 7:30

AMER-MAY. 6.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-MAY 6



SYMPHONY HALL

(Corner of Massachusetts and Huntington Avenues)

THE POPS

(As Seen by MORGAN DENNIS, the Boston Herald Artist)

ORCHESTRA OF SYMPHONY PLAYERS

AGIDE IACCHIA, Conductor

POPULAR PROGRAMS **REFRESHMENTS**

THE THIRTY-SEVENTH SEASON OF THESE FAMOUS CONCERTS OPENED MONDAY, MAY 1ST, AND WILL CONTINUE FOR TEN WEEKS.

MOST OF BOSTON UNIVERSITY'S 10,000 STUDENTS ARE ACQUAINTED WITH THE POPS AND VISIT THEM SEVERAL TIMES EACH SEASON.

MORE THAN 500 SEATS EACH NIGHT AT 25c.

RESERVED SEATS $1.00, 75c, 50c (NO TAX)

SYMPHONY HALL
Every Night (ex. Sundays)
ORCHESTRA
OF 75
SYMPHONY
PLAYERS
AGIDE JACCHIA
Conductor
POPS
POPULAR
PROGRAMS
Refreshments
Every Night
Open to Public
Mon., May 8—Chamber of Commerce Night
Tues. May 9 **OPERATIC** Program
Wed., May 10—The Durant, Inc., Night
Fri., May 12—Amherst College Night
Table seats, $1 & 75c; 1st Bal. $1,75c & 50c
More than 500 seats at 25c (no tax)

TRAV. MAY. 6

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments

TELEGRAM-MAY. 6

Symphony Hall—Every night (ex. Sun.)
TONIGHT
POPS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

MONITOR- MAY. 6

SYMPHONY HALL
Every Night (ex. Sundays)
ORCHESTRA
OF 75
SYMPHONY
PLAYERS
AGIDE JACCHIA
Conductor
POPS
Popular
Programs
Refreshments
Every Night
Open to Public
Mon., May 8—Chamber of Commerce Night
Tues., May 9 **OPERATIC** Program
Wed., May 10—The Durant, Inc., Night
Fri., May 12—Amherst College Night
Table seats, $1 & 75c; 1st Bal. $1,75c,50c
More than 500 seats at 25c (no tax)

TRANS. MAY. 6.

SYMPHONY HALL
Every Night (ex. Sundays)
ORCHESTRA
OF 75
SYMPHONY
PLAYERS
AGIDE JACCHIA
Conductor
POPS
POPULAR
PROGRAMS
Refreshments
Every Night
Open to Public
Mon., May 8—Chamber of Commerce Night
Tues. May 9 **OPERATIC** Program
Fri., May 12—Amherst College Night
Table seats $1 & 75c, 1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

POST MAY 6.

SYMPHONY HALL
Every Night (ex. Sundays)
ORCHESTRA
OF 75
SYMPHONY
PLAYERS
AGIDE JACCHIA
Conductor
POPS
POPULAR
PROGRAMS
Refreshments
Every Night
Open to Public
Mon., May 8--Chamber of Commerce Night
Tues. May 9 **OPERATIC** Program
Fri., May 12—Amherst College Night
Table Seats, $1 & 75c; 1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

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SYMPHONY HALL
Every Night (ex. Sundays)
ORCHESTRA
OF 75
SYMPHONY
PLAYERS
AGIDE JACCHIA
Conductor
POPS
POPULAR
PROGRAMS
Refreshments
Every Night
Open to Public
Mon., May 8—Chamber of Commerce Night
Tues. May 9 **OPERATIC** Program
Fri., May 12—Amherst College Night
Table Seats, $1 & 75c; 1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

ADVTSR MAY 7

SYMPHONY HALL
Every Night (ex. Sundays)
ORCHESTRA
OF 75
SYMPHONY
PLAYERS
AGIDE JACCHIA
Conductor
POPS
POPULAR
PROGRAMS
Refreshments
Every Night
Open to Public
Mon., May 8—Chamber of Commerce Night
Tues. May 9 **OPERATIC** Program
Wed., May 10—The Durant, Inc., Night
Fri., May 12—Amherst College Night
Table seats, $1 & 75c; 1st Bal. $1,75c & 50c
More than 500 seats at 25c (no tax)

HERALD-MAY. 7

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Chamber of Commerce Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY. 8.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Chamber of Commerce Night—Open to Public
Tomorrow—Operatic Program
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS-MAY 8

SYMPHONY HALL—Every Night (Exc. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 SEATS AT 25c—DOORS OPEN AT 7:30

ADVTSR-MAY 8.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Chamber of Commerce Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD MAY. 8.

Symphony Hall—Every Night (Exc. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST - MAY 8.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 SEATS AT 25c Doors Open at 7:30

TELEGRAM-MAY. 8

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
OPERATIC Program Tonight
Tickets—25c, 50c, 75c, $1 (no tax)

AMER. MAY. 9.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
OPERATIC PROGRAM TONIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-MAY. 9.

Symphony Hall—Every Night (Exc. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
OPERATIC
PROGRAMME
TONIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY 9.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
OPERATIC Program Tonight
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE = MAY. 9.

SYMPHONY HALL—Every Night (Exc. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
OPERATIC PROGRAM TONIGHT
Tickets 25c, 50c, 75c, $1 (No tax)

ADVTSR-MAY 9.

SYMPHONY HALL—Every Night (Ex. Sun.
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
OPERATIC
PROGRAMME
TONIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS. MAY. 9

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
OPERATIC PROGRAM TONIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

TELEGRAM-MAY 9

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
OPERATIC PROGRAM TONIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY. 9.

SYMPHONY HALL—Every Night (Exc. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
DURANT Inc. Night—Open to Public
Tickets 25c, 50c, 75c, $1 (No tax)

ADVTSR-MAY. 10.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
DURANT Inc. Night—Open to Public. Wed., May 17,
Wagner Program. Tickets 25c, 50c, 75c, $1 (no tax)

HERALD, MAY 10.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Durant Inc. Night—Open to Public
Wed. May 17—WAGNER Program
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY. 10.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Durant, Inc., Night—Open to Public
505 Seats at 25c—Doors Open at 7:30

AMER-MAY. 10.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
DURANT Inc. Night—Open to Public. Wed., May 17,
Wagner Program. Tickets 25c, 50c, 75c, $1 (no tax)

TRAV. MAY. 10.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Durant, Inc., Night—Open to Public.
WED., MAY 17—WAGNER PROGRAMME.
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS - MAY. 10.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c—Doors Open at 7:30

TELEGRAM-MAY 10.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY. 11

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-MAY 11.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD = MAY. 11.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c—Doors Open at 7:30

AMER-MAY. 11.

SYMPHONY HALL—Every Night (Exc. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c. Doors open at 7.30

ADVTSR = MAY 11.

SYMPHONY HALL—Every Night (Ex. Sun.
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS. MAY. 11

SYMPHONY HALL---Every Night---Ex. Sun.
POPS
TONIGHT
Orchestra of
75 Symphony
Players
Agide Jacchia
Conductor
Popular Music. Refreshments. 505
Seats at 25c. Doors open at 7.30.

TELE. MAY 11

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

MONITOR.-MAY. 11

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
AMHERST Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD = MAY. 12

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
AMHERST Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

POST - MAY. 12.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
AMHERST Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY 12

SYMPHONY HALL—Every Night (Exc. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
AMHERST Night—Open to Public
505 Seats at 25c. Doors open at 7.30

ADVTSR = MAY 12.

SYMPHONY HALL---Every Night---Ex. Sun.
POPS
TONIGHT
Orchestra of
75 Symphony
Players
Agide Jacchia
Conductor
Popular Music Refreshments
AMHERST Night—Open to Public
505 Seats at 25c. Doors Open at 7:30

TELEGRAM. MAY 12

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
AMHERST Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS. MAY. 12

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SYMPHONY HALL—Every Night (Exc. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
AMHERST Night—Open to Public
505 Seats at 25c. Doors open at 7.30

ADVTSR-MAY 13

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD MAY 13

SYMPHONY HALL—Every Night (Except Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c—Doors Open at 7:30

AMER-MAY. 13.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY. 13.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-MAY. 13.

SYMPHONY HALL---Every Night---Ex. Sun.
POPS
TONIGHT
Orchestra of
75 Symphony
Players
Agide Jacchia
Conductor
Popular Music Refreshments
505 Seats at 25c. Doors Open at 7:30

TELE-MAY. 13.

SYMPHONY HALL
EVERY Night (Except Sundays)
Popular Programs by
ORCHESTRA
OF 75
SYMPHONY
PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
ALL NIGHTS OPEN TO THE PUBLIC
Tues., May 16—Radcliffe College Night, with Radcliffe Chorus. Dr. A. T. Davison, Conductor
WED. May 17 **WAGNER Program**
Thurs., May 18—Boston City Club Night.
Table seats, $1, & 75c; 1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV-MAY. 13.

Symphony Hall—Every night (ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Music Refreshments
Wed., May 17—WAGNER Program
Tickets—25c, 50c, 75c, $1 (no tax)

MONTR-MAY. 13.

SYMPHONY HALL
EVERY NIGHT—EXCEPT SUNDAYS
Popular Programs by
ORCHESTRA
OF 75
SYMPHONY
PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
ALL NIGHTS OPEN TO THE PUBLIC
Tues., May 16—Radcliffe College Night, with Radcliffe Chorus. Dr. A. T. Davison, Conductor.
WED. MAY 17 **WAGNER Program**
Thurs., May 18—Boston City Club Night.
Table seats, $1 & 75c; 1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

TRANS-MAY. 13

SYMPHONY HALL
Every Night (ex. Sundays)
ORCHESTRA
OF 75
SYMPHONY
PLAYERS
AGIDE JACCHIA
Conductor

POPS

POPULAR
PROGRAMS
Refreshments
Every Night
Open to Public
Mon., May 8—Chamber of Commerce Night
Tues. May 9 OPERATIC Program
Wed., May 10—The Durant, Inc., Night
Fri., May 12—Amherst College Night
Table seats, $1 & 75c; 1st Bal. $1,75c & 50c
More than 500 seats at 25c (no tax)

TRAV. MAY. 6

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments

T [illegible] GRAM-MAY. 6

Symphony Hall—Every night (ex. Sun.)
TONIGHT
POPS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Music Refreshments
Tickets—25c, 50c. 75c, $1 (no tax)

MONITOR-MAY. 6

SYMPHONY HALL
Every Night (ex. Sundays)
ORCHESTRA
OF 75
SYMPHONY
PLAYERS
AGIDE JACCHIA
Conductor

POPS

Popular
Programs
Refreshments
Every Night
Open to Public
Mon., May 8—Chamber of Commerce Night
Tues., May 9 OPERATIC Program
Wed., May 10—The Durant, Inc., Night
Fri., May 12—Amherst College Night
Table seats, $1 & 75c: 1st Bal. $1,75c,50c
More than 500 seats at 25c (no tax)

T [illegible] MAY. 6.

SYMPHONY HALL
Every Night (ex. Sundays)
ORCHESTRA
OF 75
SYMPHONY
PLAYERS
AGIDE JACCHIA
Conductor

POPS

POPULAR
PROGRAMS
Refreshments
Every Night
Open to Public
Mon., May 8—Chamber of Commerce Night
Tues. May 9 OPERATIC Program
Fri., May 12—Amherst College Night
Table seats $1 & 75c, 1st Bal. $1, 75c & 50c
More than 5.00 seats at 25c (no tax)

SYMPHONY HALL
Every Night (ex. Sundays)
ORCHESTRA
OF 75
SYMPHONY
PLAYERS
AGIDE JACCHIA
Conductor

POPS

POPULAR
PROGRAMS
Refreshments
Every Night
Open to Public
Mon., May 8--Chamber of Commerce Night
Tues. May 9 OPERATIC Program
Fri., May 12—Amherst College Night
Table Seats, $1 & 75c; 1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

GLOBE-MAY

SYMPHONY HALL
Every Night (ex. Sundays)
ORCHESTRA
OF 75
SYMPHONY
PLAYERS
AGIDE JACCHIA
Conductor

POPS

POPULAR
PROGRAMS
Refreshments
Every Night
Open to Public
Mon., May 8—Chamber of Commerce Night
Tues. May 9 OPERATIC Program
Fri., May 12—Amherst College Night
Table Seats, $1 & 75c; 1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

ADVTSR MAY 7

SYMPHONY HALL
Every Night (ex. Sundays)
ORCHESTRA
OF 75
SYMPHONY
PLAYERS
AGIDE JACCHIA
Conductor

POPS

POPULAR
PROGRAMS
Refreshments
Every Night
Open to Public
Mon., May 8—Chamber of Commerce Night
Tues. May 9 OPERATIC Program
Wed., May 10—The Durant, Inc., Night
Fri., May 12—Amherst College Night
Table seats, $1 & 75c; 1st Bal. $1,75c & 50c
More than 500 seats at 25c (no tax)

HERALD-MAY. 7

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Chamber of Commerce Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY. 8.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Chamber of Commerce Night—Open to Public
Tomorrow—Operatic Program
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS-MAY 8.

SYMPHONY HALL—Every Night (Exc. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 SEATS AT 25c—DOORS OPEN AT 7:30

ADVTSR-MAY 8.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
Chamber of Commerce Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD MAY. 8.

Symphony Hall—Every Night (Exc. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY. 8.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 SEATS AT 25c Doors Open at 7:30

TELEGRAM-MAY 8

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
OPERATIC Program Tonight
Tickets—25c, 50c, 75c, $1 (no tax)

AMER. MAY. 9.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
OPERATIC PROGRAM TONIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-MAY. 9.

Symphony Hall—Every Night (Exc. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
OPERATIC
PROGRAMME
TONIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY. 9.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
OPERATIC Program Tonight
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE = MAY. 9.

SYMPHONY HALL—Every Night (Exc. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
OPERATIC PROGRAM TONIGHT
Tickets 25c, 50c, 75c, $1 (No tax)

ADVTSR-MAY 9

SYMPHONY HALL—Every Night (Ex. Sun.
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
OPERATIC
PROGRAMME
TONIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS. MAY. 9

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
OPERATIC PROGRAM TONIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

TELEGRAM-MAY. 9.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
OPERATIC PROGRAM TONIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY. 9.

SYMPHONY HALL—Every Night (Exc. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
DURANT Inc. Night—Open to Public
Tickets 25c, 50c, 75c, $1 (No tax)

ADVTSR-MAY. 10.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
DURANT Inc. Night—Open to Public. Wed., May 17, Wagner Program. Tickets 25c, 50c, 75c, $1 (no tax)

HERALD. MAY. 10

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Durant Inc. Night—Open to Public
Wed. May 17—WAGNER Program
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY 10

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Durant, Inc., Night—Open to Public
505 Seats at 25c—Doors Open at 7:30

AMER-MAY. 10.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
DURANT Inc. Night—Open to Public. Wed., May 17, Wagner Program. Tickets 25c, 50c, 75c, $1 (no tax)

TRAV. MAY. 10

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Durant, Inc., Night—Open to Public.
WED., MAY 17—WAGNER PROGRAMME.
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS-MAY. 10.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c—Doors Open at 7:30

TELEGRAM-MAY. 10.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY. 11

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-MAY 11.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD = MAY. 11.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c—Doors Open at 7:30

AMER-MAY. 11.

SYMPHONY HALL—Every Night (Exc. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c. Doors open at 7.30

ADVTSR = MAY 11.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS. MAY. 11

SYMPHONY HALL---Every Night---Ex. Sun.
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia
Conductor
Popular Music. Refreshments. 505 Seats at 25c. Doors open at 7.30.

TELE. MAY 11

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

MONITOR.-MAY. 11

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
AMHERST Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD = MAY. 12

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
AMHERST Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY. 12

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
AGIDE JACCHIA
Conductor
Popular Music
Refreshments
AMHERST Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY. 12

SYMPHONY HALL—Every Night (Exc. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
AMHERST Night—Open to Public
505 Seats at 25c. Doors open at 7.30

ADVTSR = MAY 12.

SYMPHONY HALL---Every Night---Ex. Sun.
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia
Conductor
Popular Music Refreshments
AMHERST Night—Open to Public
505 Seats at 25c. Doors Open at 7:30

TELEGRAM, MAY 12

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
AMHERST Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS. MAY. 12.

SYMPHONY HALL—Every Night (Exc. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
AMHERST Night—Open to Public
505 Seats at 25c. Doors open at 7.30

ADVTSR-MAY 13

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD MAY 13

SYMPHONY HALL—Every Night (Except Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c—Doors Open at 7:30

AMER-MAY. 13.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY. 13

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-MAY. 13

SYMPHONY HALL---Every Night---Ex. Sun.
POPS
TONIGHT
Orchestra of 75 Symphony Players
Agide Jacchia
Conductor
Popular Music Refreshments
505 Seats at 25c. Doors Open at 7:30

TELE-MAY. 13.

SYMPHONY HALL
EVERY Night (Except Sundays)
Popular Programs by
ORCHESTRA
OF 75
SYMPHONY
PLAYERS
Agide Jacchia
Conductor
Refreshments

POPS

ALL NIGHTS OPEN TO THE PUBLIC
Tues., May 16—Radcliffe College Night, with Radcliffe Chorus. Dr. A. T. Davison, Conductor
WED. May 17 WAGNER Program
Thurs., May 18—Boston City Club Night.
Table seats, $1, & 75c; 1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV-MAY. 13.

Symphony Hall—Every night (ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Music Refreshments
Wed., May 17—WAGNER Program
Tickets—25c, 50c, 75c, $1 (no tax)

MONTR-MAY. 13.

SYMPHONY HALL
EVERY NIGHT—EXCEPT SUNDAYS
Popular Programs by
ORCHESTRA
OF 75
SYMPHONY
PLAYERS
Agide Jacchia
Conductor
Refreshments

POPS

ALL NIGHTS OPEN TO THE PUBLIC
Tues., May 16—Radcliffe College Night, with Radcliffe Chorus. Dr. A. T. Davison, Conductor.
WED. MAY 17 WAGNER Program
Thurs., May 18—Boston City Club Night.
Table seats, $1 & 75c; 1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

TRANS-MAY. 13.

STON DRESS SUIT CO.
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TIGHT BINDING

SYMPHONY HALL
TOMORROW and every Night
(Except Sundays) Popular Programs by
ORCHESTRA
OF 75
SYMPHONY
PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
ALL NIGHTS OPEN TO THE PUBLIC
Tues., May 16—Radcliffe College Night. with Radcliffe Chorus. Dr. A. T. Davison, Conductor
WED. May 17 WAGNER Program
Thurs., May 18—Boston City Club Night.
Table seats, $1, & 75c; 1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

HERALD-MAY.14.

SYMPHONY HALL
TOMORROW and Every Night
(Except Sundays) Popular Programs by
ORCHESTRA
OF 75
SYMPHONY
PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
ALL NIGHTS OPEN TO THE PUBLIC
Tues., May 16—Radcliffe College Night with Radcliffe Chorus. Dr. A. T. Davison, Conductor
Wed., May 17 WAGNER PROGRAM
Table seats, $1 & 75c; 1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

ADVTSR-MAY 14.

SYMPHONY HALL
TOMORROW and every Night
(Except Sundays) Popular Programs by
ORCHESTRA
OF 75
SYMPHONY
PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
ALL NIGHTS OPEN TO THE PUBLIC
Tues., May 16—Radcliffe College Night, with Radcliffe Chorus. Dr. A. T. Davison, Conductor.
WED. MAY 17 WAGNER Program
Table seats, $1 & 75c; 1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

GLOBE-MAY.14.

SYMPHONY HALL
TOMORROW and Every Night
(Except Sundays) Popular Programs by
ORCHESTRA
OF 75
SYMPHONY
PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
ALL NIGHTS OPEN TO THE PUBLIC
Tues., May 16—Radcliffe College Night, with Radcliffe Chorus. Dr. A. T. Davison, Conductor
WED. MAY 17 WAGNER Program
THURS., MAY 18—Boston City Club Night.
Table Seats, $1 & 75c; 1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

POST-MAY.14.

SYMPHONY HALL—Every Night (Except Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor Popular Music Refreshments
505 Seats at 25c—Doors open at 7:30

ADVTSR-MAY.15.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY.15.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-MAY.15.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players AGIDE JACCHIA Conductor Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-MAY.15.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players AGIDE JACCHIA Conductor Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY.15.

SYMPHONY HALL---Every Night---Ex. Sun.
POPS
TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor
Popular Music Refreshments
505 Seats at 25c. Doors Open at 7:30

TELE-MAY.15.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS. MAY.15

SYMPHONY HALL—Every Night (Except Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players. AGIDE JACCHIA, Conductor. Popular Music, Refreshments.
Radcliffe Night, with Chorus. Dr. A. T. Davison, Conductor—Open to Public
505 Seats at 25c—Doors Open at 7:30

ADVTSR-MAY 16.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor Popular Music Refreshments
RADCLIFFE NIGHT—With Chorus
DR. A. T. DAVISON, Conductor OPEN TO PUBLIC
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-MAY.16

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players AGIDE JACCHIA Conductor Popular Music Refreshments
Radcliffe Night, with Chorus. Dr. A. T. Davison, Conductor. Open to Public.
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-MAY.16

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor Popular Music Refreshments
RADCLIFFE NIGHT With Chorus
A. T. DAVISON, Conductor—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY.16

SYMPHONY HALL---Every Night---Ex. Sun.
POPS
TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor
Popular Music Refreshments
Radcliffe Night with Chorus—Dr. A. T. Davison, Conductor—Open to Public
505 Seats at 25c—Doors open at 7:30

TELE-MAY.16-

SYMPHONY HALL—Every Night (Ex. Sun.
POPS
TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor Popular Music Refreshments
Radcliffe Night, with Chorus, Dr. A. T. Davison, Conductor. Open to Public.
TOMORROW—WAGNER Program.
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS. MAY.16

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor
Popular Music Refreshments
Radcliffe Night—Chorus—Open to Public
Tomorrow—WAGNER Program
Tickets—25c, 50c, 75c, $1 (no tax)

MONITOR. MAY.16

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players AGIDE JACCHIA Conductor Popular Music Refreshments
Tonight—WAGNER Program
505 Seats at 25c. Doors Open at 7:30

AMER. MAY.17-

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor Popular Music Refreshments
Tonight—WAGNER Program
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY.17.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor Popular Music Refreshments
Tonight—WAGNER Program
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE MAY.17

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players AGIDE JACCHIA Conductor Popular Music Refreshments
Radcliffe Night, with Chorus. Dr. A. T. Davison, Conductor, Open to Public.
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY.16

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players AGIDE JACCHIA Conductor Popular Music Refreshments
Tonight WAGNER Program
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-MAY.17.

SYMPHONY HALL—Every Night (Except Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players. AGIDE JACCHIA, Conductor. Popular Music, Refreshments.
Tonight—WAGNER Program
505 Seats at 25c. Doors Open at 7:30

ADVTSR. MAY.17.

SYMPHONY HALL---Every Night---Ex. Sun.
POPS
TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor
Popular Music Refreshments
Tonight—WAGNER program
505 Seats at 25c—Doors open at 7:30

TELEGRAM. MAY.17

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players AGIDE JACCHIA Conductor Popular Music Refreshments
Tonight, WAGNER Program
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY.17.

SYMPHONY HALL—Every Night (Ex. Sun.
POPS
TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor Popular Music Refreshments
TONIGHT—WAGNER Program
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS. MAY.17

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor Popular Music Refreshments
Boston City Club Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY.18-

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor Popular Music Refreshments
CITY CLUB NIGHT—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS. MAY.18

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor Popular Music Refreshments
City Club Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY.18

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-MAY.18.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor Popular Music Refreshments
Boston City Club Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-MAY.18

SYMPHONY HALL—Every Night (Except Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players. AGIDE JACCHIA, Conductor. Popular Music, Refreshments.
505 Seats at 25c Doors Open at 7:30

ADVTSR-MAY.18.

SYMPHONY HALL—Every Night (Except Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players. AGIDE JACCHIA, Conductor. Popular Music, Refreshments.
505 Seats at 25c Doors Open at 7:30

ADVTSR-MAY.19.

SYMPHONY HALL---Every Night---Ex. Sun.
POPS
TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor
Popular Music Refreshments
505 Seats at 25c—Doors open at 7:30

TELE-MAY.18.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players AGIDE JACCHIA Conductor Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-MAY.19.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-MAY.19

SYMPHONY HALL---Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players AGIDE JACCHIA Conductor Popular Music Refreshments
505 Seats at 25c. Doors Open at 7:30

AMER-MAY.19

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS. MAY.19.

SYMPHONY HALL---Every Night---Ex. Sun.
POPS
TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor
Popular Music Refreshments
505 Seats at 25c—Doors open at 7:30

TELE. MAY.19

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players AGIDE JACCHIA Conductor Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY.19.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players AGIDE JACCHIA Conductor Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-MAY.20

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY.20

SYMPHONY HALL—Every Night (Except Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players. AGIDE JACCHIA, Conductor. Popular Music, Refreshments.
505 Seats at 25c Doors Open at 7:30

ADVTSR-MAY.20.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players AGIDE JACCHIA Conductor Popular Music Refreshments
505 Seats at 25c. Doors Open at 7:30

AMER. MAY.20.

POPS
SYMPHONY HALL
EVERY NIGHT
(Except Sunday)
Popular Programs by
Orchestra
of 75
Symphony
Players
Conducted by
Agide Jacchia
Refreshments
POPS
ALL NIGHTS OPEN TO THE PUBLIC
Tues., May 23 — Simmons College Night
Table Seats, $1 & 75c; 1st Bal., $1, 75c & 50c
More than 500 seats at 25c (no tax).

TRANS. MAY.20.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor
Popular Music Refreshments
505 Seats at 25c—Doors open at 7:30

TELE-MAY.20

Symphony Hall—Every night (ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

MONITOR MAY.20

POPS
SYMPHONY HALL
EVERY NIGHT
(Except Sunday)
Popular Programs by
Orchestra
of 75
Symphony
Players
Conducted by
Agide Jacchia
Refreshments
POPS
ALL NIGHTS OPEN TO THE PUBLIC
Mon., May 22—Women's City Club Night
Tues., May 23—Simmons College Night
Table Seats, $1 & 75c; 1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

TRAV. MAY.20

SYMPHONY HALL Every Night (Except Sun.)
POPS
POPS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
ALL NIGHTS OPEN TO THE PUBLIC
Tues., May 23-Simmons College Night
Table Seats, $1 & 75c; 1st Bal. $1.75 & 50c
More than 500 Seats at 25c (no tax)

GLOBE MAY.21

SYMPHONY HALL Every Night (Except Sun)
POPS
POPS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
All Nights Open to the Public
TUES., MAY 23—SIMMONS COLLEGE NIGHT
Table seats, $1 & 75c; 1st Bal. $1.75 & 50c
More than 500 seats at 25c (no tax)

POST-MAY.21

SYMPHONY HALL—Every Night (Ex. Sun)
POPS
TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD MAY.22

SYMPHONY HALL—Every Night—(Ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY.22

POPS
SYMPHONY HALL
EVERY NIGHT
(Except Sunday)
Popular Programs by
Orchestra
of 75
Symphony
Players
Conducted by
Agide Jacchia
Refreshments
POPS
ALL NIGHTS OPEN TO THE PUBLIC
Mon., May 22—Women's City Club Night
Tues., May 23—Simmons College Night
Table Seats, $1 & 75c; 1st Bal. $1, 75c & 50c

HERALD. MAY

TIGHT BINDING

SYMPHONY HALL
TOMORROW and every Night
(Except Sundays) Popular Programs by
ORCHESTRA
OF 75
SYMPHONY
PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
ALL NIGHTS OPEN TO THE PUBLIC
Tues., May 16—Radcliffe College Night, with Radcliffe Chorus. Dr. A. T. Davison, Conductor
WED. May 17 WAGNER Program
Thurs., May 18—Boston City Club Night.
Table seats, $1, & 75c; 1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

HERALD-MAY.14.

SYMPHONY HALL
TOMORROW and Every Night
(Except Sundays) Popular Programs by
ORCHESTRA
OF 75
SYMPHONY
PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
ALL NIGHTS OPEN TO THE PUBLIC
Tues., May 16—Radcliffe College Night with Radcliffe Chorus. Dr. A. T. Davison, Conductor
Wed., May 17 WAGNER PROGRAM
Table seats, $1 & 75c; 1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

ADVTSR-MAY.14.

SYMPHONY HALL
TOMORROW and every Night
(Except Sundays) Popular Programs by
ORCHESTRA
OF 75
SYMPHONY
PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
ALL NIGHTS OPEN TO THE PUBLIC
Tues., May 16—Radcliffe College Night, with Radcliffe Chorus. Dr. A. T. Davison, Conductor.
WED. MAY 17 WAGNER Program
Table seats, $1 & 75c; 1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

GLOBE-MAY.14.

SYMPHONY HALL
TOMORROW and Every Night
(Except Sundays) Popular Programs by
ORCHESTRA
OF 75
SYMPHONY
PLAYERS
Agide Jacchia
Conductor
Refreshments
POPS
ALL NIGHTS OPEN TO THE PUBLIC
Tues., May 16—Radcliffe College Night, with Radcliffe Chorus. Dr. A. T. Davison, Conductor
WED. MAY 17 WAGNER Program
THURS., MAY 18—Boston City Club Night.
Table Seats, $1 & 75c; 1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

POST-MAY.14.

SYMPHONY HALL—Every Night (Except Sun.)
POPS TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor Popular Music Refreshments
505 Seats at 25c—Doors open at 7:30

ADVTSR-MAY.15.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY.15.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-MAY.15.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 75 Symphony Players AGIDE JACCHIA Conductor Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-MAY.15.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 75 Symphony Players AGIDE JACCHIA Conductor Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY.15.

SYMPHONY HALL---Every Night---Ex. Sun.
POPS TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor
Popular Music Refreshments
505 Seats at 25c. Doors Open at 7:30

TELE-MAY.15.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS. MAY.15

SYMPHONY HALL—Every Night (Except Sun.)
POPS TONIGHT
Orchestra of 75 Symphony Players. AGIDE JACCHIA, Conductor. Popular Music, Refreshments.
Radcliffe Night, with Chorus. Dr. A. T. Davison, Conductor—Open to Public
505 Seats at 25c—Doors Open at 7:30

ADVTSR-MAY.16.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor Popular Music Refreshments
RADCLIFFE NIGHT—With Chorus
DR. A. T. DAVISON, Conductor OPEN TO PUBLIC
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-MAY.16

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 75 Symphony Players AGIDE JACCHIA Conductor Popular Music Refreshments
Radcliffe Night, with Chorus. Dr. A. T. Davison, Conductor. Open to Public.
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-MAY.16

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor Popular Music Refreshments
RADCLIFFE NIGHT With Chorus
A. T. DAVISON, Conductor—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY.16

SYMPHONY HALL---Every Night---Ex. Sun.
POPS TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor
Popular Music Refreshments
Radcliffe Night with Chorus—Dr. A. T. Davison, Conductor—Open to Public
505 Seats at 25c—Doors open at 7:30

TELE-MAY.16.

SYMPHONY HALL—Every Night (Ex. Sun.
POPS TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor Popular Music Refreshments
Radcliffe Night, with Chorus, Dr. A. T. Davison, Conductor. Open to Public.
TOMORROW—WAGNER Program.
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS.MAY.16

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor
Popular Music Refreshments
Radcliffe Night—Chorus—Open to Public
Tomorrow—WAGNER Program
Tickets—25c, 50c, 75c, $1 (no tax)

MONITOR.MAY.16

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 75 Symphony Players AGIDE JACCHIA Conductor Popular Music Refreshments
Tonight—WAGNER Program
505 Seats at 25c. Doors Open at 7:30

AMER.MAY.17.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor Popular Music Refreshments
Tonight—WAGNER Program
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY.17.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor Popular Music Refreshments
Tonight—WAGNER Program
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE MAY.17

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 75 Symphony Players AGIDE JACCHIA Conductor Popular Music Refreshments
Radcliffe Night, with Chorus. Dr. A. T. Davison, Conductor, Open to Public.
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY.16

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 75 Symphony Players AGIDE JACCHIA Conductor Popular Music Refreshments
Tonight, WAGNER Program
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-MAY.17.

SYMPHONY HALL—Every Night (Except Sun.)
POPS TONIGHT
Orchestra of 75 Symphony Players. AGIDE JACCHIA, Conductor. Popular Music, Refreshments.
Tonight—WAGNER Program
505 Seats at 25c. Doors Open at 7:30

ADVTSR.MAY.17.

SYMPHONY HALL---Every Night---Ex. Sun.
POPS TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor
Popular Music Refreshments
Tonight—WAGNER program
505 Seats at 25c—Doors open at 7:30

TELEGRAM.MAY.17

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 75 Symphony Players AGIDE JACCHIA Conductor Popular Music Refreshments
Tonight, WAGNER Program
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY.17.

SYMPHONY HALL—Every Night (Ex. Sun.
POPS TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor Popular Music Refreshments
TONIGHT—WAGNER Program
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS.MAY.17

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor Popular Music Refreshments
Boston City Club Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY.18.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor Popular Music Refreshments
CITY CLUB NIGHT—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS.MA[illegible] 8

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor Popular Music Refreshments
City Club Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

[illegible]

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-MAY.18.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor Popular Music Refreshments
Boston City Club Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-[illegible]

SYMPHONY HALL—Every Night (Except Sun.)
POPS TONIGHT
Orchestra of 75 Symphony Players. AGIDE JACCHIA, Conductor. Popular Music, Refreshments.
505 Seats at 25c Doors Open at 7:30

ADVTSR-MAY.18.

SYMPHONY HALL—Every Night (Except Sun.)
POPS TONIGHT
Orchestra of 75 Symphony Players. AGIDE JACCHIA, Conductor. Popular Music, Refreshments.
505 Seats at 25c Doors Open at 7:30

ADVTSR-MAY.19.

SYMPHONY HALL---Every Night---Ex. Sun.
POPS TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor
Popular Music Refreshments
505 Seats at 25c—Doors open at 7:30

TELE-MAY.18.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 75 Symphony Players AGIDE JACCHIA Conductor Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-MAY.19.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-MAY 19

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 75 Symphony Players AGIDE JACCHIA Conductor Popular Music Refreshments
505 Seats at 25c. Doors Open at 7:30

AMER-MAY.19.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS.MAY.19.

SYMPHONY HALL---Every Night---Ex. Sun.
POPS TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor
Popular Music Refreshments
505 Seats at 25c—Doors open at 7:30

TELE-[illegible]AY.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 75 Symphony Players AGIDE JACCHIA Conductor Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV.MAY.19.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 75 Symphony Players AGIDE JACCHIA Conductor Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-MA[illegible]

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST [illegible]

SYMPHONY HALL—Every Night (Except Sun.)
POPS TONIGHT
Orchestra of 75 Symphony Players. AGIDE JACCHIA, Conductor. Popular Music, Refreshments.
505 Seats at 25c Doors Open at 7:30

ADVTSR-MAY.20.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS TONIGHT
Orchestra of 75 Symphony Players AGIDE JACCHIA Conductor Popular Music Refreshments
505 Seats at 25c. Doors Open at 7:30

AMER-MAY.20.

POPS
SYMPHONY HALL
EVERY NIGHT
(Except Sunday)
Popular Programs by
Orchestra
of 75
Symphony
Players
Conducted by
Agide Jacchia
Refreshments
POPS
ALL NIGHTS OPEN TO THE PUBLIC
Tues., May 23 — Simmons College Night
Table Seats, $1 & 75c; 1st Bal., $1, 75c & 50c
More than 500 seats at 25c (no tax).

TRANS.MAY.20.

[77]

SYMPHONY HALL---Every Night---ex. Sun.
POPS TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor
Popular Music Refreshments
505 Seats at 25c—Doors open at 7:30

TELE-M[illegible]

Symphony Hall—Every night (ex. Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

MIN[illegible]

POPS
SYMPHONY HALL
EVERY NIGHT
(Except Sunday)
Popular Programs by
Orchestra
of 75
Symphony
Players
Conducted by
Agide Jacchia
Refreshments
POPS
ALL NIGHTS OPEN TO THE PUBLIC
Mon., May 22—Women's City Club Night
Tues., May 23—Simmons College Night
Table Seats, $1 & 75c; 1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

[illegible]

SYMPHONY HALL Every Night (Except Sun.)
POPS
POPS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
ALL NIGHTS OPEN TO THE PUBLIC
Tues., May 23-Simmons College Night
Table Seats, $1 & 75c; 1st Bal. $1.75 & 50c
More than 500 Seats at 25c (no tax)

GL[illegible]

SYMPHONY HALL Every Night (Except Sun)
POPS
POPS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
All Nights Open to the Public
TUES., MAY 23—SIMMONS COLLEGE NIGHT
Table seats, $1 & 75c; 1st Bal. $1.75 & 50c
More than 500 seats at 25c (no tax)

[illegible]

SYMPHONY HALL—Every Night (Ex. Sun)
POPS TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

[illegible] 22

SYMPHONY HALL—Every Night—(Ex. Sun.)
POPS TONIGHT
Orchestra of 75 Symphony Players Agide Jacchia Conductor Popular Music Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST MAY 22

POPS
SYMPHONY HALL
EVERY NIGHT
(Except Sunday)
Popular Programs by
Orchestra
of 75
Symphony
Players
Conducted by
Agide Jacchia
Refreshments
POPS
ALL NIGHTS OPEN TO THE PUBLIC
Mon., May 22—Women's City Club Night
Tues., May 23—Simmons College Night
Table Seats, $1 & 75c; 1st Bal. $1, 75c & 50c

HERALD.MAY.2[illegible]

…PHONY HALL—Every night. Ex. Sun.
TONIGHT
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TELE. MAY 22.

…PHONY HALL—Every Night (Ex. Sun)
TONIGHT
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY 22

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS. MAY 22.

SYMPHONY HALL—Every Night (Ex. Sun)
TONIGHT
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Simmons College Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY 23

SYMPHONY HALL—Every Night (Except Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players. AGIDE JACCHIA, Conductor. Popular Music, Refreshments.
SIMMONS COLLEGE NIGHT—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

ADVTSR-MAY 23.

SYMPHONY HALL—Every Night—(Ex. Sun.)
TONIGHT
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
SIMMONS COLLEGE NIGHT—OPEN TO PUBLIC
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY 23

SYMPHONY HALL—Every Night (Ex. Sun)
TONIGHT
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Simmons College Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD MAY 23

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
SIMMONS COLLEGE NIGHT—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS. MAY 23

SYMPHONY HALL—Every night. Ex. Sun.
TONIGHT
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Simmons College Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

TELE MAY 23.

…ymphony Hall—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST MAY 24

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD MAY 24

…YMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
…5 SEATS AT 25c. DOORS OPEN 7:30
my24-4t

ADVTSR-MAY 24.

…MPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY 24

…MPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS. MAY 24.

SYMPHONY HALL—Every night. Ex. Sun.
TONIGHT
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Simmons College Night—Open to Public
505 Seats at 25c—Doors Open 7:30 P. M.

TELE-MAY 24.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY 25

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-MAY 25.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c Doors Open at 7:30

AMER-MAY 25.

Symphony Hall—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY 25.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-MAY 25.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 SEATS AT 25c. DOORS OPEN 7:30
my24-4t

ADVTSR-MAY 25.

SYMPHONY HALL—Every night. Ex. Sun.
TONIGHT
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Simmons College Night—Open to Public
505 Seats at 25c—Doors Open 7:30 P. M.

TELE-MAY 25

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS. MAY 25.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS-MAY 26.

SYMPHONY HALL—Every night. Ex. Sun.
TONIGHT
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Simmons College Night—Open to Public
505 Seats at 25c—Doors Open 7:30 P. M.

TELE-MAY 26

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c Doors Open at 7:30

AMER-MAY 26

…MPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-MAY 26

Symphony Hall—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST MAY 26

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-MAY 26

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY 26.

AMUSEMENTS
SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 SEATS AT 25c. DOORS OPEN 7:30
my24-4t

ADVTSR-MAY 26

Symphony Hall—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST MAY 27.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-MAY 27

SYMPHONY HALL Every Night (Except Sun.)
POP
CONCERTS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Tues., May 30—Holiday Program
Wed., May 31—Harvard Night
All Nights Open to the Public
Table Seats, $1 & 75c; 1st Bal., $1, 75c & 50c
More than 500 seats at 25c (no tax)

TRANS. MAY 27.

SYMPHONY HALL—Every night. Ex. Sun
TONIGHT
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Simmons College Night—Open to Public
505 Seats at 25c—Doors Open 7:30 P. M.

TELE-MAY 27

SYMPHONY HALL Every Night (Except Sun.)
POP
CONCERTS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Tues., May 30—Holiday Program
Wed., May 31—Harvard Night
All Nights Open to the Public
Table Seats, $1 and 75c; 1st Bal., $1, 75c and 50c
More than 500 seats at 25c (no tax)

TRAV. MAY 27

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 SEATS AT 25c. DOORS OPEN 7:30

ADVTSR-MAY 27.

SYMPHONY HALL—Every Night (Ex.Sun)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-MAY 27

SYMPHONY HALL Every Night (Except Sun.)
POP
CONCERTS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Tues., May 30—Holiday Program
Wed., May 31—Harvard Night
All Nights Open to the Public
Table Seats, $1 & 75c; 1st Bal., $1, 75c & 50c
More than 500 seats at 25c (no tax)

AMER-MAY 27

SYMPHONY HALL
Every Night (Except Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tues., May 30, Memor'l Day Program
Tickets 25c, 50c, 75c, $1 (No Tax)

MONITOR-MAY 27.

SYMPHONY HALL Every Night (Except Sun.)
POP
CONCERTS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Tues., May 30—Holiday Program
Wed., May 31—Harvard Night
All Nights Open to the Public
Table Seats, $1 & 75c; 1st Bal., $1, 75c & 50c
More than 500 seats at 25c (no tax)

ADVTSR-MAY 28

SYMPHONY HALL Every Night (Except Sun.)
POP
CONCERTS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Tues., May 30—Holiday Program
Wed., May 31—Harvard Night
All Nights Open to the Public
Table Seats, $1 & 75c; 1st Bal., $1, 75c & 50c
More than 500 seats at 25c (no tax)

POST-MAY 28

SYMPHONY HALL Every Night (Except Sun.)
POP
CONCERTS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Tues., May 30—Holiday Program
Wed., May 31—Harvard Night
All Nights Open to the Public
Table Seats, $1 & 75c; 1st Bal., $1, 75c & 50c
More than 500 seats at 25c (no tax)

GLOBE-MAY 28

SYMPHONY HALL Every Night (Except Sun.)
POP
CONCERTS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Tues., May 30—Holiday Program
Wed., May 31—Harvard Night
All Nights Open to the Public
Table Seats, $1 and 75c; 1st Bal., $1, 75c and 50c
More than 500 seats at 25c (no tax)

HERALD-MAY 28

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 SEATS AT 25c. DOORS OPEN 7:30
my29je1 2 3

ADVTSR-MAY 29

Symphony Hall—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY 29

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
TONIGHT
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-MAY 29

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)
MThF(A)
my 29

TRANS. MAY 29

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
TONIGHT
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY 29

SYMPHONY HALL—Every night. Ex. Sun.
TONIGHT
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c—Doors Open 7:30 P. M.

TELE-MAY 29

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony
Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c—Doors Open at 7:30

AMER-MAY 29

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
HOLIDAY PROGRAMME
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-MAY 30

SYMPHONY HALL—Every Night (Ex.Sun)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
HOLIDAY PROGRAM TONIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-MAY 30

Symphony Hall—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Holiday Programme
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY 30.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
HOLIDAY PROGRAM TONIGHT
505 Seats at 25c. Doors Open at 7.30

ADVTSR-MAY 30.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
HARVARD NIGHT with HARVARD GLEE CLUB.
Open to Public
… Seats at 25c. Doors Open …

ADVTSR-MAY 31

Symphony Hall—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
HARVARD NIGHT with Harvard Glee Club — Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY 31

YMPHONY HALL—Every night. Ex. Sun.
POPS
TONIGHT
Orchestra of 75
Symphony Player
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TELE-MAY 22.

PHONY HALL—Every Night (Ex. Sun)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY 22.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

[illegible] 22.

SYMPHONY HALL—Every Night (Ex. Sun)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Simmons College Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY 23

SYMPHONY HALL—Every Night (Except Sun.)
POPS
TONIGHT
Orchestra of 75 Symphony Players. AGIDE JACCHIA, Conductor. Popular Music, Refreshments.
SIMMONS COLLEGE NIGHT—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

[illegible] MAY 23

SYMPHONY HALL—Every Night—(Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
SIMMONS COLLEGE NIGHT—OPEN TO PUBLIC
Tickets—25c, 50c, 75c, $1 (no tax)

[illegible] 23

SYMPHONY HALL—Every Night (Ex. Sun)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Simmons College Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

A [illegible] 23

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
SIMMONS COLLEGE NIGHT—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

[illegible] 23

SYMPHONY HALL—Every night. Ex. Sun.
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Simmons College Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

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ymphony Hall—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

YMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
05 SEATS AT 25c. DOORS OPEN 7:30
my24-4t

ADVTSR-MAY 24.

MPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY 24

MPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS. MAY 24-

SYMPHONY HALL—Every night. Ex. Sun.
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Simmons College Night—Open to Public
505 Seats at 25c—Doors Open 7:30 P. M.

TELE-MAY 24.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY 25

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-MAY.25.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c
Doors Open at 7:30

AMER-MAY.25.

Symphony Hall—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY.25.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-MAY.25.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 SEATS AT 25c. DOORS OPEN 7:30
my24-4t

ADVTSR-MAY.25.

SYMPHONY HALL—Every night. Ex. Sun.
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Simmons College Night—Open to Public
505 Seats at 25c—Doors Open 7:30 P. M.

TELE-MAY. 25

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS. MAY. 25

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS-MAY. 26

SYMPHONY HALL—Every night. Ex. Sun.
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Simmons College Night—Open to Public
505 Seats at 25c—Doors Open 7:30 P. M.

TELE-MAY. 26

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c
Doors Open at 7:30

AMER-MAY. 26

MPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-MAY. 26

Symphony Hall—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST MAY. 26

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-MAY. 26

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY 26.

AMUSEMENTS
SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 SEATS AT 25c. DOORS OPEN 7:30
my24-4t

ADVTSR-MAY. 26

Symphony Hall—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY. 27.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

[illegible] MAY 27

SYMPHONY HALL
Every Night (Except Sun.)
POP
CONCERTS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Tues., May 30—Holiday Program
Wed., May 31—Harvard Night
All Nights Open to the Public
Table Seats, $1 & 75c; 1st Bal., $1, 75c & 50c
More than 500 seats at 25c (no tax)

TRANS. MAY. 27.

SYMPHONY HALL—Every night. Ex. Sun.
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Simmons College Night—Open to Public
505 Seats at 25c—Doors Open 7:30 P. M.

TELE M[illegible]

SYMPHONY HALL
Every Night (Except Sun.)
POP
CONCERTS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Tues., May 30—Holiday Program
Wed., May 31—Harvard Night
All Nights Open to the Public
Table Seats, $1 and 75c; 1st Bal., $1, 75c and 50c
More than 500 seats at 25c (no tax)

TRAV. MAY 27

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 SEATS AT 25c. DOORS OPEN 7:30

ADVTSR-MAY. 27.

SYMPHONY HALL—Every Night (Ex.Sun)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-MAY. 27

SYMPHONY HALL
Every Night (Except Sun.)
POP
CONCERTS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Tues., May 30—Holiday Program
Wed., May 31—Harvard Night
All Nights Open to the Public
Table Seats, $1 & 75c; 1st Bal., $1, 75c & 50c
More than 500 seats at 25¢ (no tax)

AMER-MAY. 27.

SYMPHONY HALL
Every Night (Except Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tues., May 30, Memor'l Day Program
Tickets 25c, 50c, 75c, $1 (No Tax)

MONITOR-MAY. 27.

SYMPHONY HALL
Every Night (Except Sun.)
POP
CONCERTS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Tues., May 30—Holiday Program
Wed., May 31—Harvard Night
All Nights Open to the Public
Table Seats, $1 & 75c; 1st Bal., $1, 75c & 50c
More than 500 seats at 25c (no tax)

ADVTSR-MAY. 28

SYMPHONY HALL
Every Night (Except Sun.)
POP
CONCERTS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Tues., May 30—Holiday Program
Wed., May 31—Harvard Night
All Nights Open to the Public
Table Seats, $1 & 75c; 1st Bal., $1, 75c & 50c
More than 500 seats at 25c (no tax)

POST-MAY. 28

SYMPHONY HALL
Every Night (Except Sun.)
POP
CONCERTS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Tues., May 30—Holiday Program
Wed., May 31—Harvard Night
All Nights Open to the Public
Table Seats, $1 & 75c; 1st Bal., $1, 75c & 50c
More than 500 seats at 25c (no tax)

GLOBE-MAY. 28

SYMPHONY HALL
Every Night (Except Sun.)
POP
CONCERTS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Tues., May 30—Holiday Program
Wed., May 31—Harvard Night
All Nights Open to the Public
Table Seats, $1 and 75c; 1st Bal., $1, 75c and 50c
More than 500 seats at 25c (no tax)

HERALD-MAY 28.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 SEATS AT 25c. DOORS OPEN 7:30
my29je1 2 3

ADVTSR-MAY 29.

Symphony Hall—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY. 29.

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
TONIGHT
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-MAY. 29.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)
MThF(A)
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TRANS. MAY. 29

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
TONIGHT
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY 29.

SYMPHONY HALL—Every night. Ex. Sun.
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c—Doors Open 7:30 P. M.

TELE-MAY. 29

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony
Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c—Doors Open at 7:30

AMER-MAY. 29.

SYMPHONYHALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
HOLIDAY PROGRAMME
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-MAY. 30

SYMPHONY HALL—Every Night (Ex.Sun)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
HOLIDAY PROGRAM TONIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-MAY. 30

Symphony Hall—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Holiday Programme
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY. 30.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
HOLIDAY PROGRAM TONIGHT
505 Seats at 25c. Doors Open at 7.30

ADVTSR-MAY. 30.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
HARVARD NIGHT with HARVARD GLEE CLUB.
Open to Public
Seats at 25c. Doors Open

ADVTSR-MAY. 31-

Symphony Hall—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
HARVARD NIGHT with Harvard Glee Club — Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

POST-MAY. 31.

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SYMPHONY HALL—Every Night (Ex.Sun)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
HARVARD NIGHT with Harvard Glee Club—Open to Public.
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY.31.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
HARVARD NIGHT with HARVARD GLEE CLUB—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS. MAY.31.

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE. JUNE 1.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 SEATS AT 25c. DOORS OPEN 7:30
my29je1 2 3

ADVTSR-JUNE 1.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony
Players
Agide Jacchia
Conducter
Popular Music
Refreshments
505 Seats at 25c—Doors Open at 7:30

AMER-JUNE-1.

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
TONIGHT
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE 1-

Symphony Hall—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Holiday Programme
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE 1.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

MONTR-JUNE-1.

SYMPHONY HALL—Every night. Ex. Sun.
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c—Doors Open 7:30 P. M.

TELE-JUNE 1

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
TONIGHT
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JUNE-1

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)
MThF(A) my 29

TRANS-JUNE 1

SYMPHONY HALL—Every Night (Ex. Sun.
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 SEATS AT 25c. DOORS OPEN 7:30
my29je1 2 3

ADVTSR-JUNE-2

SYMPHONY HALL—Every night. Ex. Sun.
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c—Doors Open 7:30 P. M.

TELE-JUNE-2.

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE-2.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)
MThF(A) my 29

TRANS-JUNE-2.

SYMPHONY HALL Every Night (Except Sun.)
POP
CONCERTS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., June 5 Russian-Tchaikovsky Program
Wed., June 7—Technology Night
All Nights Open to the Public
Table Seats, $1 & 75c; 1st Bal., $1, 75c & 50c
More than 500 seats at 25c (no tax)

TRAV. JUNE 3.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Mon., June 5—Russian-Tchaikovsky Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

MONTR-JUNE 3.

SYMPHONY HALL—Every night. Ex. Sun.
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c—Doors Open 7:30 P. M.

TELE-JUNE 3.

SYMPHONY HALL Every Night (Except Sun.)
POP
CONCERTS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., June 5 Russian-Tchaikovsky Program
Wed., June 7—Technology Night
All Nights Open to the Public
Table Seats $1 & 75c; 1st Bal., $1, 75c & 50c
More than 500 seats at 25c (no tax)

TRANS. JUNE 3.

Symphony Hall—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE-3.

SYMPHONY HALL—Every Night (Ex. Sun.
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conducter
Popular Music
Refreshments
505 SEATS AT 25c. DOORS OPEN 7:30
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ADVTSR.-JUNE-3.

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
TONIGHT
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV JUNE 3

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Mon., June 5—Russian—Tchaikowsky Program
Tickets—25c, 50c, 75c, $1 (no tax)

AME-JUNE.3

SYMPHONY HALL Every Night (Except Sun.)
POP
CONCERTS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., June 5 Russian-Tchaikovsky Program
Wed., June 7—Technology Night
All Nights Open to the Public
Table Seats, $1 & 75c; 1st Bal., $1, 75c & 50c
More than 500 seats at 25c (no tax)

HERALD-JUNE 4.

SYMPHONY HALL Every Night (Except Sun.)
POP
CONCERTS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., June 5 Russian-Tchaikovsky Program
Wed., June 6—Technology Night
All Nights Open to the Public
Table Seats, $1 & 75c; 1st Bal., $1, 75c & 50c
More than 500 seats at 25c (no tax)

ADVTSR-JUNE-4.

SYMPHONY HALL Every Night (Except Sun.)
POP
CONCERTS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., June 5 Russian-Tchaikovsky Program
Wed., June 7—Technology Night
All Nights Open to the Public
Table Seats, $1 & 75c; 1st Bal., $1, 75c & 50c
More than 500 seats at 25c (no tax)

POST-JUNE-4.

SYMPHONY HALL Every Night (Except Sun.)
POP
CONCERTS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., June 5 Russian-Tchaikovsky Program
Wed., June 7—Technology Night
All Nights Open to the Public
Table Seats, $1 & 75c; 1st Bal., $1, 75c & 50c
More than 500 seats at 25c (no tax)

GLOBE-JUNE-4.

SYMPHONY HALL
POPS
TONIGHT (and Every Night Except Sun.)
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Refreshments Popular Music
Tonight—Russian-Tchaikovsky Program
Tickets 25c, 50c, 75c, $1 (No Tax)

MONTR-JUNE 5.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
RUSSIAN-TCHAIKOVSKY PROGRAM TONIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS. JUNE.5-

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SYMPHONY HALL—Every Night(Ex.Sun.)
POPS
Russian-Tchaikovsky
PROGRAM TONIGHT
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-JUNE 5.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Russian—Tchaikovsky program Tonight
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE 5.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1 (no tax)
RUSSIAN-TCHAIKOWSKY Program Tonight.

ADVTSR-JUNE 5.

SYMPHONY HALL—Every night. Ex. Sun.
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Russian—Tchaikowsky Prog. Tonight
Tickets—25c, 50c, 75c $1 (no tax)

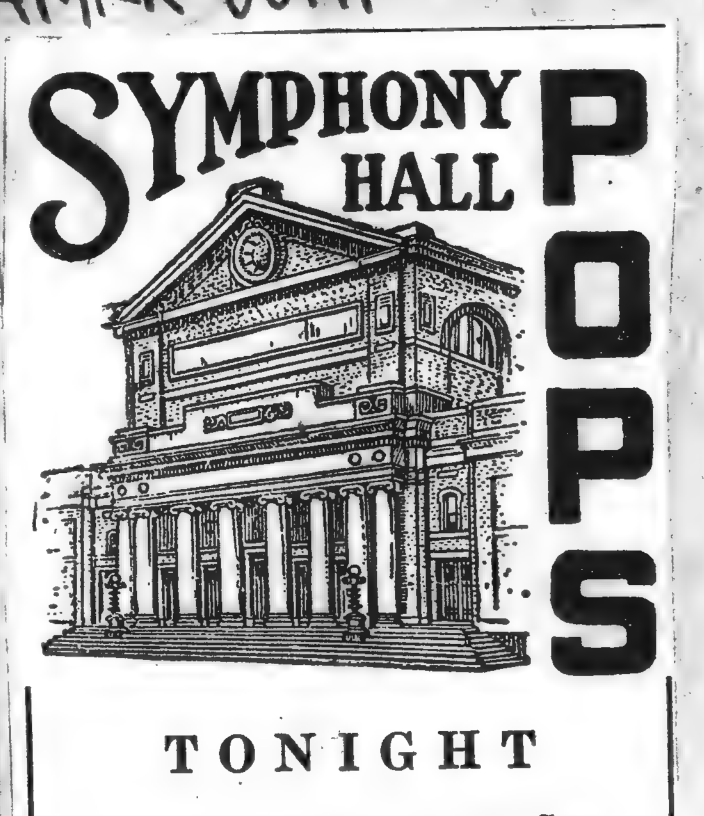
TELE. JUNE-5.

SYMPHONY HALL—Every Night(Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
Russian — Tchaikovsky Program Tonight
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JULY 5.

SYMPHONY HALL—Every Night (Except Sunday)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Russian-Tchaikovsky Prog. Tonight
Tickets—25c, 50c, 75c, $1 (no tax)

AMER-JUNE-5.



SYMPHONY HALL
POPS
TONIGHT
And Every Night Except Sun.
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs
Refreshments
Seats at Tables — $1 - 75c
1st Bal.—$1 - 75c - 50c
More than 500 Seats at 25c
(No Tax)

BU. NEWS.

SYMPHONY HALL—Every night. Ex. Sun.
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c—Doors Open at 7:30

TELE-JUNE-6

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS-JUNE-6.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

MONTR-JUNE 6.

SYMPHONY HALL—Every Night(Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE 6.

SYMPHONY HALL—Every Night (Except Sunday)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c. Doors open at 7:30

AMER-JUNE

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conducter
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE 6.

SYMPHONY HALL—Every Night(Ex.Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-JUN

SYMPHONY HALL—Every Night (Ex. Sun
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 SEATS AT 25c. DOORS OPEN AT 7:20
je6 8 9 10

ADVTSR-JUNE

SYMPHONY HALL—Every Night (Ex. Sun.
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TECHNOLOGY NIGHT—OPEN TO PUBLIC
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS. JUNE 7.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Technology Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE 7.

PHONY HALL—Every Night (Ex.Sun.)
OPS
TONIGHT
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
Technology Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TECHNOLOGY NIGHT—Open to Public
505 Seats at 25c.—Doors Open at 7.30

ADVTSR- 7.

SYMPHONY HALL—Every night. Ex. Sun.
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TECHNOLOGY Night—Open to Public
505 Seats at 25c—Doors Open at 7:30

TELE-JUNE

SYMPHONY HALL—Every Night(Ex. Sun.
POPS
TONIGHT
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JU

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)
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TRANS. JUNE 8.

SYMPHONY HALL—Every night. Ex. Sun.
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TECHNOLOGY Night—Open to Public
505 Seats at 25c—Doors Open at 7:30

TELE-JUNE-9.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c.—Doors Open at 7.30.
je6 8 9 10

ADVTSR-JUNE-

SYMPHONY HALL—Every Night (Ex.Sun)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
HARVARD NIGHT with Harvard Glee Club—Open to Public.
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. MAY.31.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
HARVARD NIGHT with HARVARD GLEE CLUB—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS. MAY.31.

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE. JUNE 1.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 SEATS AT 25c. DOORS OPEN 7:30
my29je1 2 3

ADVTSR-JUNE 1.

SYMPHONY HALL—Every Night (Ex. Sun.)
TONIGHT
POPS
Orchestra of 75
Symphony
Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c—Doors Open at 7:30

AMER-JUNE-1.

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
TONIGHT
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE 1.

Symphony Hall—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Holiday Programme
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUN

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

MONTR-JUNE-1.

SYMPHONY HALL—Every night. Ex. Sun.
TONIGHT
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c—Doors Open 7:30 P. M.

TELE-JUNE 1

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
TONIGHT
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JUNE-1

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)
MThF(A) my 29

TRANS-JUNE-1

SYMPHONY HALL—Every Night (Ex. Sun
POPS
TONIGHT
Orchestra of 75
Symphony Player
Agide Jacchia
Conductor
Popular Music
Refreshments
505 SEATS AT 25c. DOORS OPEN 7:30
my29je1 2 3

ADVTSR-JUNE-2.

SYMPHONY HALL—Every night. Ex. Sun.
TONIGHT
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c—Doors Open 7:30 P. M.

TELE-JUNE-2.

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE-2.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)
MThF(A) my 29

TRANS-JUNE-2.

SYMPHONY HALL Every Night (Except Sun.)
POP CONCERTS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., June 5 Russian-Tchaikovsky Program
Wed., June 7—Technology Night
All Nights Open to the Public
Table Seats, $1 & 75c; 1st Bal., $1, 75c & 50c
More than 500 seats at 25c (no tax)

TRAV. JUNE 3.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Mon., June 5—Russian-Tchaikovsky Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

MONTR-JUNE 3.

SYMPHONY HALL—Every night. Ex. Sun.
TONIGHT
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c—Doors Open 7:30 P. M.

TELE-JUNE 3.

SYMPHONY HALL Every Night (Except Sun.)
POP CONCERTS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., June 5 Russian-Tchaikovsky Program
Wed., June 7—Technology Night
All Nights Open to the Public
Table Seats $1 & 75c; 1st Bal., $1, 75c & 50c
More than 500 seats at 25c (no tax)

TRANS-JUNE 3.

Symphony Hall—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE-3.

SYMPHONY HALL—Every Night (Ex. Sun.
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 SEATS AT 25c. DOORS OPEN 7:30
my29je1 2 3

ADVTSR-JUNE-3.

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
TONIGHT
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JUNE 3.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Mon., June 5—Russian—Tchaikovsky Program
Tickets—25c, 50c, 75c, $1 (no tax)

AME-JUNE.3.

SYMPHONY HALL Every Night (Except Sun.)
POP CONCERTS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., June 5 Russian-Tchaikovsky Program
Wed., June 7—Technology Night
All Nights Open to the Public
Table Seats, $1 & 75c; 1st Bal., $1, 75c & 50c
More than 500 seats at 25c (no tax)

HERALD-JUNE 4.

SYMPHONY HALL Every Night (Except Sun.)
POP CONCERTS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., June 5 Russian-Tchaikovsky Program
Wed., June 6—Technology Night
All Nights Open to the Public
Table Seats, $1 & 75c; 1st Bal., $1, 75c & 50c
More than 500 seats at 25c (no tax)

ADVTSR-JUNE-4.

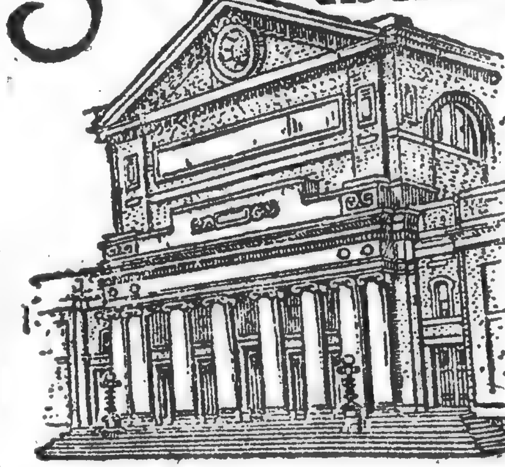
SYMPHONY HALL Every Night (Except Sun.)
POP CONCERTS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., June 5 Russian-Tchaikovsky Program
Wed., June 7—Technology Night
All Nights Open to the Public
Table Seats, $1 & 75c; 1st Bal., $1, 75c & 50c
More than 500 seats at 25c (no tax)

POST-JUNE-4.

SYMPHONY HALL Every Night (Except Sun.)
POP CONCERTS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., June 5 Russian-Tchaikovsky Program
Wed., June 7—Technology Night
All Nights Open to the Public
Table Seats. $1 & 75c; 1st Bal., $1, 75c & 50c
More than 500 seats at 25c (no tax)

GLOBE-JUNE-4.

SYMPHONY HALL



POPS
TONIGHT (and Every Night Except Sun.)
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Refreshments Popular Music
Tonight—Russian-Tchaikovsky Program
Tickets 25c, 50c, 75c, $1 (No Tax)

MONTR-JUNE 5.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
RUSSIAN-TCHAIKOVSKY PROGRAM TONIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS. JUNE. 5.

SYMPHONY HALL—Every Night(Ex.Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Russian-Tchaikovsky
PROGRAM TONIGHT
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-JUNE 5.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Russian—Tchaikovsky program Tonight
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE 5.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets 25c, 50c, 75c, $1 (no tax)
RUSSIAN-TCHAIKOWSKY Program Tonight.

ADVTSR-JUNE 5.

SYMPHONY HALL—Every night. Ex. Sun.
TONIGHT
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Russian—Tchaikowsky Prog. Tonight
Tickets—25c, 50c, 75c $1 (no tax)

TELE. JUNE-5.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
Russian — Tchaikovsky Program Tonight
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JULY 5.

SYMPHONY HALL—Every Night (Except Sunday)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Russian-Tchaikovsky Prog. Tonight
Tickets—25c, 50c, 75c, $1 (no tax)

AMER-JUNE-5.

SYMPHONY HALL

POPS

TONIGHT
And Every Night Except Sun.
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs
Refreshments
Seats at Tables — $1 - 75c
1st Bal.—$1 - 75c - 50c
More than 500 Seats at 25c
(No Tax)

BU. NEWS.

SYMPHONY HALL—Every night. Ex. Sun.
TONIGHT
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c—Doors Open at 7:30

TELE-JUNE-6

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS-JUNE-6.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

MONTR-JUNE-6

SYMPHONY HALL—Every Night(Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE

SYMPHONY HALL—Every Night (Except Sunday)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c. Doors open at 7:30

AMER-J

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JU

SYMPHONY HALL—Every Night(Ex.Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-

SYMPHONY HALL—Every Night (Ex. Sun
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 SEATS AT 25c. DOORS OPEN AT 7:30
je6 8 9 10

ADVTSR

SYMPHONY HALL—Every Night (Ex. Sun.
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TECHNOLOGY NIGHT—OPEN TO PUBLIC
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS. JUNE 7.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Technology Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

POST-

PHONY HALL—Every Night (Ex.Sun.)
OPS
TONIGHT
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
Technology Night—Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

HERA

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TECHNOLOGY NIGHT—Open to Public
505 Seats at 25c—Doors Open at 7:30

ADVTSR.

SYMPHONY HALL—Every night. Ex. Sun.
TONIGHT
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TECHNOLOGY Night—Open to Public
505 Seats at 25c—Doors Open at 7:30

TELE

SYMPHONY HALL—Every Night(Ex. Sun.)
POPS
TONIGHT
Orchestra of
SymphonyPlaye
Agide Jacchi
Conductor
Popular Musi
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)
TuThFS(A) je 6

TRANS.

SYMPHONY HALL—Every night. Ex. Sun.
TONIGHT
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TECHNOLOGY Night—Open to Public
505 Seats at 25c—Doors Open at 7:30

TELE-JUNE 7.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c.—Doors Open at 7.30
je6 8 9 10

ADVTSR-JUNE

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE-8

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-JUNE 9.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE 9.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-JUNE 9

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c.—Doors Open at 7.30
je6 8 9 10

ADVTSR-JUNE 9

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JUNE 9.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)
TuThFS(A) je 6

TRANS-JUNE-9.

SYMPHONY HALL—Every night. Ex. Sun.
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TECHNOLOGY Night—Open to Public
505 Seats at 25c—Doors Open at 7:30

TELE-JUNE16

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-JUNE-1

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE 10

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE 10.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c.—Doors Open at 7.30
je6 8 9 10

ADVTSR-JUNE.10

SYMPHONY HALL Every Night (Except Sun.)
POPS
stra of 75 Symphony Players
IDE JACCHIA, Conductor
Programs—Iced Refreshments
une 15—Program of DANCE Music
16—House taken by Harvard Clubs
Nights Open to the Public)
$1 & 75c; 1st Bal. $1, 75c & 50c
500 seats at 25c (no tax)

SYMPHONY HALL Every Night (Except Sun.)
POPS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Iced Refreshments
Mon., June 12—N. E. Conservatory Night
Thurs., June 15—Program of Dance Music
Fri., June 16—House taken by Harvard Clubs
(All Other Nights Open to the Public)
Table Seats, $1 & 75c; 1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

TRANS-JUNE-10

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Thurs., June 15—Dance Program
Tickets—25c, 50c, 75c, $1 (no tax)

MONITOR-JUNE 10

SYMPHONY HALL Every Night (Except Sun.)
POPS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Iced Refreshments
Thurs., June 15—Program of DANCE Music.
Fri., June 16—House taken by Harvard Clubs
(All Other Nights Open to the Public)
Table Seats, $1 & 75c; 1st Bal., $1, 75c & 50c
More than 500 seats at 25c (no tax)

POST.JUNE-11.

SYMPHONY HALL Every Night (Except Sun.)
POPS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Iced Refreshments
Thurs., June 15—Program of DANCE Music
Fri., June 16—House taken by Harvard Clubs
(All Other Nights Open to the Public)
Table Seats, $1 & 75c; 1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

GLOBE-JUNE-11.

SYMPHONY HALL Every Night (Except Sun.)
POPS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Iced Refreshments
Thurs., June 15—Program of DANCE Music
Fri., June 16—House taken by Harvard Clubs
(All Other Nights Open to the Public)
Table Seats, $1 & 75c; 1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

ADVTSR-JUNE-11

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE-12

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE-12

SYMPHONY HALL Every Night (Except Sun.)
POPS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Iced Refreshments
Mon., June 12—N. E. Conservatory Night
Thurs., June 15—Program of DANCE Music
Fri., June 16—House taken by Harvard Clubs
(All Other Nights Open to the Public)
Table Seats, $1 & 75c; 1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

HERALD-JUNE-11.

SYMPHONY HALL—Every Night (Ex. Sunday)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS JUNE-12

SYMPHONY HALL—Every night. Ex. Sun.
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TELE. JUNE-12.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JUNE-12

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)
Je12 13 14 17

ADVTSR-JUNE-23

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

AMER-JUNE-13.

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-JUNE-13

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE-13

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE-13.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Next Thurs.—Prog. of DANCE Music
Tickets—25c, 50c, 75c, $1 (no tax)

MONITOR-JUNE-13

SYMPHONY HALL—Every night. Ex.
POPS
TONIGHT
Orchestra of
Symphony Pla
Agide Jacchi
Conductor
Popular Musi
Refreshment
505 Seats at 25c—Doors Open at 7;

TELE. JUNE-13.

SYMPHONY HALL—Every Night (Ex. Sunday)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS-JUNE-13

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JUNE-13

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE-14

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE-14

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c
Doors Open at 7.30
Je12 13 14 17

ADVTSR-JUNE 14.

SYMPHONY HALL—Every Night (Ex. Sunday)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS. JUNE-14.

SYMPHONY HALL—Every night. Ex. Sun.
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c—Doors Open at 7:30

TELE-JUNE-14.

SYMPHONY HALL—Every Night (Ex. Sun.
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV-JUNE-14

SYMPHONY HALL—Every Night (Except Sunday)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—Program of DANCE Music
Tickets—25c, 50c, 75c, $1 (no tax)

AMER-JUNE-15.

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT—Program of DANCE Music
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE-15

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—Program of DANCE Music
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-JUNE 15

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c
Doors Open at 7.30
Je12 13 14 17

ADVTSR-JUNE 15.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—A Program of DANCE Music
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV-JUNE-15

SYMPHONY HALL—Every Night (Ex. Sunday)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—Programme of DANCE Music
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS-JUNE 15

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—A Program of DANCE Music
Tickets—25c, 50c, 75c, $1 (no tax)

ALD-JUNE 15

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c
Doors Open at 7.30

ADVTSR-JUNE-16.

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT—House Taken by Harvard Clubs
All Other Nights Open to the Public
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-JUNE 16.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT—HOUSE TAKEN BY HARVARD CLUBS
All Other Nights Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE 16.

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—House taken by Harvard Clubs; all other nights open to the public.
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE-16.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT—HOUSE TAKEN BY HARVARD CLUBS
All Other Nights Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV-JUNE-16.

SYMPHONY HALL—Every Night (Ex. Sunday)
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT — House taken by Harvard Clubs
All other nights open to the public.
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS-JUNE 16.

SYMPHONY HALL—Every night. Ex. Sun
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—Program of DANCE Music
505 Seats at 25c. Doors Open at 7:30

TELE-JUNE-16

SYMPHONY
HALL
EVERY NIGHT
(Except Sunday)
Popular Programs by
Orchestra
of 75
Symphony
Players
Conducted by
Agide Jacchia
Refreshments
ALL NIGHTS OPEN
TO THE PUBLIC
(Except B. U. Night,
Mon., June 19)
Table Seats, $1 & 75c;
1st Bal. $1, 75c & 50c
More than 500 seats
at 25c (no tax)
POPS

AMER-JUNE-17

SYMPHONY
HALL
EVERY NIGHT
(Except Sunday)
Popular Programs
by
Orchestra
of 75
Symphony
Players
Conducted by
Agide Jacchia
Refreshments
ALL NIGHTS OPEN
TO THE PUBLIC
(Except B. U. Night,
Mon., June 19)
Table Seats, $1 & 75c;
1st Bal., $1, 75c & 50c
More than 500 seats
at 25c (no tax)
POPS

TRANS-JUNE 17.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE-8

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-JUNE 9.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE 9.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-JUNE 9

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c.—Doors Open at 7.30.
je6 8 9 10

ADVTSR-JUNE 9

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JUNE 9.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)
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TRANS-JUNE-9.

SYMPHONY HALL—Every night. Ex. Sun.
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TECHNOLOGY Night—Open to Public
505 Seats at 25c—Doors Open at 7:30

TELE-JUNE 16

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-JUNE-1

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE 10

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE 10

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c.—Doors Open at 7.30.
je6 8 9 10

ADVTSR-JUNE 10

SYMPHONY HALL Every Night (Except Sun.)
POPS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Iced Refreshments
Thurs., June 15—Program of DANCE Music
Fri., June 16—House taken by Harvard Clubs
(All Other Nights Open to the Public)
Table Seats, $1 & 75c; 1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

SYMPHONY HALL Every Night (Except Sun.)
POPS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Iced Refreshments
Mon., June 12—N. E. Conservatory Night
Thurs., June 15—Program of Dance Music
Fri., June 16—House taken by Harvard Clubs
(All Other Nights Open to the Public)
Table Seats, $1 & 75c; 1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

TRANS-JUNE-10.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Thurs., June 15—Dance Program
Tickets—25c, 50c, 75c, $1 (no tax)

MONITOR-JUNE 10

SYMPHONY HALL Every Night (Except Sun.)
POPS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Iced Refreshments
Thurs., June 15—Program of DANCE Music.
Fri., June 16—House taken by Harvard Clubs
(All Other Nights Open to the Public)
Table Seats, $1 & 75c; 1st Bal., $1, 75c & 50c
More than 500 seats at 25c (no tax)

POST. JUNE 11.

SYMPHONY HALL Every Night (Except Sun.)
POPS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Iced Refreshments
Thurs., June 15—Program of DANCE Music
Fri., June 16—House taken by Harvard Clubs
(All Other Nights Open to the Public)
Table Seats, $1 & 75c; 1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

GLOBE-JUNE-11.

SYMPHONY HALL Every Night (Except Sun.)
POPS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Iced Refreshments
Thurs., June 15—Program of DANCE Music
Fri., June 16—House taken by Harvard Clubs
(All Other Nights Open to the Public)
Table Seats, $1 & 75c; 1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

ADVTSR-JUNE-11.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE-12

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE-12.

SYMPHONY HALL Every Night (Except Sun.)
POPS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Iced Refreshments
Mon., June 12—N. E. Conservatory Night
Thurs., June 15—Program of DANCE Music
Fri., June 16—House taken by Harvard Clubs
(All Other Nights Open to the Public)
Table Seats, $1 & 75c; 1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

HERALD-JUNE-11.

SYMPHONY HALL—Every Night (Ex. Sunday)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS JUNE-12

SYMPHONY HALL—Every night. Ex. Sun.
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TELE.-JUNE-12.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JUNE-12

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)
je12 13 14 17

ADVTSR-JUNE-23

Symphony Hall—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

AMER-JUNE-13.

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-JUNE-13

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE-13

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE-13.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Next Thurs.—Prog. of DANCE Music
Tickets—25c, 50c, 75c, $1 (no tax)

MONITOR-JUNE-13

SYMPHONY HALL—Every night. Ex. Sun.
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c—Doors Open at 7:3

TELE. JUNE-13.

SYMPHONY HALL—Every Night (Ex. Sunday)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS-JUNE-13.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JUNE-13

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE-14

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE-14

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c
Doors Open at 7.30
je12 13 14 17

ADVTSR-JUNE 14.

SYMPHONY HALL—Every Night (Ex. Sunday)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS. JUNE-14

SYMPHONY HALL—Every night. Ex. Sun.
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c—Doors Open at 7:30

TELE-JUNE-14

SYMPHONY HALL—Every Night (Ex. Sun.
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV-JUNE-14

SYMPHONY HALL—Every Night (Except Sunday)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—Program of DANCE Music
Tickets—25c, 50c, 75c, $1 (no tax)

AMER-JUNE-15.

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT—Program of DANCE Music
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE-15.

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—Program of DANCE Music
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-JUNE 15

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c
Doors Open at 7.30
je12 13 14 17

ADVTSR-JUNE 15.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—A Program of DANCE Music
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV-JUNE-15

SYMPHONY HALL—Every Night (Ex. Sunday)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—Programme of DANCE Music
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS-JUNE 15

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—A Program of DANCE Music
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE 15

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c
Doors Open at 7.30

ADVTSR-JUNE-16.

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT—House Taken by Harvard Clubs
All Other Nights Open to the Public
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-JUNE 16.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT—HOUSE TAKEN BY HARVARD CLUBS
All Other Nights Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE 16.

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—House taken by Harvard Clubs; all other nights open to the public.
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE-16

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT—HOUSE TAKEN BY HARVARD CLUBS
All Other Nights Open to Public
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV-JUNE-16.

SYMPHONY HALL—Every Night (Ex. Sunday)
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT — House taken by Harvard Clubs
All other nights open to the public.
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS-JUNE 16.

SYMPHONY HALL—Every night. Ex. Sun
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—Program of DANCE Music
505 Seats at 25c. Doors Open at 7:30

TELE-JUNE-16

SYMPHONY HALL
EVERY NIGHT
(Except Sunday)
Popular Programs by
Orchestra of 75
Symphony Players
Conducted by
Agide Jacchia
Refreshments
ALL NIGHTS OPEN TO THE PUBLIC
(Except B. U. Night, Mon., June 19)
Table Seats, $1 & 75c;
1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)
POPS

AMER-JUNE-17

SYMPHONY HALL
EVERY NIGHT
(Except Sunday)
Popular Programs by
Orchestra of 75
Symphony Players
Conducted by
Agide Jacchia
Refreshments
ALL NIGHTS OPEN TO THE PUBLIC
(Except B. U. Night, Mon., June 19)
Table Seats, $1 & 75c;
1st Bal., $1, 75c & 50c
More than 500 seats at 25c (no tax)
POPS

TRANS-JUNE 17.

SYMPHONY HALL
EVERY NIGHT
(Except Sunday)
Popular Programs by
Orchestra of 75 Symphony Players
Conducted by
Agide Jacchia
Refreshments
ALL NIGHTS OPEN TO THE PUBLIC
(Except B. U. Night, Mon., June 19)
Table Seats, $1 & 75c
1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

POPS

TRAV-JUNE-17.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c
Doors Open at 7.30

ADVTSR-JUNE.17.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE-17

SYMPHONY HALL—Every night. Ex. Sun.
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—Program of DANCE Music
505 Seats at 25c. Doors Open at 7:30

TELE-JUNE 17.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c. 50c. 75c. $1 (no tax)

MONITOR-JUNE-17

SYMPHONY HALL
EVERY NIGHT
(Except Sunday)
Popular Programs by
Orchestra of 75 Symphony Players
Conducted by
Agide Jacchia
Refreshments
ALL NIGHTS OPEN TO THE PUBLIC
(Except B. U. Night, Mon., June 19)
Table Seats, $1 & 75c
1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

POPS

HERALD-JUNE-15

SYMPHONY HALL
EVERY NIGHT
(Except Sunday)
Popular Programs by
Orchestra of 75 Symphony Players
Conducted by
Agide Jacchia
Refreshments
ALL NIGHTS OPEN TO THE PUBLIC
(Except B. U. Night, Mon., June 19)
Table Seats, $1 & 75c;
1st Bal. $1, 75c & 50c;
More than 500 seats at 25c (no tax)

POPS

GLOBE-JUNE-18

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight's Concert Taken by B. U.—All Other Nights Open to the Public
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE-19

SYMPHONY HALL
EVERY NIGHT
(Except Sunday)
Popular Programs by
Orchestra of 75 Symphony Players
Conducted by
Agide Jacchia
Refreshments
ALL NIGHTS OPEN TO THE PUBLIC
(Except B. U. Night, Mon., June 19)
Table Seats, $1 & 75c;
1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

POPS

POST-JUNE-18.

SYMPHONY HALL
EVERY NIGHT
(Except Sunday)
Popular Programs by
Orchestra of 75 Symphony Players
Conducted by
Agide Jacchia
Refreshments
ALL NIGHTS OPEN TO THE PUBLIC
(Except B. U. Night, Mon., June 19)
Table Seats, $1 & 75c;
1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

POPS

ADVTSR-JUNE-18.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight's Concert Taken by B. U. All other nights open to the public.
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE-19

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight's Concert Taken by B. U.—All Other Nights Open to the Public
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JUNE-19

SYMPHONY HALL — Every Night (Ex. Sun.)
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT'S CONCERT TAKEN BY B. U.
All other nights open to the public
Tickets — 25c, 50c, 75c, $1 (no tax)

TRANS-JUNE-19.

SYMPHONY HALL — Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
$1 (no tax)

TRANS-JUNE-20.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c. 50c. 75c. $1 (no tax)

MONITOR-JUNE-20

SYMPHONY HALL—Every night. Ex. Sun.
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c. Doors Open at 7:30

TELE-JUNE-20

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c—Doors Open at 7:30

AMER-JUNE-20

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
Tonight
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE-20

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE 20

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-JUNE-20

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c
Doors Open at 7.30
je20 21 22 24

ADVTSR-JUNE-20

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
TONIGHT
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE-21

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-JUNE 21

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
Tonight
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c. $1 (no tax)

POST-JUNE-21

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c
Doors Open at 7.30
je20 21 22 24

ADVTSR-JUNE-21.

SYMPHONY HALL — Every Night
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets — 25c, 50c, 75c, $1 (no tax)

TRANS-JUNE-21

SYMPHONY HALL—Every night. Ex. Sun.
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c. Doors Open at 7:30

TELE-JUNE-21

POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets — 25c, 50c, 75c, $1 (no tax)

TRANS-JUNE-22

SYMPHONY HALL—Every night. Ex. Sun.
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c. Doors Open at 7:30

TELE-JUNE-22

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c
Doors Open at 7.30
je20 21 22 24

ADVTSR-JUNE-22

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c—Doors Open at 7:30

AMER-JUNE-22

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-JUNE-22

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
Tonight
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE-22

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
TONIGHT
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE-22.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Mon., June 26—REQUEST NIGHT
Tickets — 25c, 50c, 75c, $1 (no tax)

TRANS-JUNE 23

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Monday, June 26—REQUEST NIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV-JUNE-23.

SYMPHONY HALL—Every night. Ex. Sun.
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Mon., June 26—REQUEST NIGHT
505 Seats at 25c. Doors Open at 7:30

TELE-JUNE-23.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Monday, June 26—REQUEST NIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE-23

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
Tonight
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Mon., June 26, REQUEST NIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE-23.

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
TONIGHT
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS-JUNE 23

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Mon., June 26—REQUEST NIGHT
505 Seats at 25c
Doors Open at 7.30

ADVTSR-JUNE-23

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE-24.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Mon., June 26—REQUEST NIGHT
505 Seats at 25c
Doors Open at 7.30

ADVTSR-JUNE-24.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-JUNE-24.

SYMPHONY HALL
LAST 2 WEEKS
Every Night (Ex. Sun.)
POPS
ORCHESTRA OF 75 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments
ALL NIGHTS OPEN TO THE PUBLIC
Mon., June 26—REQUEST Program
Thur., June 29—ITALIAN-VERDI Program
Table Seats, $1 & 75c; 1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

AMER-JUNE

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Mon., June 26—REQUEST NIGHT
Thurs., June 29—ITALIAN Program
Tickets—25c, 50c, 75c, $1 (no tax)

MONITR-JUNE 24

SYMPHONY HALL
LAST 2 WEEKS
Every Night (Ex. Sun.)
POPS
ORCHESTRA OF 75 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments
ALL NIGHTS OPEN TO THE PUBLIC
Mon., June 26—REQUEST Program
Thur., June 29—ITALIAN-VERDI Program
Table Seats, $1 & 75c; 1st Bal. $1, 75c & 50c. More than 500 seats at 25c (no tax)

TRAV.

SYMPHONY HALL—Every night. Ex. Sun.
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Mon., June 26—REQUEST NIGHT
505 Seats at 25c. Doors Open at 7:30

TELE-

SYMPHONY HALL
LAST 2 WEEKS
Every Night (Ex. Sun.)
POPS
ORCHESTRA OF 75 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments
ALL NIGHTS OPEN TO THE PUBLIC
Mon., June 26—REQUEST Program
Thur., June 29—ITALIAN-VERDI Program
Table Seats, $1 & 75c; 1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

TRANS.

SYMPHONY HALL
LAST 2 WEEKS
Every Night (Ex. Sun.)
POPS
ORCHESTRA OF 75 SYMPHONY PLAYERS
AgideJacchia
Conductor
Refreshments
ALL NIGHTS OPEN TO THE PUBLIC
Mon., June 26—REQUEST Program
Thur., June 29—Italian-Verdi Program
Table Seats, $1 & 75c; 1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

POST-

SYMPHONY HALL
LAST 2 WEEKS
Every Night (Ex. Sun.)
POPS
ORCHESTRA OF 75 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments
ALL NIGHTS OPEN TO THE PUBLIC
Mon., June 26—REQUEST Program
Thur., June 29—ITALIAN-VERDI Program
Table Seats, $1 & 75c; 1st Bal. $1, 75c & 50c. More than 500 seats at 25c (no tax)

HERALD

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SYMPHONY HALL
EVERY NIGHT
(Except Sunday)
Popular Programs by
Orchestra of 75 Symphony Players
Conducted by
Agide Jacchia
Refreshments
ALL NIGHTS OPEN TO THE PUBLIC
(Except B. U. Night, Mon., June 19)
Table Seats, $1 & 75c
1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

POPS

TRAV-JUNE-17.

SYMPHONY HALL—Every Night (Ex. Sun.)

POPS

TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c Doors Open at 7.30

ADVTSR-JUNE.17.

SYMPHONY HALL—Every Night (Ex. Sun.)

POPS

TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE-17

SYMPHONY HALL—Every night. Ex. Sun.

POPS

TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—Program of DANCE Music
505 Seats at 25c. Doors Open at 7:30

TELE

SYMPHONY HALL—Every Night (Ex. Sun.)

POPS

TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c. 50c. 75c. $1 (no tax)

MONITR-JUNE

SYMPHONY HALL
EVERY NIGHT
(Except Sunday)
Popular Programs by
Orchestra of 75 Symphony Players
Conducted by
Agide Jacchia
Refreshments
ALL NIGHTS OPEN TO THE PUBLIC
(Except B. U. Night, Mon., June 19)
Table Seats, $1 & 75c
1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

POPS

HERALD-JUNE-19

SYMPHONY HALL
EVERY NIGHT
(Except Sunday)
Popular Programs by
Orchestra of 75 Symphony Players
Conducted by
Agide Jacchia
Refreshments
ALL NIGHTS OPEN TO THE PUBLIC
(Except B. U. Night, Mon., June 19)
Table Seats, $1 & 75c;
1st Bal. $1, 75c & 50c;
More than 500 seats at 25c (no tax)

POPS

GLOBE-JUNE-19

SYMPHONY HALL—Every Night (Ex. Sun.)

POPS

Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight's Concert Taken by B. U.—All Other Nights Open to the Public
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE-19

SYMPHONY HALL
EVERY NIGHT
(Except Sunday)
Popular Programs by
Orchestra of 75 Symphony Players
Conducted by
Agide Jacchia
Refreshments
ALL NIGHTS OPEN TO THE PUBLIC
(Except B. U. Night, Mon., June 19)
Table Seats, $1 & 75c;
1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

POPS

POST-JUNE-18

SYMPHONY HALL
EVERY NIGHT
(Except Sunday)
Popular Programs by
Orchestra of 75 Symphony Players
Conducted by
Agide Jacchia
Refreshments
ALL NIGHTS OPEN TO THE PUBLIC
(Except B. U. Night, Mon., June 19)
Table Seats, $1 & 75c;
1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

POPS

ADVTSR-JUNE-18

SYMPHONY HALL—Every Night (Ex.Sun.)

POPS

Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight's Concert Taken by B. U. All other nights open to the public.
Tickets—25c, 50c, 75c, $1 (no tax)

SYMPHONY HALL—Every Night (Ex. Sun.)

POPS

Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight's Concert Taken by B. U.—All Other Nights Open to the Public
Tickets—25c, 50c, 75c, $1 (no tax)

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SYMPHONY HALL — Every Night (Ex. Sun.)

POPS

Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT'S CONCERT TAKEN BY B. U.
All other nights open to the public
Tickets — 25c, 50c, 75c, $1 (no tax)

TRANS-JUNE-17

SYMPHONY HALL — Every Night (Ex. Sun.)

POPS

TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
$1 (no tax)

TRANS-JUNE-20

SYMPHONY HALL—Every Night (Ex. Sun.)

POPS

TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c. 50c. 75c. $1 (no tax)

MONITR-JUNE-2

SYMPHONY HALL—Every night. Ex. Sun.

POPS

TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c. Doors Open at 7:30

TELE-JUNE-20

SYMPHONY HALL—Every Night (Ex. Sun.)

POPS

TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c—Doors Open at 7:30

AMER-JUNE-20

SYMPHONY HALL—Every Night (Ex.Sun.)

POPS

Tonight
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE-20

SYMPHONY HALL—Every Night (Ex.Sun.)

POPS

TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE 20

SYMPHONY HALL—Every Night (Ex. Sun.)

POPS

TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-JUNE-20

SYMPHONY HALL—Every Night (Ex. Sun.)

POPS

TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c Doors Open at 7.30
je20 21 22 24

ADVTSR-JUNE-20

SYMPHONY HALL—Every Night (Ex.Sun.)

POPS

TONIGHT
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE-21

SYMPHONY HALL—Every Night (Ex. Sun.)

POPS

TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-JUNE-21

SYMPHONY HALL—Every Night (Ex.Sun.)

POPS

Tonight
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

E-21

SYMPHONY HALL—Every Night (Ex. Sun.)

POPS

TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c Doors Open at 7.30
je20 21 22 24

ADVTSR-JUNE-21.

SYMPHONY HALL — Every Night

POPS

TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets — 25c, 50c, 75c, $1 (no tax)

TRANS-JUNE-21

SYMPHONY HALL—Every night. Ex. Sun.

POPS

TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c. Doors Open at 7:30

TELE-JUNE-21

POPS

TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets — 25c, 50c, 75c, $1 (no tax)

TRANS-JUNE-22

SYMPHONY HALL—Every night. Ex. Sun.

POPS

TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c. Doors Open at 7:30

TELE-JUNE-22

SYMPHONY HALL—Every Night (Ex. Sun.)

POPS

TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c Doors Open at 7.30
je20 21 22 24

ADVTSR-JUNE-22

SYMPHONY HALL—Every Night (Ex. Sun.)

POPS

TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c—Doors Open at 7:30

AMER-JUNE-22.

SYMPHONY HALL—Every Night (Ex.Sun.)

POPS

TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-JUNE-22

SYMPHONY HALL—Every Night (Ex.Sun.)

POPS

Tonight
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE-22

SYMPHONY HALL—Every Night (Ex.Sun.)

POPS

TONIGHT
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE-22.

SYMPHONY HALL—Every Night (Ex. Sun.)

POPS

TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Mon., June 26—REQUEST NIGHT
Tickets — 25c, 50c, 75c, $1 (no tax)

TRANS-JUNE-23.

SYMPHONY HALL—Every Night (Ex. Sun.)

POPS

TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Monday, June 26—REQUEST NIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV-JUNE-23.

SYMPHONY HALL—Every night. Ex. Sun.

POPS

TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Mon., June 26—REQUEST NIGHT
505 Seats at 25c. Doors Open at 7:30

TELE-JUNE-23.

SYMPHONY HALL—Every Night (Ex. Sun.)

POPS

TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Monday, June 26—REQUEST NIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE-23

SYMPHONY HALL—Every Night (Ex.Sun.)

POPS

Tonight
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Mon., June 26, REQUEST NIGHT
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE-23.

SYMPHONY HALL—Every Night (Ex.Sun.)

POPS

TONIGHT
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS-JUNE-23

SYMPHONY HALL—Every Night (Ex. Sun.)

POPS

TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Mon., June 26—REQUEST NIGHT
505 Seats at 25c Doors Open at 7.30

ADVTSR-JUNE-23.

SYMPHONY HALL—Every Night (Ex. Sun.)

POPS

TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE-24.

SYMPHONY HALL—Every Night (Ex. Sun.)

POPS

TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Mon., June 26—REQUEST NIGHT
505 Seats at 25c Doors Open at 7.30

ADVTSR-JUNE-24.

SYMPHONY HALL—Every Night (Ex.Sun.)

POPS

TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-JUNE-24.

SYMPHONY HALL
LAST 2 WEEKS
Every Night (Ex. Sun.)
ORCHESTRA OF 75 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments

POPS

ALL NIGHTS OPEN TO THE PUBLIC
Mon., June 26—REQUEST Program
Thur., June 29—ITALIAN-VERDI Program
Table Seats, $1 & 75c; 1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

ADVTSR-JUNE-26

SYMPHONY HALL—Every Night (Ex. Sun.)

POPS

TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Mon., June 26—REQUEST NIGHT
Thurs., June 29—ITALIAN Program
Tickets—25c, 50c, 75c, $1 (no tax)

MONTR-JUNE-24

SYMPHONY HALL
LAST 2 WEEKS
Every Night (Ex. Sun.)
ORCHESTRA OF 75 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments

POPS

ALL NIGHTS OPEN TO THE PUBLIC
Mon., June 26—REQUEST Program
Thur., June 29—ITALIAN-VERDI Program
Table Seats, $1 & 75c; 1st Bal. $1, 75c & 50c. More than 500 seats at 25c (no tax)

TRAV.

SYMPHONY HALL—Every night. Ex. Sun.

POPS

TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Mon., June 26—REQUEST NIGHT
505 Seats at 25c. Doors Open at 7:30

TELE-

SYMPHONY HALL
LAST 2 WEEKS
Every Night (Ex. Sun.)
ORCHESTRA OF 75 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments

POPS

ALL NIGHTS OPEN TO THE PUBLIC
Mon., June 26—REQUEST Program
Thur., June 29—ITALIAN-VERDI Program
Table Seats, $1 & 75c; 1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

TRANS.

SYMPHONY HALL
LAST 2 WEEKS
Every Night (Ex. Sun.)
ORCHESTRA OF 75 SYMPHONY PLAYERS
AgideJacchia
Conductor
Refreshments

POPS

ALL NIGHTS OPEN TO THE PUBLIC
Mon., June 26—REQUEST Program
Thur., June 29—Italian-Verdi Program
Table Seats, $1 & 75c; 1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

POS

SYMPHONY HALL
LAST 2 WEEKS
Every Night (Ex. Sun.)
ORCHESTRA OF 75 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments

POPS

ALL NIGHTS OPEN TO THE PUBLIC
Mon., June 26—REQUEST Program
Thur., June 29—ITALIAN-VERDI Program
Table Seats, $1 & 75c; 1st Bal. $1, 75c & 50c. More than 500 seats at 25c (no tax)

HERAL

SYMPHONY HALL LAST 2 WEEKS
Every Night (Ex. Sun.)
POPS
ORCHESTRA OF 75 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments
ALL NIGHTS OPEN TO THE PUBLIC
Mon., June 26—REQUEST Program
Thur., June 29—Italian-Verdi Program
Table Seats, $1 & 75c; 1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

GLOBE-JUNE-25

SYMPHONY HALL LAST 2 WEEKS
Every Night (Ex. Sun.)
POPS
ORCHESTRA OF 75 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments
ALL NIGHTS OPEN TO THE PUBLIC
Mon., June 26—REQUEST Program
Thur., June 29—ITALIAN-VERDI Program
Table Seats, $1 & 75c; 1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

ADVTSR-JUNE-25.

MPHONY HALL—Every Night (Ex. Sun.)
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT
night REQUEST Program 505 seats at
Doors open at 7:30

ADVTSR-JUNE-26

MPHONY HALL—Every Night (Ex.Sun.)
POPS
Tonight
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—REQUEST Program
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE-26.

PHONY HALL—Every Night (Ex.Sun)
POPS
TONIGHT
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT—REQUEST Program
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE-26

SYMPHONY HALL" Tutte le sere eccettuato la Domenica.
Ultime due settimaue
POPS
ORCHESTRA
di 75 musicisti sinfonici
AGIDE JACCHIA, Direttore
grammi di musica popol. — Rinfreschi
26 Giugno — Programma richiesta.
29 Giugno — Programma di MUSICA ITALIANA DI VERDI.
3 Luglio — Programma di musica
4 Luglio — Programma di pezzi
8 Luglio — Serata di chiusura.

IT IA-JULY 25.

PHONY HALL, Every night. (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—REQUEST Program
Seats at 25c. Doors Open at 7:30

ELE-JUNE-26

PHONY HALL—Every Night (Ex.Sun)
POPS
TONIGHT
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT—REQUEST Program
Tickets—25c, 50c, 75c, $1 (no tax)

RAV-JUNE-26.

SYMPHONY HALL — Every Night (Ex. Sun)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT—REQUEST PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS-JUNE-26

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-JUNE-27

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Thursday, June 29, Italian-Verdi Prog.
505 Seats at 25c. Doors Open at 7:30

AMER-JUNE-27.

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
Tonight
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE-27.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE-27.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c. Doors Open at 7.30
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ADVTSR-JUNE-27.

SYMPHONY HALL, Every night. (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c. Doors Open at 7.30

TELE-JUNE-27

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 73
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JUNE-27

SYMPHONY HALL — Every Night (Ex. Sun)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS-JUNE-27.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Thurs., June 29—Italian-Verdi Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

MONTR-JUNE-JUNE 27

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
TONIGHT
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
Tomorrow—ITALIAN—VERDI Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV-JUNE-28

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tomorrow—ITALIAN-VERDI Program
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS-JUNE-28

SYMPHONY HALL—Every Night (Ex.Sun)
POPS
TONIGHT
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
Tomorrow—ITALIAN—VERDI Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE-28.

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tomorrow—ITALIAN-VERDI Program
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE-28.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tomorrow—ITALIAN-VERDI Prog.
505 Seats at 25c. Doors Open at 7.30

ADVTSR-JUNE-28

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—ITALIAN-VERDI Programme
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE. JUNE 29

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—ITALIAN-VERDI Program.
505 Seats at 25c. Doors Open at 7:30

AMER-JUNE-29.

SYMPHONY HALL—Every Night (Ex.Sun)
POPS
TONIGHT
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—ITALIAN-VERDI Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE 29

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT—ITALIAN-VERDI Program
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JULY-29.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT—ITALIAN-VERDI Program
505 Seats at 25c. Doors Open at 7.30

ADVTSR-JUNE-29.

SYMPHONY HALL—Every Night (Ex. Sun
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—ITALIAN-VERDI Program
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS-JUNE-29.

SYMPHONY HALL, Every night. (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—ITALIAN-VERDI Program
505 Seats at 25c. Doors Open at 7.30

TELE-JUNE-29.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE-30

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
Tonight
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE-30.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c. Doors Open at 7.30

ADVTSR-JUNE-30.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-JUNE 30

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT—REQUEST PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS-JUNE-30.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV-JUNE-30.

SYMPHONY HALL, Every night. (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c. Doors Open at 7.30

TELE-JUNE. 30.

SYMPHONY HALL—Every Night (Ex.Sun)
POPS
TONIGHT
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JULY.1.

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
Tonight
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST JULY. 1

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-JULY.1.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Seats at 25c. Doors

ADVTSR-JULY.1.

SYMPHONY HALL
CLOSING WEEK
POPS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., July 3—RUSSIAN-Tchaikovsky Program
Tues., July 4—REQUEST Program (repeated)
Thurs., July 6—OPERATIC Program
Sat., July 8—CLOSING NIGHT
Table Seats, $1 & 75c; 1st Bal. $1.75 & 50c
More than 500 seats at 25c (no tax)

AMER-JULY.1.

SYMPHONY HALL
CLOSING WEEK
POPS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon. July 3, RUSSIAN-Tchaikovsky Program
Tues., July 4, REQUEST Program (repeated)
Thurs., July 6, OPERATIC Program
Sat., July 8, CLOSING NIGHT
Table Seats, $1 and 75c; 1st Balcony $1, 75c and 50c. More than 500 seats at 25c (no tax)

TRANS-JULY.1.

SYMPHONY HALL
CLOSING WEEK
POPS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., July 3—RUSSIAN-Tchaikovsky Program
Tues., July 4—REQUEST Program (repeated)
Thurs., July 6—OPERATIC Program
Sat., July 8—CLOSING NIGHT
Table Seats, $1 & 75c; 1st Bal. $1.75 & 50c
More than 500 seats at 25c (no tax)

TRAV-JULY.1.

SYMPHONY HALL, Every night. (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c. Doors Open at 7.30

TELE-JULY.1

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Mon., July 3—Russian-Tschaikowsky Prog.
Tues., July 4—Request Program Repeated.
Thurs., July 6—Operatic Program.
Sat., July 8—CLOSING NIGHT.
Tickets—25c, 50c, 75c, $1 (no tax)

MONTR-JULY-1.

SYMPHONY HALL
ONE MORE WEEK
Every Night (Ex. Sun.)
POPS
ORCHESTRA OF 75
SYMPHONY PLAYERS
AGIDE JACCHIA Conductor
REFRESHMENTS
POPULAR PROGRAMS
All Nights Open to the Public
Mon., July 3—Russian-Tschaikowsky Program.
Tues., July 4—Request Program Repeated.
Thurs., July 6—OPERATIC Program.
Sat., July 8—CLOSING NIGHT.
Table Seats, $1 & 75c; 1st Bal. $1, 75c & 50c. More than 500 seats at 25c (no tax).

ITALIAN-NEWS-JULY.1

SYMPHONY HALL
CLOSING WEEK
POPS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., July 3—RUSSIAN-Tschaikovsky Program
Tues., July 4—REQUEST Program (repeated)
Thurs., July 6—OPERATIC Program
Sat., July 8—CLOSING NIGHT
Table Seats, $1 & 75c; 1st Bal. $1.75 & 50c
More than 500 seats at 25c (no tax)

GLOBE-JULY.2

SYMPHONY HALL
CLOSING WEEK
POPS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., July 3—RUSSIAN-Tchaikovsky Program.
Tues., July 4—REQUEST Program (repeated)
Thurs., July 6—OPERATIC Program
Sat., July 8—CLOSING NIGHT
Table Seats, $1 & 75c; 1st Bal. $1.75 & 50c
More than 500 seats at 25c (no tax)

ADVTSR-JULY.2.

SYMPHONY HALL
CLOSING WEEK
POPS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., July 3—RUSSIAN-Tchaikovsky Program
Tues., July 4—REQUEST Program (repeated)
Thurs., July 6—OPERATIC Program
Sat., July 8—CLOSING NIGHT
Table Seats, $1 & 75c; 1st Bal. $1.75 & 50c
More than 500 seats at 25c (no tax)

HERALD-JULY.2.

SYMPHONY HALL— LAST 6 NIGHTS
POPS
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—RUSSIAN—Tchaikovsky Program
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JULY 3

SYMPHONY HALL LAST 6 NIGHTS
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—Russian—Tschaikovsky Program
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-JULY.3

SYMPHONY HALL— LAST 6 NIGHTS
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—RUSSIAN-Tchaikovsky Program
505 seats at 25c. Doors open at 7:30

AMER-JULY.3.

SYMPHONY HALL
LAST 2 WEEKS
Every Night (Ex. Sun.)
POPS
ORCHESTRA OF 75 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments
ALL NIGHTS OPEN TO THE PUBLIC
Mon., June 26—REQUEST Program
Thur., June 29—Italian-Verdi Program
Table Seats, $1 & 75c; 1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

GLOBE-JUNE-25

SYMPHONY HALL
LAST 2 WEEKS
Every Night (Ex. Sun.)
POPS
ORCHESTRA OF 75 SYMPHONY PLAYERS
Agide Jacchia
Conductor
Refreshments
ALL NIGHTS OPEN TO THE PUBLIC
Mon., June 26—REQUEST Program
Thur., June 29—ITALIAN-VERDI Program
Table Seats, $1 & 75c; 1st Bal. $1, 75c & 50c
More than 500 seats at 25c (no tax)

ADVTSR-JUNE-25.

MPHONY HALL—Every Night (Ex. Sun.)
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT
Tonight REQUEST Program 505 seats at
25c. Doors open at 7:30

ADVTSR-JUNE-26

MPHONY HALL—Every Night (Ex.Sun.)
Tonight
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—REQUEST Program
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE-26.

PHONY HALL—Every Night (Ex.Sun)
TONIGHT
POPS
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT—REQUEST Program
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE-26

"SYMPHONY HALL"
Tutte le sere eccettuato la Domenica.
Ultime due settimaue
POPS
ORCHESTRA
di 75 musicisti sinfonici
AGIDE JACCHIA, Direttore
rogrammi di musica popol. -- Rinfreschi
edi 26 Giugno — Programma richiesta.
rdi 29 Giugno — Programma di MU-
SICA ITALIANA DI VERDI.
edi 3 Luglio — Programma di musica
ussa.
rdi 6 Luglio — Programma di pezzi
d'opera.
ato 8 Luglio — Serata di chiusura.

[illegible] IA-JULY.25.

HONY HALL, Every night.(Ex. Sun.)
TONIGHT
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—REQUEST Program
Seats at 25c. Doors Open at 7:30

TELE-JUNE-26

PHONY HALL—Every Night (Ex.Sun)
TONIGHT
POPS
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT—REQUEST Program
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV-JUNE-26

SYMPHONY HALL — Every Night (Ex. Sun)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT—REQUEST PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS-JUNE-26

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-JUNE-27

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Thursday, June 29, Italian-Verdi Prog.
505 Seats at 25c. Doors Open at 7:30

AMER-JUNE-27.

SYMPHONY HALL—Every Night (Ex.Sun.)
Tonight
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE-27.

SYMPHONY HALL—Every Night (Ex. Sun.)
TONIGHT
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE-27.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c. Doors Open at 7.30
jc27 30jy1

ADVTSR-JUNE-27.

SYMPHONY HALL, Every night.(Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c. Doors Open at 7.30

TELE-JUNE-27

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JUNE-27

SYMPHONY HALL — Every Night (Ex. Sun)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS-JUNE-27

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Thurs., June 29—Italian-Verdi Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

MONTR-JUNE-JUNE 27

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
TONIGHT
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
Tomorrow—ITALIAN—VERDI Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV-JUNE-28

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tomorrow—ITALIAN-VERDI Program
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS-JUNE-28

SYMPHONY HALL—Every Night (Ex.Sun)
POPS
TONIGHT
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
Tomorrow—ITALIAN—VERDI Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE-28.

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tomorrow—ITALIAN-VERDI Program
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE-28.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tomorrow—ITALIAN-VERDI Prog.
505 Seats at 25c. Doors Open at 7.30

ADVTSR-JUNE-28

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—ITALIAN-VERDI Programme
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-JUNE 29

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—ITALIAN-VERDI Program.
505 Seats at 25c. Doors Open at 7:30

AMER-JUNE-29.

SYMPHONY HALL—Every Night (Ex.Sun)
POPS
TONIGHT
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—ITALIAN-VERDI Prog.
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE 29

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT—ITALIAN-VERDI Program
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JULY-29.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT—ITALIAN-VERDI Program
505 Seats at 25c. Doors Open at 7.30

ADVTSR-JUNE-29.

SYMPHONY HALL—Every Night (Ex. Sun
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—ITALIAN-VERDI Program
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS-JUNE-29.

SYMPHONY HALL, Every night.(Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—ITALIAN-VERDI Program
505 Seats at 25c. Doors Open at 7.30

TELE-JUNE-29.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 73
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JUNE-30

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
Tonight
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JUNE-30.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c. Doors Open at 7.30

ADVTSR-JUNE-30.

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-JUNE 30

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT—REQUEST PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS-JUNE-30.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV-JUNE-30.

SYMPHONY HALL, Every night.(Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c. Doors Open at 7.30

TELE-JUNE. 30.

SYMPHONY HALL—Every Night (Ex.Sun)
POPS
TONIGHT
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JULY.1.

SYMPHONY HALL—Every Night (Ex.Sun.)
POPS
Tonight
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST JULY. 1

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-JULY.1.

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Seats at 25c. Doors [illegible]

ADVTSR-JULY.1

SYMPHONY HALL
CLOSING WEEK
POPS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., July 3—RUSSIAN-Tchaikovsky Program
Tues., July 4—REQUEST Program (repeated)
Thurs., July 6—OPERATIC Program
Sat., July 8—CLOSING NIGHT
Table Seats, $1 & 75c; 1st Bal. $1.75 & 50c
More than 500 seats at 25c (no tax)

AMER-JULY 1

SYMPHONY HALL
CLOSING WEEK
POPS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon. July 3, RUSSIAN-Tchaikovsky Program
Tues., July 4, REQUEST Program (repeated)
Thurs., July 6, OPERATIC Program
Sat., July 8, CLOSING NIGHT
Table Seats, $1 and 75c; 1st Balcony $1, 75c and 50c. More than 500 seats at 25c (no tax)

TRANS-JULY.1

SYMPHONY HALL
CLOSING WEEK
POPS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., July 3—RUSSIAN-Tchaikovsky Program
Tues., July 4—REQUEST Program (repeated)
Thurs., July 6—OPERATIC Program
Sat., July 8—CLOSING NIGHT
Table Seats, $1 & 75c; 1st Bal. $1.75 & 50c
More than 500 seats at 25c (no tax)

TRAV-JULY 1.

SYMPHONY HALL, Every night.(Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c. Doors Open at 7.30

TELE-JULY.1

SYMPHONY HALL—Every Night (Ex. Sun.)
POPS
TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Mon., July 3—Russian-Tschaikowsky Prog.
Tues., July 4—Request Program Repeated.
Thurs., July 6—Operatic Program.
Sat., July 8—CLOSING NIGHT.
Tickets—25c, 50c, 75c, $1 (no tax)

MONTR-JULY-1.

SYMPHONY HALL
ONE MORE WEEK
Every Night (Ex. Sun.)
POPS
ORCHESTRA OF 75
SYMPHONY PLAYERS
AGIDE JACCHIA Conductor
REFRESHMENTS
POPULAR PROGRAMS
All Nights Open to the Public
Mon., July 3—Russian-Tschaikowsky Program.
Tues., July 4—Request Program Repeated.
Thurs., July 6—OPERATIC Program.
Sat., July 8—CLOSING NIGHT.
Table Seats, $1 & 75c; 1st Bal. $1, 75c & 50c. More than 500 seats at 25c (no tax).

ITALIAN-NEWS-JULY.1

SYMPHONY HALL
CLOSING WEEK
POPS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., July 3—RUSSIAN-Tschaikovsky Program
Tues., July 4—REQUEST Program (repeated)
Thurs., July 6—OPERATIC Program
Sat., July 8—CLOSING NIGHT
Table Seats, $1 & 75c; 1st Bal. $1.75 & 50c
More than 500 seats at 25c (no tax)

GLOBE-JULY.2

SYMPHONY HALL
CLOSING WEEK
POPS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., July 3—RUSSIAN-Tchaikovsky Program.
Tues., July 4—REQUEST Program (repeated)
Thurs., July 6—OPERATIC Program
Sat., July 8—CLOSING NIGHT
Table Seats, $1 & 75c; 1st Bal. $1.75 & 50c
More than 500 seats at 25c (no tax)

ADVTSR-JULY. 2.

SYMPHONY HALL
CLOSING WEEK
POPS
Orchestra of 75 Symphony Players
AGIDE JACCHIA, Conductor
Popular Programs—Refreshments
Mon., July 3—RUSSIAN-Tchaikovsky Program
Tues., July 4—REQUEST Program (repeated)
Thurs., July 6—OPERATIC Program
Sat., July 8—CLOSING NIGHT
Table Seats, $1 & 75c; 1st Bal. $1.75 & 50c
More than 500 seats at 25c (no tax)

HERALD-JULY 2.

SYMPHONY HALL— LAST 6 NIGHTS
POPS
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—RUSSIAN—Tchaikovsky Program
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JULY 3

SYMPHONY HALL LAST 6 NIGHTS
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—Russian—Tschaikovsky Program
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-JULY.3

SYMPHONY HALL—
LAST 6 NIGHTS
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—RUSSIAN-Tchaikovsky Program
505 seats at 25c. Doors open at 7:30

AMER-JULY.3.

SYMPHONY HALL
POPS
LAST 6 NIGHTS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—RUSSIAN—Tchaikovsky Program
505 Seats at 25c Doors Open at 7:30

ADVTSR - JULY. 3

SYMPHONY HALL—CLOSING WEEK
POPS
Agide Jacchia, Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tonight—Russian-Tchaikovsky Prog.
Tues., July 4—Request Program (Repeated)
Thurs., July 6—Operatic Program
Sat., July 8—CLOSING NIGHT
Tickets 25c, 50c, 75c, $1 (No Tax)

MONTR - JULY. 3.

SYMPHONY HALL— LAST 6 NIGHTS
POPS
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—RUSSIAN—Tchaikovsky Program
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV - JULY. 3.

SYMPHONY HALL—LAST 6 NIGHTS
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—Russian—Tchaikovsky Program
505 Seats at 25c. Doors Open at 7:30

TELE - JULY - 3.

SYMPHONY HALL —
POPS
LAST 6
NIGHTS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—RUSSIAN—Tchaikovsky Program
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS - JULY. 3.

SYMPHONY HALL—
POPS
LAST
5 NIGHTS
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—REQUEST PROGRAM (Repeated)
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD - JULY. 4.

SYMPHONY HALL
POPS
LAST 5 NIGHTS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight REQUEST PROGRAM Repeated
505 Seats at 25c—Doors Open at 7.30

ADVTSR - JULY. 4

SYMPHONY HALL—LAST 4 NIGHTS
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tomorrow—Operatic Programme
Tickets—25c, 50c. 75c. $1 (no tax)

POST - JULY. 5.

SYMPHONY HALL—
POPS
LAST
4 NIGHTS
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
Tomorrow—OPERATIC Program
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD - JULY. 5.

SYMPHONY HALL LAST 4 NIGHTS
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TOMORROW—OPERATIC PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE - JULY. 5.

SYMPHONY HALL
POPS
LAST 4 NIGHTS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tomorrow OPERATIC Program
505 Seats at 25c—Doors Open at 7.30

ADVTSR - JULY. 5

SYMPHONY HALL—
POPS
LAST 4
NIGHTS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tomorrow—OPERATIC Program
505 Seats at 25c. Doors Open at 7.30.

AMER - JULY. 5.

SYMPHONY HALL—LAST 4 Nights
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tomorrow — OPERATIC PROGRAM.— 505 Seats at 25c—Doors open at 7:30

TELE - JULY. 5-

SYMPHONY HALL
POPS
LAST 3 NIGHTS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT—OPERATIC PROGRAM
505 Seats at 25c—Doors Open at 7.30

ADVTSR JULY. 6

SYMPHONY HALL—LAST 3 NIGHTS
POPS
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT—OPERATIC PROGRAM
Tickets Now—25c, 50c, 75c, $1 (No Tax)

HERALD - JULY. 6

SYMPHONY HALL—LAST 3 NIGHTS
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—Operatic Programme
Tickets Now—25c, 50c, 75c, $1 (No Tax)

GLOBE - JULY. 6

SYMPHONY HALL—
POPS
LAST
4 NIGHTS
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
Tomorrow—OPERATIC Program
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV. JULY. 6

SYMPHONY HALL LAST 3 NIGHTS
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT—OPERATIC PROGRAM
Tickets Now—25c, 50c, 75c, $1 (no tax)

GLOBE JULY. 6.

SYMPHONY HALL —
POPS
LAST 3
NIGHTS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT—OPERATIC PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS - JULY. 6.

SYMPHONY HALL—LAST 3 NIGHTS
POPS
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT—OPERATIC PROGRAM
Tickets Now—25c, 50c, 75c, $1 (No Tax)

TRAV - JULY. 6.

SYMPHONY HALL —
POPS
LAST 4
NIGHTS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tomorrow—OPERATIC PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS - JULY. 5.

SYMPHONY HALL—LAST 3 NIGHTS
POPS
Orchestra of
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT — OPERATIC PROGRAM
505 Seats at 25c. Doors Open at 7:30

TELE - JULY. 7.

SYMPHONY HALL
POPS
LAST 2 NIGHTS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c—Doors Open at 7.30

ADVTSR - JULY. 7.

SYMPHONY HALL—
POPS
LAST 2
NIGHTS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c Doors Open at 7:30

AMER - JULY. 7.

SYMPHONY HALL—
POPS
LAST 2 NIGHTS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD JULY. 7.

SYMPHONY HALL LAST 2 NIGHTS
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE - JULY. 7.

SYMPHONY HALL—
POPS
LAST 2 NIGHTS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV - JULY. 7.

SYMPHONY HALL—LAST 2 NIGHTS
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)
505 Seats at 25c. Doors Open at 7:30

TELE - JULY. 7.

SYMPHONY HALL—
POPS
LAST 2 NIGHTS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS - JULY. 7

SYMPHONY HALL—
POPS
CLOSING TONIGHT
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD - JULY. 8.

SYMPHONY HALL Closing Tonight
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE - JULY. 8.

SYMPHONY HALL— CLOSING TONIGHT
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

POST - JULY. 8.

SYMPHONY HALL
POPS
CLOSING TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
505 Seats at 25c—Doors Open at 7.30

ADVTSR - JULY. 8.

SYMPHONY HALL
POPS
LAST 6 NIGHTS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—RUSSIAN—Tchaikovsky Program
505 Seats at 25c Doors Open at 7:30

ADVTSR-JULY 3

SYMPHONY HALL—CLOSING WEEK
POPS
Agide Jacchia, Conductor
Orchestra of Symphony Players
Refreshments Popular Music
Tonight—Russian-Tchaikovsky Prog.
Tues., July 4—Request Program (Repeated)
Thurs., July 6—Operatic Program
Sat., July 8—CLOSING NIGHT
Tickets 25c, 50c, 75c, $1 (No Tax)

MONTR-JULY 3.

SYMPHONY HALL— LAST 6 NIGHTS
POPS
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—RUSSIAN—Tchaikovsky Program
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV-JULY 3.

SYMPHONY HALL—LAST 6 NIGHTS
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—Russian—Tchaikovsky Program
505 Seats at 25c. Doors Open at 7:30

TELE-JULY-3.

SYMPHONY HALL —
POPS
LAST 6 NIGHTS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—RUSSIAN—Tchaikovsky Program
Tickets—25c, 50c, 75c, $1 (no tax)

TRANS-JULY 3.

SYMPHONY HALL—
POPS
LAST 5 NIGHTS
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—REQUEST PROGRAM (Repeated)
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JULY 4.

SYMPHONY HALL
POPS
LAST 5 NIGHTS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight REQUEST PROGRAM Repeated
505 Seats at 25c—Doors Open at 7.30

ADVTSR-JULY 4

SYMPHONY HALL—LAST 4 NIGHTS
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tomorrow—Operatic Programme
Tickets—25c, 50c. 75c. $1 (no tax)

POST-JULY 5.

SYMPHONY HALL —
POPS
LAST 4 NIGHTS
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
Tomorrow—OPERATIC Program
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JULY 5.

SYMPHONY HALL LAST 4 NIGHTS
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TOMORROW—OPERATIC PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)

GLOBE-JULY 5.

SYMPHONY HALL
POPS
LAST 4 NIGHTS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tomorrow OPERATIC Program
505 Seats at 25c—Doors Open at 7.30

ADVTSR-JULY 5

SYMPHONY HALL—
POPS
LAST 4 NIGHTS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tomorrow—OPERATIC Program
505 Seats at 25c. Doors Open at 7.30.

AMER-JULY 5.

SYMPHONY HALL—LAST 4 Nights
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tomorrow — OPERATIC PROGRAM.— 505 Seats at 25c—Doors open at 7:30

TELE-JULY 5-

SYMPHONY HALL
POPS
LAST 3 NIGHTS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT—OPERATIC PROGRAM
505 Seats at 25c—Doors Open at 7.30

ADVTSR JULY 6

SYMPHONY HALL—LAST 3 NIGHTS
POPS
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT—OPERATIC PROGRAM
Tickets Now—25c, 50c, 75c, $1 (No Tax)

HERALD-JULY 6

SYMPHONY HALL—LAST 3 NIGHTS
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
Tonight—Operatic Programme
Tickets Now—25c, 50c, 75c, $1 (No Tax)

GLOBE-JULY 6

SYMPHONY HALL —
POPS
LAST 4 NIGHTS
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
Tomorrow—OPERATIC Program
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV-JULY 6

SYMPHONY HALL LAST 3 NIGHTS
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
TONIGHT—OPERATIC PROGRAM
Tickets Now—25c, 50c, 75c, $1 (no tax)

GLOBE JULY 6

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POPS
LAST 3 NIGHTS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
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Refreshments
TONIGHT—OPERATIC PROGRAM
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TRANS-JULY 6.

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TRANS-JULY 7

SYMPHONY HALL—
POPS
CLOSING TONIGHT
Orchestra of 75
SymphonyPlayers
Agide Jacchia
Conductor
Popular Music
Refreshments
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HERALD-JULY 8.

SYMPHONY HALL Closing Tonight
POPS
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
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GLOBE-JULY 8

SYMPHONY HALL—
POPS
CLOSING TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
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POST-JULY 8.

SYMPHONY HALL
POPS
CLOSING TONIGHT
Orchestra of 75
Symphony Players
Agide Jacchia
Conductor
Popular Music
Refreshments
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ADVTSR-JULY 8.

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Pops in the Fall

Several seasons ago Fall Pops were tried at Symphony Hall, with some success, and again this year the effort will be made to see if Boston likes light music by a fine orchestra as well in September as in June.

If the plan succeeds it means that the Boston Symphony Orchestra will be kept together for about forty-four weeks in the year, a longer season than any orchestra in the world.

Agide Jacchia will again conduct the Pops. Jacchia is rapidly learning American tastes in music and his programs are growing more ingenious and attractive every season. The Boston Symphony, despite predictions that it would never reassemble, during the strike last Spring, is said not to have lost a man of the band which finished out the season.

AMER. SEPT. 4.

SEPTEMBER POPS

The Familiar Concerts at Symphony Hall to Be Resumed in Autumn Series—Orchestra, Conductor, Programmes and Arrangements Generally as in Spring

By way of interesting and promising experiment, the Pop Concerts at Symphony Hall—a Bostonian institution from the beginning of May to the middle of July—are to be renewed for three or four weeks in September. The first of them is announced for next Tuesday evening and thereafter they will continue nightly (Sundays excepted) through Saturday, Sept. 25, and possibly through Saturday, Oct. 2. As the President likes to say in his diplomatic notes, they will be "identic" with the Pop Concerts of the spring and the summer. Seventy or eighty men from the Symphony Orchestra will play every evening. Again Mr. Jacchia will lead this orchestra, and no conductor of The Pops has been better liked. As usual his programmes will run the course that has long commended them to a widening public. As usual also there will be "special nights"—some for composers or groups of composers; some for clubs and the like, which have taken a part of the hall. Not a familiar arrangement has been altered. Tables and "refreshments," the privilege of smoking and the privilege of conversation, prices and the like, all remain as before. What the public of the concerts has approved—and never before in such numbers as last spring—it may still enjoy. In the main the programmes for the week—to be printed from day to day in this place—traverse familiar pieces that Mr. Jacchia, his orchestra and his hearers have long since tested. Thursday, however, brings a "Russian Night," with six pieces from Chaikovsky and others from Rakhmaninov, Borodin and Rimsky-Korsakov.

TRAN. SEPT. 4.

POPS OPEN TUESDAY

A gala opening night is anticipated for the Pops which are to make September nights in Boston musically eventful and in every way lively.

Agide Jacchia has compiled a model programme for Tuesday; the musicians of the famous Boston Symphony Orchestra are rehearsing. That this occasion may be in every way brilliant, the interior of Symphony Hall has been regilded. There will also be more of the special nights. Thursday of the opening week will bring a Russian-Tschaikowsky programme, and an operatic night, a Wagner, a request night, and others may be expected. Of the institutions taking nights or parts of nights unto themselves for their own celebrations the Music Industries Convention, the Business Women's Club, Williams College are representative.

RECORD SEPT. 4.

POPS REOPENING

The Fall season of Symphony Hall Pop concerts will open Tuesday. Agide Jacchia, to whom the unprecedented popularity of the Pops last Spring is largely due, has made a model program. There will be more of the ever-popular special nights. Thursday of the opening week will bring a Russian-Tschaikowsky program, and an Operatic Night, a Wagner, a Request Night, and others may be expected

ADVERTISER SEPT. 5.

"Pops" Begin Again in Symphony Hall Tuesday Night

The "Pop" concerts will begin again in Symphony Hall next Tuesday evening and continue until the opening of the Symphony concert season Oct 8. Agide Jacchia, to whom the unprecedented popularity of the "Pops" last Spring was largely due, has made an attractive opening program.

That Tuesday night may be doubly brilliant, every table has been revarnished and the great organ and proscenium arch of Symphony Hall regilded. Nature's Autumn colors will make the stage festive.

There will be more of the ever popular special nights. Thursday of the opening week will bring a Russian Tschaikowsky program, and an operatic night, a Wagner, a "request night," and others may be expected. Of the institutions taking nights or parts of nights unto themselves for their own celebrations, the music industries convention, the Business Women's Club, Williams College are representative.

GLOBE SEPT. 5

OPENING OF 'POPS' TUESDAY

Unlike Oliver Twist, the Pops public, asking for "more" in the early summer, will have their demand gratified by "more Pops." The fall season, which will open Tuesday, Sept. 7, breaks all Symphony Hall traditions. The illustrious musicians of the Boston Symphony orchestra are returning from mountains and sea to provide the music.

Mr. Jacchia, to whom the unprecedented popularity of the Pops last spring is largely due, has made a model program. Every table has been revarnished, and the great organ and proscenium arch of Symphony Hall regilded. Nature's autumn colors will make the stage festive.

There will be more special nights. Thursday will bring a Russian-Tschaikowsky program. An operatic night, a Wagner, a request night, and others may be expected. Of the institutions taking nights or parts of nights unto themselves for their own celebrations the Music Industries Convention, the Business Women's Club, Williams College are representative.

The programs in full for the first week follow:

Opening Night, Tuesday, Sept 7.

March, "Father of Victory"	Ganne
Overture to "William Tell"	Rossini
Waltz, "Espana"	Waldteufel
Fantasia, "Lohengrin"	Wagner
Suite, "Peer Gynt" No. 1	Grieg
Ave Maria from "Othello"	Verdi
Scherzo, "A Midsummer Night's Dream"	Mendelssohn
Ouverture Solennelle, "1812" (with organ)	Tschaikowsky
Fantasia, "Cavalleria Rusticana"	Mascagni
Valse Bluette	Drigo
Kammenoi Ostrow (Reve Angelique")	Rubinstein
Entrance of the Gladiators	Fucik

Wednesday, Sept. 8.

Prelude to "Carmen"	Bizet
Overture to the "Merry Wives of Windsor"	Nicolai
Waltz, "The Skaters"	Waldteufel
Fantasia, 'La Boheme"	Puccini
Ballet Suite "Sylvia"	Delibes
Andante Cantabile	Tschaikowsky
Quartet from "Rigoletto"	Verdi
Second Hungarian Rhapsody	Liszt
Fantasia, "Faust"	Gounod
Serenade from "Les Millions d'Arlequin"	Gillet
Entrance of the Boyards	Halvorsen

Thursday, Sept. 9.

Cortege from "Mlada"	Rimsky-Korsakoff
Prelude	Rachmaninoff
Waltz from "Eugen Oniegin"	Tschaikowsky
Marche Slave	Tschaikowsky
Suite, "The Sleeping Beauty"	Tschaikowsky
Second Movement from the "Pathetic" Symphony	Tschaikowsky
Marche Miniature	Tschaikowsky
Ouverture Solenelle, "1812"	Tschaikowsky
Ballet Music from "Prince Igor"	Borodin
Hindu Song from "Sadko"	Rimsky-Korsakoff
Folk Song, "Kalinka"	Arr. by Jacchia
Procession of the Sardar	Ippolito-Ivanoff

Friday, Sept. 10.

Overture to "Morning, Noon and Night,"	Suppe
Waltz, "On the Beautiful Blue Danube"	Strauss
Canzone (arr. by Jacchia)	Van Westerhout
Fantasia from "Carmen"	Bizet
Ballet Suite, "Coppelia"	Delibes
Song Without Words	Tschaikowsky
Largo from "The New World" Symphony	Dvorak
Overture to "Tannhaeuser"	Wagner
Fantasia, "Il Trovatore"	Verdi
Serenade (violin solo, harp and strings)	Schubert
Whispering of the Flowers	Blon
Coronation March from "The Prophet"	Meyerbeer

Saturday, Sept. 11.

Overture to "Il Guarany"	Gomez
Waltz, "Estudiantina"	Waldteufel
Capriccio, arranged for strings by Jacchia	Scarlatti
Fantasia, "Madama Butterfly"	Puccini
Marche Slave	Tschaikowsky
Harp solo Mr. Holy	
Cortege de Bacchus	Delibes
First Hungarian Rhapsody	Liszt
Excerpts from "The Mastersingers"	Wagner
Intermezzo Act. III. "Jewels of the Madonna"	Wolf-Ferrari
Love's Dream After the Ball	Czibulka
March from "The Queen of Sheba"	Gounod

HERALD SEPT. 5.

Pops Reopen Tonight

Boston is to have another brief season of Pops. The first performance will take place tonight and they will continue through September. Agide Jacchia will conduct and has prepared a tuneful and delightful program.

AMER SEPT 7.

POPS OPEN TONIGHT

The biggest musical event in many weeks will be the opening of the September season of Pop Concerts in Symphony Hall tonight. Every effort has also been made to make this one of the most important nights in the Pops season of 1920. Agide Jacchia, having assembled the famous orchestra, will conduct the folowing special programme:

March, "Father of Victory"	Ganne
Overture to "William Tell"	Rossini
Waltz, "Espana"	Waldteufel
Fantasia, "Lohengrin"	Wagner
Suite, "Peer Gynt" No. 1	Grieg
Ave Maria from "Othello"	Verdi
Scherzo, "A Midsummer Night's Dream"	Mendelssohn
Ouverture Solennelle, "1812" (with organ)	Tschaikowsky
Fantasia, "Cavalleria Rusticana"	Mascagni
Valse Bluette	Drigo
Kammenoi Ostrow (Reve Angelique)	Rubinstein
Entrance of the Gladiators	Fucik

POST SEPT. 7.

At the Pops Tonight

Beginning of the September Series

March, "Father of Victory"	Ganne
Overture to "William Tell"	Rossini
Waltz, "España"	Waldteufel
Fantasia, "Lohengrin"	Wagner
Three Movements from the Suite, "Peer Gynt" No. 1	Grieg
Ave Maria from "Othello"	Verdi
Scherzo from the Music to "A Midsummer Night's Dream"	Mendelssohn
Overture, "1812"	Chaikovsky
Fantasia, "Cavalleria Rusticana"	Mascagni
Bluette Waltz	Drigo
Angelic Dream"	Rubinstein
Entrance of the Gladiators	Fucik

Conductor: A. Jacchia.

TRAM. SEPT. 7.

Pops Reopen Tonight

Boston is to have another brief season of Pops. The first performance will take place tonight and they will continue through September. Agide Jacchia will conduct and has prepared a tuneful and delightful program.

AMER. SEPT. 7.

FALL SEASON OF "POPS" IS OPENED

A five weeks' Fall season of the Pops was inaugurated last night in Symphony Hall with Agide Jacchia conducting.

In spite of the weather there was scarcely an empty table in the hall, while vacant seats in either of the balconies were few. The assemblage was conspicuously one of music lovers, who listened with wrapt attention to the program throughout and several times enthused so highly that encores were forthcoming.

Jacchia was given a hearty welcome.

AMER. SEPT. 8.

SYMPHONY POP CONCERTS REVIVED

Agide Jacchia Receives Great Ovation

The Pop concerts, suspended on July 10, were revived at Symphony Hall last evening for a Fall season of practically five weeks under conditions that afford brilliant promise of success equal to that which usually attends the annual early Summer season.

In spite of the menacing weather there was scarcely an empty table in the hall, while vacant seats in either if the balconies were few. The assemblage was conspicuously one of music lovers, who listened with rapt attention to the program throughout and several times enthused so highly that encores were forthcoming.

Agide Jacchia, who began his fifth season as conductor of these concerts, was given a reception at his first appearance, which left no doubt of the high estimation in which his ability is held by the Pop patrons. It was refreshing to observe his unfailing practice of trying to direct the popular applause away from himself to his gifted band of musicians.

During the last two months Symphony Hall has been brightened up so that the $20,000 worth of gold which ornaments the proscenium arch and the balcony fronts, which had become somewhat subdued in tone by the weathering process, has been restored to its original brilliance. In fact, the hall looks as beautiful as it did at its opening, 20 years ago next month.

GLOBE SEPT. 8.

At the Pops Tonight

Prelude to "Carmen"	Bizet
Overture to "The Merry Wives of Windsor"	Nicolai
Waltz, "The Skaters"	Waldteufel
Fantasia, "La Bohème"	Puccini
Three Dances from "Sylvia"	Delibes
Andante Cantabile	Chaikovsky
Introduction to Act III. "Lohengrin"	Wagner
Second Hungarian Rhapsody	Liszt
Fantasia, "Faust"	Gounod
Serenade from "Harlequin's Millions"	Drigo
Far from the Ball	Gillet
Entrance of the Boyards	Halversen

Conductor: A. Jacchia

TRAN. SEPT. 8

[2]

SYMPHONY OPENS FALL POP CONCERT SEASON

Large Audience Applauds Director Jacchia and Program

The fall season of Pop concerts by the Boston Symphony orchestra held this year for the first time, opened last night at Symphony Hall. The opening brought out a large audience. Each number of the unusually attractive program was enthusiastically applauded, necessitating several encores.

Agide Jacchia, in his return as leader of the orchestra, was given an appreciative welcome.

The program:

March, "Father of Victory"	Ganne
Overture to "William Tell"	Rossini
Waltz, "Espana"	Waldteufel
Intermezzo	Arensky
Ballet Suite, "Sylvia"	Delibes
Hindu Song from "Sadko"	Rimsky-Korsakoff
Andante Cantabile	Tschaikowsky
Introduction to Act III. 'Lohengrin"	Wagner
Second Hungarian Rhapsody	Liszt
Fantasia, "Faust"	Gounod
Intermezzo, "Cavalleria Rusticana"	Mascagni
Serenade, "Les Millions d'Arlequin"	Drigo
Folksong, "Kalinka" (Arranged by Agide Jacchia)	Rimsky-Korsakoff
Valse Bluette	Drigo
Kammenoi Ostrow ("Reve Angelique")	Rubinstein
Entrance of the Gladiators	Fucik

The program for tonight's concert:

Prelude to "Carmen"	Bizet
Overture to "The Merry Wives of Windsor"	Nicolai
Waltz, "The Skaters"	Waldteufel
Fantasia, "La Boheme"	Puccini
Ballet Suite, "Sylvia"	Delibes
Andante Cantabile	Tschaikowsky
Introduction to Act III. "Lohengrin"	Wagner
Second Hungarian Rhapsody	Liszt
Fantasia, "Faust"	Gounod
Serenade, "Les Millions d'Arlequin"	Drigo
Loin Du Bal	Gillet
Entrance of the Boyards	Halvorsen

Thursday night will be Russian night, the music taken largely from Tschaikowsky. An operatic program to be announced later, will be given Monday, Sept. 13. The fall season will continue through the month.

HERALD. SEPT. 8.

POPS IN SEPTEMBER

A "Fall Series" Well Begun at Symphony Hall—Balconies Versus Tables—Familiar Pieces Familiarly Played

By the signs of last evening, in September no less than in May or June, there is an audience for The Pops. It was as numerous as ever in the two balconies at Symphony Hall, where the listeners merely sit and hear as at any other concert; while on the floor it filled most of the tables. To the frequenters of them the frequenters of the balconies have long been a mystery. Pops are not Pops for the habitués of the floor, unless they can smoke at will, choose among the "refreshments" and chatter when desultory conversation seems more interesting than music. The faithful of the balconies may do none of these amusing things, seemingly care little for them. Sedately but with evident satisfaction, they listen to twelve orchestral pieces, variously chosen, variously played. Their only departure from the routine of concert-going is a bite or a sup in the longer intermissions. Yet bye and large, they are the most dependable public of The Pops. Most of the table-folk resort to Symphony Hall for the pleasure of an evening lazily spent against a musical background and with various non-musical hors d'œvres for seasoning. In contrast, they of the galleries seem interested in the music for its own sake, are mildly exacting over the quality of performance. Apparently this public has firm liking for miscellaneous concerts of orchestral music, not to severe of programme. Would it flock to them, say in winter, and with the whole concert-room as the balconies of Symphony Hall now are? No one knows, no one can know, until some one risks the test. It would be an interesting, possibly a fruitful, experiment.

To leave speculation—a somewhat smaller orchestra than "The Pops" of the spring assembled sat on the stage yesterday. It sufficed for the pending programme; but as yet it is not too well-balanced in the string choirs. They, rather than the wood-wind or the brass, lack the numbers and the volume of tone that through the next week returning players, back from "sum-

TRAN. SEPT. 8.

FALL POPS OPEN

Season Begins at Symphony With Large Audience

By J. V. CLARK

The much heralded fall season of Pops at Symphony Hall opened last evening to the delight of a very large audience and to the benefit of the coffers of the orchestra. The entertainment was as like many others in the spring season as possible. Favorite standard pieces stood on the program.

There was "Lohengrin" played sentimentally enough to suit the many loving couples scattered around the hall; the "1812" played with bombast and fury; the "Midsummer Night's" music done with considerable fleetness. Conductor and audiences at these concerts like bold effects and the orchestra produces them.

To many the Pops are the alpha and omega of good music; the concerts are the aesthetic food of a multitude in Boston. For this reason alone the concerts deserve the immense patronage they receive but there is another and greater reason why their success should be assured. These concerts swell the coffers of the Boston Symphony Orchestra. Vast sums of money are needed to maintain a great orchestra. Pop concerts are proving one of the most effective means of supporting the orchestra that in its best estate is the pride and glory of the city.

The present season will continue for a month with performances every evening excepting Sunday. The time may, and probably will, come when in order to satisfy demands of patrons these concerts will have to be given on Sunday evenings and at matinees. In the meantime good music, vigorously played, at price which the Italians, in speaking their musical affairs call "most popular," is serving to fill Symphony H again as it was filled night at night this spring and early sum

RECORD SEPT. 8.

MUSICAL INDUSTRIES MEMBERS GOING TO POP

At the pop concert in Symphony Hall tonight members of the Musical Industries Association will be in the audience. The program follows:

March, "Boccaccio"	Suppe
Overture to "Oberon"	Weber
Waltz "Wine, Women and Song"	Strauss
Fantasia, "Mephistofele"	Boito
Finlandia	Sibelius
Tarantelle	Jacchia
Third Slavonic Dance	Dvorak
Dance of the Hours from "La Gioconda"	Ponchielli
Fantasia, "Louise"	Charpentier
Reverie, "Voices of Chimes"	Luigini
Waltz, "Dornroeschen"	Tschaikowsky
America Triumphant	Pinsuti

TONIGHT AT THE POPS

Agide Jacchia will conduct the following programme at the Pop concert in Symphony Hall tonight:

Overture to "Il Guarany"	Gomez
Waltz, "Estudiantina"	Waldteufel
Capriccio (arranged for strings by A. Jacchia)	Scarlatti
Fantasia, "Madama Butterfly"	Puccini
Marche Slave	Tschaikowsky
Harp solo (Mr. Alfred Holy)	
Cortege de Bacchus	Delibes
First Hungarian Rhapsody	Liszt
Excerpts from "The Mastersingers"	Wagner
Intermezzo Act. III. "Jewels of the Madonna	Wolf-Ferrari
Love's Dream After the Ball	Czibulka
March from "The Queen of Sheba"	Gounod

Pops in the Fall

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AMER. SEPT. 4.

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TRAN. SEPT. 4.

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RECORD SEPT. 4.

POPS REOPENING

The Fall season of Symphony Hall Pop. concerts will open Tuesday, Agide Jacchia, to whom the unprecedented popularity of the Pops last Spring is largely due, has made a model program. There will be more of the ever-popular special nights. Thursday of the opening week will bring a Russian-Tschaikowsky program, and an Operatic Night, a Wagner, a Request Night, and others may be expected

ADVERTISER-SEPT. 5.

"Pops" Begin Again in Symphony Hall Tuesday Night

The "Pop" concerts will begin again in Symphony Hall next Tuesday evening and continue until the opening of the Symphony concert season Oct 8. Agide Jacchia, to whom the unprecedented popularity of the "Pops" last Spring was largely due, has made an attractive opening program.

That Tuesday night may be doubly brilliant, every table has been revarnished and the great organ and proscenium arch of Symphony Hall regilded. Nature's Autumn colors will make the stage festive.

There will be more of the ever popular special nights. Thursday of the opening week will bring a Russian Tschaikowsky program, and an operatic night, a Wagner, a "request night," and others may be expected. Of the institutions taking nights or parts of nights unto themselves for their own celebrations, the music industries convention, the Business Women's Club, Williams College are representative.

GLOBE SEPT. 5.

OPENING OF 'POPS' TUESDAY

Unlike Oliver Twist, the Pops public, asking for "more" in the early summer, will have their demand gratified by "more Pops." The fall season, which will open Tuesday, Sept. 7, breaks all Symphony Hall traditions. The illustrious musicians of the Boston Symphony orchestra are returning from mountains and sea to provide the music.

Mr. Jacchia, to whom the unprecedented popularity of the Pops last spring is largely due, has made a model program. Every table has been revarnished, and the great organ and proscenium arch of Symphony Hall regilded. Nature's autumn colors will make the stage festive.

There will be more special nights. Thursday will bring a Russian-Tschaikowsky program. An operatic night, a Wagner, a request night, and others may be expected. Of the institutions taking nights or parts of nights unto themselves for their own celebrations the Music industries Convention, the Business Women's Club, Williams College are representative.

The programs in full for the first week follow:

Opening Night, Tuesday, Sept. 7.

March, "Father of Victory"......Ganne
Overture to "William Tell"......Rossini
Waltz, "Espana"......Waldteufel
Fantasia, "Lohengrin"......Wagner
Suite, "Peer Gynt" No. 1......Grieg
Ave Maria from "Othello"......Verdi
Scherzo, "A Midsummer Night's Dream" Mendelssohn
Ouverture Solennelle, "1812" (with organ) Tschaikowsky
Fantasia, "Cavalleria Rusticana"......Mascagni
Valse Bluette......Drigo
Kammenoi Ostrow (Reve Angelique") Rubinstein
Entrance of the Gladiators......Fucik

Wednesday, Sept. 8.

Prelude to "Carmen"......Bizet
Overture to the "Merry Wives of Windsor" Nicolai
Waltz, "The Skaters"......Waldteufel
Fantasia, 'La Boheme"......Puccini
Ballet Suite "Sylvia"......Delibes
Andante Cantabile......Tschaikowsky
Quartet from "Rigoletto"......Verdi
Second Hungarian Rhapsody......Liszt
Fantasia, "Faust"......Gounod
Serenade from 'Les Millions d'Arlequin".Gillet
Entrance of the Boyards......Halvorsen

Thursday, Sept. 9.

Cortege from "Mlada"......Rimsky-Korsakoff
Prelude......Rachmaninoff
Waltz from "Eugen Oniegin"......Tschaikowsky
Marche Slave......Tschaikowsky
Suite, "The Sleeping Beauty"......Tschaikowsky
Second Movement from the "Pathetic" Symphony......Tschaikowsky
Marche Miniature......Tschaikowsky
Ouverture Solenelle, "1812"......Tschaikowsky
Ballet Music from "Prince Igor"......Borodin
Hindu Song from "Sadko"...Rimsky-Korsakoff
Folk Song, "Kalinka"......Arr. by Jacchia
Procession of the Sardar......Ippolito-Ivanoff

Friday, Sept. 10.

Overture to "Morning, Noon and Night,".Suppe
Waltz, "On the Beautiful Blue Danube".Strauss
Canzone (arr. by Jacchia)......Van Westerhout
Fantasia from "Carmen"......Bizet
Ballet Suite, "Coppelia"......Delibes
Song Without Words......Tschaikowsky
Largo from "The New World" Symphony Dvorak
Overture to "Tannhaeuser"......Wagner
Fantasia, 'Il Trovatore"......Verdi
Serenade (violin solo, harp and strings) Schubert
Whispering of the Flowers......Blon
Coronation March from "The Prophet" Meyerbeer

Saturday, Sept. 11.

Overture to "Il Guarany"......Gomez
Waltz, "Estudiantina"......Waldteufel
Capriccio, arranged for strings by Jacchia Scarlatti
Fantasia, "Madama Butterfly"......Puccini
Marche Slave......Tschaikowsky
Harp solo
Mr. Holy
Cortege de Bacchus......Delibes
First Hungarian Rhapsody......Liszt
Excerpts from "The Mastersingers"....Wagner
Intermezzo Act. III. "Jewels of the Madonna"......Wolf-Ferrari
Love's Dream After the Ball......Czibulka
March from "The Queen of Sheba"......Gounod

HERALD. SEPT. 5.

Pops Reopen Tonight

Boston is to have another brief season of Pops. The first performance will take place tonight and they will continue through September. Agide Jacchia will conduct and has prepared a tuneful and delightful program.

AMER. SEPT 7.

POPS OPEN TONIGHT

The biggest musical event in many weeks will be the opening of the September season of Pop Concerts in Symphony Hall tonight. Every effort has also been made to make this one of the most important nights in the Pops season of 1920. Agide Jacchia, having assembled the famous orchestra, will conduct the folowing special programme:

March, "Father of Victory"......Ganne
Overture to "William Tell"......Rossini
Waltz, "Espana"......Waldteufel
Fantasia, "Lohengrin"......Wagner
Suite, "Peer Gynt" No. 1......Grieg
Ave Maria from "Othello"......Verdi
Scherzo, "A Midsummer Night's Dream" Mendelssohn
Ouverture Solennelle, "1812" (with organ) Tschaikowsky
Fantasia, "Cavallaria Rusticana"...Mascagni
Valse Bluette......Drigo
Kammenoi Ostrow (Reve Angelique) Rubinstein
Entrance of the Gladiators......Fucik

POST SEPT. 7.

At the Pops Tonight

Beginning of the September Series

March, "Father of Victory"......Ganne
Overture to "William Tell"......Rossini
Waltz, "España"......Waldteufel
Fantasia, "Lohengrin"......Wagner
Three Movements from the Suite, "Peer Gynt" No. 1......Grieg
Ave Maria from "Othello"......Verdi
Scherzo from the Music to "A Midsummer Night's Dream".Mendelssohn
Overture, "1812"......Chaikovsky
Fantasia, "Cavalleria Rusticana".. Mascagni
Bluette Waltz......Drigo
Angelic Dream"......Rubinstein
Entrance of the Gladiators......Fucik
Conductor: A. Jacchia.

TRAN. SEPT. 7.

Pops Reopen Tonight

Boston is to have another brief season of Pops. The first performance will take place tonight and they will continue through September. Agide Jacchia will conduct and has prepared a tuneful and delightful program.

AMER. SEPT. 7.

FALL SEASON OF "POPS" IS OPENED

A five weeks' Fall season of the Pops was inaugurated last night in Symphony Hall with Agide Jacchia conducting.

In spite of the weather there was scarcely an empty table in the hall, while vacant seats in either of the balconies were few. The assemblage was conspicuously one of music lovers, who listened with wrapt attention to the program throughout and several times enthused so highly that encores were forthcoming.

Jacchia was given a hearty welcome.

AMER. SEPT. 8.

SYMPHONY POP CONCERTS REVIVED

Agide Jacchia Receives Great Ovation

The Pop concerts, suspended on July 10, were revived at Symphony Hall last evening for a Fall season of practically five weeks under conditions that afford brilliant promise of success equal to that which usually attends the annual early Summer season.

In spite of the menacing weather there was scarcely an empty table in the hall, while vacant seats in either if the balconies were few. The assemblage was conspicuously one of music lovers, who listened with rapt attention to the program throughout and several times enthused so highly that encores were forthcoming.

Agide Jacchia, who began his fifth season as conductor of these concerts, was given a reception at his first appearance, which left no doubt of the high estimation in which his ability is held by the Pop patrons. It was refreshing to observe his unfailing practice of trying to direct the popular applause away from himself to his gifted band of musicians.

During the last two months Symphony Hall has been brightened up so that the $20,000 worth of gold which ornaments the proscenium arch and the balcony fronts, which had become somewhat subdued in tone by the weathering process, has been restored to its original brilliance. In fact, the hall looks as beautiful as it did at its opening, 20 years ago next month.

GLOBE SEPT. 8.

At the Pops Tonight

Prelude to "Carmen"......Bizet
Overture to "The Merry Wives of Windsor"......Nicolai
Waltz, "The Skaters"......Waldteufel
Fantasia, "La Bohème"......Puccini
Three Dances from "Sylvia"...Delibes
Andante Cantabile......Chaikovsky
Introduction to Act III. "Lohengrin"......Wagner
Second Hungarian Rhapsody......Liszt
Fantasia, "Faust"......Gounod
Serenade from "Harlequin's Millions"......Drigo
Far from the Ball......Gillet
Entrance of the Boyards......Halvorsen
Conductor: A. Jacchia

TRAN. SEPT. 8

SYMPHONY OPENS FALL POP CONCERT SEASON

Large Audience Applauds Director Jacchia and Program

The fall season of Pop concerts by the Boston Symphony orchestra held this year for the first time, opened last night at Symphony Hall. The opening brought out a large audience. Each number of the unusually attractive program was enthusiastically applauded, necessitating several encores.

Agide Jacchia, in his return as leader of the orchestra, was given an appreciative welcome.

The program:

March, "Father of Victory"......Ganne
Overture to "William Tell"......Rossini
Waltz, "Espana"......Waldteufel
Intermezzo......Arensky
Ballet Suite, "Sylvia"......Delibes
Hindu Song from "Sadko"—Rimsky-Korsakoff
Andante Cantabile......Tschaikowsky
Introduction to Act III. 'Lohengrin"..Wagner
Second Hungarian Rhapsody......Liszt
Fantasia, "Faust"......Gounod
Intermezzo, "Cavalleria Rusticana"..Mascagni
Serenade, "Les Millions d'Arlequin"...Drigo
Folksong, "Kalinka" (Arranged by Agide Jacchia)......Rimsky-Korsakoff
Valse Bluette......Drigo
Kammenoi Ostrow ("Reve Angelique") Rubinstein
Entrance of the Gladiators......Fucik

The program for tonight's concert:

Prelude to "Carmen"......Bizet
Overture to "The Merry Wives of Windsor"......Nicolai
Waltz, "The Skaters"......Waldteufel
Fantasia, "La Beheme"......Puccini
Ballet Suite, "Sylvia"......Delibes
Andante Cantabile......Tschaikowsky
Introduction to Act III. "Lohengrin"..Wagner
Second Hungarian Rhapsody......Liszt
Fantasia, "Faust"......Gounod
Serenade, "Les Millions d'Arlequin"....Drigo
Loin Du Bal......Gillet
Entrance of the Boyards......Halvorsen

Thursday night will be Russian night, the music taken largely from Tschaikowsky. An operatic program to be announced later, will be given **Monday,** Sept. 13. The fall season will continue through the month.

HERALD. SEPT. 8.

POPS IN SEPTEMBER

A "Fall Series" Well Begun at Symphony Hall—Balconies Versus Tables—Familiar Pieces Familiarly Played

By the signs of last evening, in September no less than in May or June, there is an audience for The Pops. It was as numerous as ever in the two balconies at Symphony Hall, where the listeners merely sit and hear as at any other concert; while on the floor it filled most of the tables. To the frequenters of them the frequenters of the balconies have long been a mystery. Pops are not Pops for the habitués of the floor, unless they can smoke at will, choose among the "refreshments" and chatter when desultory conversation seems more interesting than music. The faithful of the balconies may do none of these amusing things, seemingly care little for them. Sedately but with evident satisfaction, they listen to twelve orchestral pieces, variously chosen, variously played. Their only departure from the routine of concert-going is a bite or a sup in the longer intermissions. Yet bye and large, they are the most dependable public of The Pops. Most of the table-folk resort to Symphony Hall for the pleasure of an evening lazily spent against a musical background and with various non-musical hors d'œvres for seasoning. In contrast, they of the galleries seem interested in the music for its own sake, are mildly exacting over the quality of performance. Apparently this public has firm liking for miscellaneous concerts of orchestral music, not to severe of programme. Would it flock to them, say in winter, and with the whole concert-room as the balconies of Symphony Hall now are? No one knows, no one can know, until some one risks the test. It would be an interesting, possibly a fruitful, experiment.

To leave speculation—a somewhat smaller orchestra than "The Pops" of the spring assembled sat on the stage yesterday. It sufficed for the pending programme; but as yet it is not too well-balanced in the string choirs. They, rather than the wood-wind or the brass, lack the numbers and the volume of tone that through the next week returning players, back from "sum-

TRAN. SEPT. 8.

FALL POPS OPEN

Season Begins at Symphony With Large Audience

By J. V. CLARK

The much heralded fall season of Pops at Symphony Hall opened last evening to the delight of a very large audience and to the benefit of the coffers of the orchestra. The entertainment was as like many others in the spring season as possible. Favorite standard pieces stood on the program.

There was "Lohengrin" played sentimentally enough to suit the many loving couples scattered around the hall; the "1812" played with bombast and fury; the "Midsummer Night's" music done with considerable fleetness. Conductor and audiences at these concerts like bold effects and the orchestra produces them.

To many the Pops are the alpha and omega of good music; the concerts are the aesthetic food of a multitude in Boston. For this reason alone the concerts deserve the immense patronage they receive but there is another and greater reason why their success should be assured. These concerts swell the coffers of the Boston Symphony Orchestra. Vast sums of money are needed to maintain a great orchestra. Pop concerts are proving one of the most effective means of supporting the orchestra that in its best estate is the pride and glory of the city.

The present season will continue for a month with performances every evening excepting Sunday. The time may, and probably will, come when in order to satisfy demands of patrons these concerts will have to be given on Sunday evenings and at matinees. In the meantime good music, vigorously played, at prices which the Italians, in speaking of their musical affairs call "most popular," is serving to fill Symphony H again as it was filled night at night this spring and early sum

RECORD SEPT. 8.

MUSICAL INDUSTRIES MEMBERS GOING TO POP

At the pop concert in Symphony Hall tonight members of the Musical Industries Association will be in the audience. The program follows:

March, "Boccaccio"......Suppe
Overture to "Oberon"......Weber
Waltz "Wine, Women and Song"....Strauss
Fantasia, "Mephistofele"......Boito
Finlandia......Sibelius
Tarantelle......Jacchia
Third Slavonic Dance......Dvorak
Dance of the Hours from "La Gioconda" Ponchielli
Fantasia, "Louise"......Charpentier
Reverie, "Voices of Chimes"......Luigini
Waltz, "Dornroeschen"......Tschaikowsky
America Triumphant......Pinsuti

TONIGHT AT THE POPS

Agide Jacchia will conduct the following programme at the Pop concert in Symphony Hall tonight:

Overture to "Il Guarany"......Gomez
Waltz, "Estudiantina"......Waldteufel
Capriccio (arranged for strings by A. Jacchia)......Scarlatti
Fantasia, "Madama Butterfly"......Puccini
Marche Slave......Tschaikowsky
Harp solo (Mr. Alfred Holy)
Cortege de Bacchus......Delibes
First Hungarian Rhapsody......Liszt
Excerpts from "The Mastersingers"...Wagner
Intermezzo Act. III., "Jewels of the Madonna"......Wolf-Ferrari
Love's Dream After the Ball......Czibulka
March from "The Queen of Sheba"....Gounod

At the Pops Tonight

Russian Programme

March, "Souvarov" .... Arensky
Prelude .... Rakhmaninov
Waltz from "Eugen Onegin"—Slavic March—Dances from the Ballet, "The Sleeping Beauty"—Second Movement from "The Pathetic Symphony"—Miniature March—Overture, "1812" .... Chaikovsky
Dances from "Prince Igor" .... Borodin
Hindoo Song from "Sadko" ....
Rimsky-Korsakov
Folk Songs, "Kalinka" ....
March of the Sardar. . Ippolitov-Ivanov

Conductor: A. Jacchia

TRAN. SEPT. 9.

FALL POPS ARE WELL ATTENDED

Symphony Hall Crowded to Hear Concerts by Noted Boston Orchestra

By FRED J. McISAAC.

Fall Pops again.

Symphony Hall, with its red tables, its merry waitresses, its ice cream, temperance drinks and music, is doing business at the old stand. Judging by the opening, Tuesday, and the audience last night folks enjoy good music in September just as much as they do in June.

I wonder if Bostonians really appreciate just what they get at these Pop concerts. New York, Philadelphia and other American cities have tried them, but couldn't make them go. European cities before the war possessed many cafe-concerts, but rarely with such an orchestra.

CONDUCTOR IS SKILLFUL.

Here we have a band of eighty men, almost the entire Boston Symphony Orchestra, conducted by a skillful and popular leader, Agide Jacchia, playing the most tuneful pieces in both classic and popular repertory.

While you munch a sandwich, sip a lemonade, or gargle your ice cream, your ears are charmed by the "Blue Danube" (it's all right to play it again, though peace isn't officially declared yet), Gilbert and Sullivan or Gounod and Puccini.

Your thoughts wander back a few years to the days when you actually drank beer or wine as you listened to the Pops Orchestra. Did the music sound any better, or do you only imagine it did?

In those days the Pops Orchestra consisted of fifty or sixty men instead of eighty and the conductors were good fellows out of the orchestra, whose noble qualities didn't show in their batons.

WON'T SANCTION NONSENSE.

Here you have a stern operatic conductor who won't stand for any nonsense. And that reminds me of a story.

Some years ago Jacchia was conducting an opera troupe. One of the coloratura sopranos was a woman with a good voice, but rather a sketchy education. I was interviewing her. She was expressing her opinion of the conductors and it was a poor one regarding all but Jacchia. Him she admired.

"He's a real conductor," she said. "He doesn't care who is singing. You hit a wrong note and he'll throw his stick at you."

Jacchia has never found it necessary to throw his stick at the Pop orchestra.

AMER. SEPT. 9.

TONIGHT'S POPS

Agide Jacchia will conduct the following program at the Pop concert in Symphony Hall tonight:

Overture, "Morning, Noon and Night"
Suppe
Waltz, "On the Beautiful Blue Danube"
Strauss
Cansone (arranged by Agide Jacchia)
Van Westerhout
Fantasia from "Carmen" .... Bizet
Ballet Suite "Coppelia," (a) Waltz, (b) Czardas .... Delibes
Song without Words .... Tschaikowsky
Largo from "The New World" Symphony .... Dvorak
Overture to "Tannhauser" .... Wagner
Fantasia, "Il Trovatore" .... Verdi
Serenade (with French horn solo)
Schubert
Whispering of the Flowers .... Blon
Coronation March, from "The Prophet"
Meyerbeer

HERALD SEPT. 10

At the Pops Tonight

Overture, "Morning, Noon and Night,"
Suppé
Waltz, "Blue Danube" .... Strauss
Cansone .... van Westerhout
Fantasia from "Carmen" .... Bizet
Waltz and Csardas from "Coppelia,"
Delibes
Song Without Words .... Chaikovsky
Largo from "The New World" Symphony .... Dvorák
Overture to "Tannhäuser" .... Wagner
Fantasia, "Il Trovatore" .... Verdi
Serenade .... Schubert
Whispering of the Flowers .... Blon
Coronation March from "The Prophet,"
Meyerbeer

Conductor: A. Jacchia.

Music and Plays IN Saturday's Transcript

Forecast of
Symphony Concerts
1920-21
By H. T. PARKER
With Pictures of
New Soloists

TRAN. SEPT. 10

POST SEPT. 11.

POP CONCERTS

The first week of the fall season of the Pops at Symphony Hall closes this evening. There will be four more weeks of the concerts, which have been revived to the delight of very large audiences. The programs, as at the spring and summer concerts, are made up of the better known standard compositions, well played by a large orchestra of Boston Symphony players.

RECORD SEPT. 11

SEPTEMBER POPS

The opening week of the Fall season of the Pop concerts at Symphony Hall, now just ended, has shown by its record-breaking popularity that the Pop goers are as enthusiastic about these concerts in September nights as in the early Summer.

For the coming week there will be the usual special features, from the light and marvelously played musical programs to the refreshments and such sociable institutions. For Monday, Agide Jacchia, the conductor, has made an especially alluring opera program, and for Friday a program featuring the music of Wagner. For Tuesday and Wednesday (September 14 and 15) the Business Woman's Club and the Music Industries Convention, respectively, have taken portions of the hall for their own celebration.

RECORD SEPT. 11

PROGRAM AT THE POPS

Agide Jacchia will conduct the following program at the Pop concert in Symphony Hall tonight:

Overture to "Il Guarany" .... Gomez
Waltz, "Estudiantina" .... Waldteufel
Capriccio (arranged for strings by A. Jacchia) .... Scarlatti
Fantasia, "Madama Butterfly" .... Puccini
Marche Slave .... Tschaikowsky
Harp Solo (Mr. Alfred Holy)
Cortege de Bacchus .... Delibes
First Hungarian Rhapsody .... Liszt
Excepts from "The Mastersingers" ....
Wagner
Intermezzo, Act III, "Jewels of the Madonna" .... Wolf-Ferrari
"Love's Dream After the Ball" .. Czibulka
March from "The Queen of Sheba" ....
Gounod

HERALD SEPT. 11

POPS FLOURISH AGAIN

Now about to embark upon the second week of their September season, the famous Pop concerts which take place every night, Sundays excepted, at Symphony Hall, are clearly proving that multitudes still find delight in sitting around tables and listening to the lightest and most piquant of programs well performed by Symphony players. In short, the Pops in September are in every way as attractive as they were in May or June. Agide Jacchia has

AMER. SEPT. 12.

POPS FLOURISH AGAIN

Now about to embark upon the second week of their September season, the Pop concerts which take place every night, Sundays excepted, at Symphony Hall, are proving that multitudes still find delight in sitting around tables and listening to the programs. In short, the Pops in September are in every way as attractive as the Pops in May or June.

Agide Jacchia has prepared for tomorrow night a programme consisting wholly of overtures and selections from favorite operas, while Friday will bring a Wagner program. For Tuesday and Wednesday (Sept. 14 and 15) the Business Woman's Club and the music industries convention, respectively, have taken portions of those Pop nights for their own celebration. These nights, however, and all nights of the week will be in every sense open to the public.

The program of the week follows:

MONDAY, SEPT. 13

Polonaise from "Eugen Onegin" .. Tschaikovsky
Overture to "The Barber of Seville" .... Rossini
Meditation from "Thais" .... Massenet
Fantasia, "Tosca" .... Puccini
Grand selection from "Aida" .... Verdi
"Depuis le Jour" from "Louise" .. Charpentier
Entr' acte from "Mignon" .... Thomas
Overture to "Tannhauser" .... Wagner
Prelude and Siciliana from "Cavalleria Rusticana" .... Mascagni
Gypsy Dance from "Carmen" .... Bizet
Intermezzo from "I Pagliacci" ..... Leoncavallo
Bacchanale from "Samson and Delilah"
Saint-Saens

TUESDAY, SEPT. 14

Overture to "Mignon" .... Thomas
Waltz, "Roses from the South" .... Strauss
Enfantillage (Children at Play) . Van Westerhout
Fantasia, "Samson and Delilah" .. Saint-Saens
Suite, "L'Arlesienne" No. 2 .... Bizet
a, Pastorale; b, Minuet; c, Farandole.
Violin solo, Gypsy Melodies .... Sarasate
Jacques Hoffmann
Ride of the Valkyries .... Wagner
Rhapsody, "Espana" .... Chabrier
Fantasia, "I Pagliacci" .... Leoncavallo
Largo (with organ) .... Handel
March of the Little Lead Soldiers .... Pierne
Marche Militaire Francaise .... Saint-Saens

WEDNESDAY, SEPT. 15

March, "Bocaccio" .... Suppe
Overture to "Oberon" .... Weber
Waltz, "Wine, Woman and Song" ..... Strauss
Fantasia, "Mephistofele" .... Boito
Finlandia .... Sibelius
Tarantelle .... Jacchia
Third Slavonic Dance .... Dvorak
Dance of the Hours from "La Gioconda"
Ponchielli
Fantasia, "Louise" .... Charpentier
Reverie, "The Voice of Chimes" .... Luigini
Waltz, "Dornroeschen" .... Tschaikowsky
America Triumphant .... Pinsuti

THURSDAY, SEPT. 16

Wedding March from "A Midsummer Night's Dream" .... Mendelssohn
Overture to "Poet and Peasant" .... Suppe
Waltz, "Vienna Blood" .... Strauss
Fantasia, "Rigoletto" .... Verdi
Suite, "Nutcracker"
a, Overture Miniature; b, Danse de la Fee Dragee; c, Trepak.
Minuet .... Bolzoni
American Idyl, "Indian Summer" .... Herbert
Overture to "Rienzi" .... Wagner
Fete Boheme from "Scenes Pittoresques"
Massenet
Dubinushka (Russian Folk Song)
Arranged by Agide Jacchia
Waltz, "Jolly Fellows" .... Vollstedt
Hungarian March, "Rakoczy" .... Berlioz

FRIDAY, SEPT. 17

Wagner Program

Marche Militaire .... Schubert
Overture to "Ruy Blas" .... Mendelssohn
Song Without Words .... Tschaikowsky
Fantasia, "L'Oracolo" .... Leoni
Prelude to "Lohengrin" .... Wagner
Romanza, "Album Leaf" .... Wagner
Violin Solo, J. Hoffmann
Love-Death from "Tristan and Isolde" . Wagner
Overture to "Tannhauser" .... Wagner
Egyptian Ballet .... Luigini
Aragonaise .... Massenet
Invitation to the Dance .... Weber-Berlioz
Ride of the Valkyries .... Wagner

SATURDAY, SEPT. 18

Coronation March .... Svendsen
Overture to "Orpheus" .... Offenbach
Waltz, "Artists' Life" .... Strauss
Fantasia, "Faust" .... Gounod
Overture, "Maximillian Robespierre" ... Litolff
(The Last Day of the Terror)
Scherzo from "A Midsummer Night's Dream"
Mendelssohn
Ave Maria .... Schubert-Wilhelmj
Solo violin, harp, organ and strings.
Polonaise from "Eugen Onegin" . Tschaikowsky
Fantasia, "Martha" .... Flotow
"The Swan" .... Saint-Saens
Violoncello solo, Mr. Keller.
Waltz, "Girls of Baden" .... Komzak
Pomp and Circumstance .... Elgar

HERALD SEPT. 12

SEPTEMBER 'POPS' ARE FLOURISHING

The opening week of the fall season of the Pop Concerts at Symphony Hall now just ended has shown by its record-breaking popularity that the Pop-goers are as enthusiastic about these concerts in September nights as in the early summer.

For the coming week there will be the usual special features from the light and marvelously played musical programs to the refreshments and such sociable institutions. For Monday, Agide Jacchia, the conductor, has made an especially alluring opera program, and for Friday a program featuring the music of Wagner. For Tuesday and Wednesday (Sept. 14 and 15) the Business Woman's Club and the Music Industries convention, respectively, have taken portions of the hall for their own celebrations. These nights, however, and all nights of the week will be in every sense open to the public.

HERALD SEPT. 12

OPERATIC NIGHT AT POPS

The programme of the Pop Concert in Symphony Hall tonight will be composed entirely of overtures and excerpts from the operas. Agide Jacchia has made this species of night one of the favorites of the season.

The programme follows:

Polonaise from "Eugen Onegin" . Tschaikowsky
Overture to "The Barber of Seville" .. Rossini
Meditation from "Thais" .... Massent
(Solo violin, Jacques Hoffman)
Fantasia, "La Tosca" .... Puccini
Grand Selection from "Aida" .... Verdi
"Depuis le Jour" from "Louise" . Charpentier
Entr'Acte, "Mignon" .... Thomas
Overture to "Tannhauser" .... Wagner
Prelude and Sicilina from "Cavalleria Rusticana" .... Mascagni
Gypsy Dance from "Carmen" .... Bizet
Intermezzo, "I Pagliaci" .... Leoncavallo
Bacchanale from "Samson and Delilah"
Saint-Saens

POST SEPT. 13

At the Pops Tonight

Operatic Programme

Polonaise from "Eugen Onégin" ...
Chaikovsk
Overture to "The Barber of Seville" .... Ross
Meditation from "Thais" .... Masse
Fantasia, "Tosca" .... Puc
Fantasia, "Aida" V
Air, "Depuis le Jour," from "Louise" .... Charpe
Entr'acte from "Mignon" ..... Th
Overture to "Tannhäuser" .... W
Prelude and Siciliana from "Cavalleria Rusticana" .... Mas
Gypsy Dance from "Carmen" ....
Intermezzo from "Pagliacci" ....
Leoncavallo
Bacchanal from "Samson and Delilah" .... Saint-

Conductor: A. Jacchia.
Soloist: J. Hoffmann.

TRAN SEPT 13

At the Pops Tonight

Overture to "Mignon" .... Thomas
Waltz, "Southern Roses" ..... J. Strauss
"Children at Play" .... Westerhout
Fantasia, "Samson and Delilah"
Saint-Saëns
Pastoral, Minuet and Farandole from the Music to "L'Arlésienne" .... Bizet
Solo for Violin, "Gypsy Melodies"
Sarasate
Ride of the Valkyrs .... Wagner
Rhapsody, "España" .... Chabrier
Fantasia, "Pagliacci" ...... Leoncavallo
Largo .... Händel
March of the Little Lead Soldiers .. Pierné
French Military March ...... Saint-Saëns

Conductor: A. Jacchia
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TRAN. SEPT. 14

THE POPS

The second week of the fall season of the Pops opened at Symphony Hall last evening before another large audience. The season is as successful as was anticipated this spring, when it was determined to run a fall series in answer to popular demand. For three weeks more these popular entertainments will be given.

RECORD SEPT. 14

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1.—Overture to "Mignon" .... Thomas
2.—Waltz, "Roses from the South" ... Strauss
3.—Enfantillage (Children at Play)
Van Westerhout
4.—Fantasia, "Samson and Delilah"
Saint-Saens
5.—Suite, "L'Arlesienne" No. 2 ...... Bizet
6.—Gipsy Melodies (Violin solo) ... Sarasate
Mr. Jacques Hoffman.
7.—Ride of the Valkyries .... Wagner
8.—Rhapsody, "Espana" .... Chabrier
9.—Fantasia, "I Pagliacci" .... Leoncavallo
10.—Largo (with organ) .... Handel
11.—March of the Little Lead Soldiers . Pierne
12.—March Militaire Francaise .. Saint-Saens

AMEREICANSEPT.

AMER. SEPT. 15

At the Pops Tonight

March, "Boccaccio" .... Suppé
Overture to "Oberon" .... Weber
Waltz, "Wine, Woman Song,"
J. Strauss
Fantasia, "Mefistofele" .... Boito
Tone-Poem, "Finlandia" .... Sibelius
Tarantella .... Jacchia
Third Slavonic Dance .... Dvorak
Dance of the Hours fro "La Gioconda" .... Ponchielli
Fantasia, "Louise" .... Charpentier
Revery, "Voices of Chi ..... Luigini
Waltz, "Dornröschen" .. Chaikovsky
"America Triumphant" ..... Pinsuti

Conductor: A. hia.

TRAN. SEPT 15

POPS TONIGHT

At the pop concert in Symphony Hall tonight members of the Musical Industries Association will make a part of the audience. The program follows:

March, "Boccaccio" .... Suppe
Overture to "Oberon" .... Weber
Waltz, "Wine, Women and Song" ..... Strauss
Fantasia, "Mephistofele" .... Boito
Finlandia .... Sibelius
Tarantelle .... Jacchia
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Reverie, "Voices of Chimes" .... Luigini
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America Triumphant .... Pinsuti

HERALD. SE

MUSIC TRADES CONVENE HERE

More Than 400 New Eng-England Delegates on Hand at Opening

BOOM BOSTON AS INDUSTRY'S CENTRE

More than 400 representatives of the music industries of New England arrived in Boston yesterday to attend the first annual convention of the New England Music Trades Association, the oldest music trades association in the country. The majority were from the larger cities of New England, but dealers in the smaller towns were well represented, as were the manufacturers and dealers in New York city.

Meeting for the purpose of booming the music industries in New England, and for bettering working conditions among the trade, a general feeling of good-fellowship, fostered by W. F. Merrill, secretary and treasury of the association and secretary of the convention, and W. P. Currier, prevailed.

To Make Boston Music Centre

Under the slogan, 'We'll put Boston on the map as a music industries trade centre," the Trades Association has endeavored to arouse greater efforts on the part of the dealers to boost New England manufactured products. As a consequence the lobby of the Adams House, the headquarters of the convention, was filled with groups of men and women discussing methods of increasing the demand for New England instruments.

Harry Stevens, President of the New England Music Trades Association; Edward S. Payson, W. S. Kimball, D. D. Luxton, E. E. Walter, Louis R. Dressler, John H. Fraw, B. P. Sibley, Fred H. Mann and John Anderson were among the prominent manufacturers and dealers who registered early.

Today at 11 o'clock the official business meeting of the convention will be held at the Villa Napoli, Nantasket beach, which is to be convention headquarters for the day. Following the business meeting there will be another get-together meeting in the form of an informal luncheon and dance.

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The principal speakers will be Alfred L. Smith, general manager of the Music Industries Chamber of Commerce of New York city, Richard W. Lawrence, director of the same organization, and George W. Hopkins.

Last evening a special program arranged for "Music Industries Night" at the Pops was enjoyed by the convention members, who had proceeded to Symphony Hall en masse.

HERALD SEPT

At the Pops Tonight

Russian Programme

March, "Souvarov"..........Arensky
Prelude..........Rakhmaninov
Waltz from "Eugen Onegin"—Slavic March—Dances from the Ballet, "The Sleeping Beauty"—Second Movement from "The Pathetic Symphony"—Miniature March—Overture, "1812"..........Chaikovsky
Dances from "Prince Igor"....Borodin
Hindoo Song from "Sadko"..........
Rimsky-Korsakov
Folk Song, "Kalinka"..........
March of the Sardar...Ippolitov-Ivanov

Conductor: A. Jacchia

TRAN. SEPT. 9.

FALL POPS ARE WELL ATTENDED

Symphony Hall Crowded to Hear Concerts by Noted Boston Orchestra

By FRED J. McISAAC.

Fall Pops again.

Symphony Hall, with its red tables, its merry waitresses, its ice cream, temperance drinks and music, is doing business at the old stand. Judging by the opening, Tuesday, and the audience last night folks enjoy good music in September just as much as they do in June.

I wonder if Bostonians really appreciate just what they get at these Pop concerts. New York, Philadelphia and other American cities have tried them, but couldn't make them go. European cities before the war possessed many cafe-concerts, but rarely with such an orchestra.

CONDUCTOR IS SKILLFUL.

Here we have a band of eighty men, almost the entire Boston Symphony Orchestra, conducted by a skillful and popular leader, Agide Jacchia, playing the most tuneful pieces in both classic and popular repertory.

While you munch a sandwich, sip a lemonade, or gargle your ice cream, your ears are charmed by the "Blue Danube" (it's all right to play it again, though peace isn't officially declared yet), Gilbert and Sullivan or Gounod and Puccini.

Your thoughts wander back a few years to the days when you actually drank beer or wine as you listened to the Pops Orchestra. Did the music sound any better, or do you only imagine it did?

In those days the Pops Orchestra consisted of fifty or sixty men instead of eighty and the conductors were good fellows out of the orchestra, whose noble qualities didn't show in their batons.

WON'T SANCTION NONSENSE.

Here you have a stern operatic conductor who won't stand for any nonsense. And that reminds me of a story.

Some years ago Jacchia was conducting an opera troupe. One of the coloratura sopranos was a woman with a good voice, but rather a sketchy education. I was interviewing her. She was expressing her opinion of the conductors and it was a poor one regarding all but Jacchia. Him she admired.

"He's a real conductor," she said. "He doesn't care who is singing. You hit a wrong note and he'll throw his stick at you."

Jacchia has never found it necessary to throw his stick at the Pop orchestra.

AMER. SEPT. 9

TONIGHT'S POPS

Agide Jacchia will conduct the following program at the Pop concert in Symphony Hall tonight:

Overture, "Morning, Noon and Night"
Suppe
Waltz, "On the Beautiful Blue Danube"
Strauss
Canzone (arranged by Agide Jacchia)
Van Westerhout
Fantasia from "Carmen"..........Bizet
Ballet Suite "Coppelia." (a) Waltz, (b) Czardas..........Delibes
Song without Words..........Tschaikowsky
Largo from "The New World" Symphony..........Dvorak
Overture to "Tannhauser"..........Wagner
Fantasia, "Il Trovatore"..........Verdi
Serenade (with French horn solo)
Schubert
Whispering of the Flowers..........Blon
Coronation March, from "The Prophet"
Meyerbeer

HERALD SEPT. 10

At the Pops Tonight

Overture, "Morning, Noon and Night,"
Suppé
Waltz, "Blue Danube"..........Strauss
Cansone..........van Westerhout
Fantasia from "Carmen"..........Bizet
Waltz and Czardas from "Coppélia,"
Delibes
Song Without Words..........Chaikovsky
Largo from "The New World" Symphony..........Dvorák
Overture to "Tannhäuser"..........Wagner
Fantasia, "Il Trovatore"..........Verdi
Serenade..........Schubert
Whispering of the Flowers..........Bion
Coronation March from "The Prophet,"
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Conductor: A. Jacchia.

Music and Plays
IN
Saturday's Transcript

Forecast of
Symphony Concerts
1920-21
By H. T. PARKER
With Pictures of
New Soloists

TRAN. SEPT. 10

POST SEPT. 11.

POP CONCERTS

The first week of the fall season of the Pops at Symphony Hall closes this evening. There will be four more weeks of the concerts, which have been revived to the delight of very large audiences. The programs, as at the spring and summer concerts, are made up of the better known standard compositions, well played by a large orchestra of Boston Symphony players.

RECORD SEPT. 11

SEPTEMBER POPS

The opening week of the Fall season of the Pop concerts at Symphony Hall, now just ended, has shown by its record-breaking popularity that the Pop goers are as enthusiastic about these concerts in September nights as in the early Summer.

For the coming week there will be the usual special features, from the light and marvelously played musical programs to the refreshments and such sociable institutions. For Monday, Agide Jacchia, the conductor, has made an especially alluring opera program, and for Friday a program featuring the music of Wagner. For Tuesday and Wednesday (September 14 and 15) the Business Woman's Club and the Music Industries Convention, respectively, have taken portions of the hall for their own celebration.

RECORD SEPT. 11

PROGRAM AT THE POPS

Agide Jacchia will conduct the following program at the Pop concert in Symphony Hall tonight:

Overture to "Il Guarany"..........Gomez
Waltz, "Estudiantina"..........Waldteufel
Capriccio (arranged for strings by A. Jacchia)..........Scarlatti
Fantasia, "Madama Butterfly"..........Puccini
Marche Slave..........Tschaikowsky
Harp Solo (Mr. Alfred Holy)
Cortege de Bacchus..........Delibes
First Hungarian Rhapsody..........Liszt
Excepts from "The Mastersingers"....
Wagner
Intermezzo, Act III, "Jewels of the Madonna"..........Wolf-Ferrari
"Love's Dream After the Ball"..Czibulka
March from "The Queen of Sheba"....
Gounod

HERALD SEPT. 11

POPS FLOURISH AGAIN

Now about to embark upon the second week of their September season, the famous Pop concerts which take place every night, Sundays excepted, at Symphony Hall, are clearly proving that multitudes still find delight in sitting around tables and listening to the lightest and most piquant of programs well performed by Symphony players. In short, the Pops in September are in every way as attractive as they were in May or June. Agide Jacchia has

AMER. SEPT. 12.

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Agide Jacchia has prepared for tomorrow night a programme consisting wholly of overtures and selections from favorite operas, while Friday will bring a Wagner program. For Tuesday and Wednesday (Sept. 14 and 15) the Business Woman's Club and the music industries convention, respectively, have taken portions of those Pop nights for their own celebration. These nights, however, and all nights of the week will be in every sense open to the public.

The program of the week follows:

MONDAY, SEPT. 13

Polonaise from "Eugen Onegin"..Tschaikowsky
Overture to "The Barber of Seville"....Rossini
Meditation from "Thais"..........Massenet
Fantasia, "Tosca"..........Puccini
Grand selection from "Aida"..........Verdi
"Depuis le Jour" from "Louise"...Charpentier
Entr' acte from "Mignon"..........Thomas
Overture to "Tannhauser"..........Wagner
Prelude and Siciliana from "Cavalleria Rusticana"..........Mascagni
Gypsy Dance from "Carmen"..........Bizet
Intermezzo from "I Pagliacci".....Leoncavallo
Bacchanale from "Samson and Delilah"
Saint-Saens

TUESDAY, SEPT. 14

Overture to "Mignon"..........Thomas
Waltz, "Roses from the South"..........Strauss
Enfantillage (Children at Play). Van Westerhout
Fantasia, "Samson and Delilah"...Saint-Saens
Suite, "L'Arlesienne" No. 2..........Bizet
a, Pastorale; b, Minuet; c, Farandole.
Violin solo, Gypsy Melodies..........Sarasate
Jacques Hoffmann
Ride of the Valkyries..........Wagner
Rhapsody, "Espana"..........Chabrier
Fantasia, "I Pagliacci"..........Leoncavallo
Largo (with organ)..........Handel
March of the Little Lead Soldiers.......Pierne
Marche Militaire Francaise..........Saint-Saens

WEDNESDAY, SEPT. 15

March, "Bocaccio"..........Suppe
Overture to "Oberon"..........Weber
Waltz, "Wine, Woman and Song"......Strauss
Fantasia, "Mephistofele"..........Boito
Finlandia..........Sibelius
Tarantelle..........Jacchia
Third Slavonic Dance..........Dvorak
Dance of the Hours from "La Gioconda"
Ponchielli
Fantasia, "Louise"..........Charpentier
Reverie, "The Voice of Chimes".......Luigini
Waltz, "Dornroeschen"..........Tschaikowsky
America Triumphant..........Pinsuti

THURSDAY, SEPT. 16

Wedding March from "A Midsummer Night's Dream"..........Mendelssohn
Overture to "Poet and Peasant"..........Suppe
Waltz, "Vienna Blood"..........Strauss
Fantasia, "Rigoletto"..........Verdi
Suite, "Nutcracker"
a, Overture Miniature; b, Danse de la Fee Dragee; c, Trepak.
Minuet..........Bolzoni
American Idyl, "Indian Summer".......Herbert
Overture to "Rienzi"..........Wagner
Fete Boheme from "Scenes Pittoresques"
Massenet
Dubinushka (Russian Folk Song)
Arranged by Agide Jacchia
Waltz, "Jolly Fellows"..........Vollstedt
Hungarian March, "Rakoczy"..........Berlioz

FRIDAY, SEPT. 17

Wagner Program

Marche Militaire..........Schubert
Overture to "Ruy Blas"..........Mendelssohn
Song Without Words..........Tschaikowsky
Fantasia, "L'Oracolo"..........Leoni
Prelude to "Lohengrin"..........Wagner
Romanza, "Album Leaf"..........Wagner
Violin Solo, J. Hoffmann
Love-Death from "Tristan and Isolde".Wagner
Overture to "Tannhauser"..........Wagner
Egyptian Ballet..........Luigini
Aragonaise..........Massenet
Invitation to the Dance..........Weber-Berlioz
Ride of the Valkyries..........Wagner

SATURDAY, SEPT. 18

Coronation March..........Svendsen
Overture to "Orpheus"..........Offenbach
Waltz, "Artists' Life"..........Strauss
Fantasia, "Faust"..........Gounod
Overture, "Maximillian Robespierre"....Litolf
(The Last Day of the Terror)
Scherzo from "A Midsummer Night's Dream"
Mendelssohn
Ave Maria..........Schubert-Wilhelmj
Solo violin, harp, organ and strings.
Polonaise from "Eugen Onegin"..Tschaikowsky
Fantasia, "Martha"..........Flotow
"The Swan"..........Saint-Saens
Violoncello solo, Mr. Keller.
Waltz, "Girls of Baden"..........Komzak
Pomp and Circumstance..........Elgar

HERALD SEPT. 1

SEPTEMBER 'POPS' ARE FLOURISHING

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HERALD SEPT. 12

AMER. SEPT. 15

OPERATIC NIGHT AT POPS

The programme of the Pop Concert in Symphony Hall tonight will be composed entirely of overtures and excerpts from the operas. Agide Jacchia has made this species of night one of the favorites of the season.

The programme follows:

Polonaise from "Eugen Onegin". Tschaikowsky
Overture to "The Barber of Seville"..Rossini
Meditation from "Thais"..........Massenet
(Solo violin, Jacques Hoffman)
Fantasia, "La Tosca"..........Puccini
Grand Selection from "Aida"..........Verdi
"Depuis le Jour" from "Louise"..Charpentier
Entr'Acte, "Mignon"..........Thomas
Overture to "Tannhauser"..........Wagner
Prelude and Sicilina from "Cavalleria Rusticana"..........Mascagni
Gypsy Dance from "Carmen"..........Bizet
Intermezzo, "I Pagliaci"..........Leoncavallo
Bacchanale from "Samson and Delilah"
Saint-Saens

POST SEPT. 13

At the Pops Tonight

Operatic Programme

Polonaise from "Eugen Onégin"...
Chaikovsk
Overture to "The Barber of Seville"..........Ross
Meditation from "Thais".....Masse
Fantasia, "Tosca"..........Pue
Fantasia, "Aida"..........Vedi
Air, "Depuis le Jour," from "Louise"..........Charpentier
Entr'acte from "Mignon".....Thomas
Overture to "Tannhäuser".....Wagner
Prelude and Siciliana from "Cavalleria Rusticana"..........Mascagni
Gypsy Dance from "Carmen"....Bizet
Intermezzo from "Pagliacci"....
Leoncavallo
Bacchanal from "Samson and Delilah"..........Saint-Saens

Conductor: A. Jacchia.
Soloist: J. Hoffmann.

TRAN. SEPT. 13

At the Pops Tonight

Overture to "Mignon"..........Thomas
Waltz, "Southern Roses".....J. Strauss
"Children at Play"..........Westerhout
Fantasia, "Samson and Delilah"
Saint-Saëns
Pastoral, Minuet and Farandole from the Music to "L'Arlésienne"....Bizet
Solo for Violin, "Gypsy Melodies"
Sarasate
Ride of the Valkyrs..........Wagner
Rhapsody, "España"..........Chabrier
Fantasia, "Pagliacci".....Leoncavallo
Largo..........Händel
March of the Little Lead Soldiers..Pierné
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Van Westerhout
4.—Fantasia, "Samson and Delilah"
Saint-Saens
5.—Suite "L'Arlesienne" No. 2......Bizet
6.—Gipsy Melodies (Violin solo)...Sarasate
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7.—Ride of the Valkyries..........Wagner
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Waltz, "Wine, Woman and Song,"
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HERALD. SEPT. 1

At the Pops Tonight

Wedding March, from the Music to "A Midsummer Night's Dream" ... Mendelssohn
Overture, "Poet and Peasant" ... Suppé
Waltz, "Vienna Blood" ... J. Strauss
Fantasia, "Rigoletto" ... Verdi
Overture, Dance of the Sugar-Plum Fairy and Trepak from the Ballet, "Nutcracker" ... Chaikovsky
Minuet ... Bolzoni
Idyl, "Indian Summer" ... Herbert
Overture to "Rienzi" ... Wagner
Gypsy Fete ... Massenet
Russian Folk-Songs, "Dubinushka"
Waltz, "Jolly Fellows" ... Vollstedt
Rákóczy March ... Berlioz
Conductor: A. Jacchia

TRAN. SEPT. 16-

TONIGHT AT THE POPS

Now in the midst of an exceptionally fine season of Pop Concerts in Symphony Hall, Agide Jacchia, and the celebrated Pops Symphony Orchestra will present the following programme tonight:

Wedding march, "A Midsummer Night's Dream" ... Mendelssohn
Overture to "Poet and Peasant" ... Suppe
Waltz, "Vienna Blood" ... Strauss
Fantasia, "Rigoletto" ... Verdi
Suite, "Nutcracker" ... Tschaikowsky
(a) Overture Miniature.
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(c) Trepak.
Minuet ... Bolzoni
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Russian folk song, "Dubinushka," arranged by ... Agide Jacchia
Waltz, "Jolly Fellows" ... Vollstedt
Hungarian march, "Rokoczy" ... Berlioz

POST SEPT. 16.

As the World Wags

By PHILIP HALE.

The New York Times of last Sunday quoted an "official note" from the press agent of the National Symphony Orchestra of that city to this effect:

"Internal conditions in the Boston Symphony Orchestra led many to seek new fields, 12 premier players having found places in the National Symphony."

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HERALD SEPT. 17

TONIGHT'S POP CONCERT

A Wagner program will be the feature of the pop concert in Symphony Hall tonight. This will be the only Wagner program of the season. The numbers in detail follow:

Marche Militaire ... Schubert
Overture to "Ruy Blas" ... Mendelssohn
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Prelude to "Lohengrin" ... Wagner
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POST. SEPT. 17.

D 15.

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Fantasia, "Faust" ... Gounod
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Scherzo from "A Midsummer Night's Dream" ... Mendelssohn
Ave Maria ... Schubert-Wilhelmj
(Solo violin, harp, organ and strings)
Polonaise from "Eugen Oniegin" ... Tschaikowsky
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Polonaise from "Eugen Oniegin" ... Tschaikowsky
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Waltz, "Girls of Baden" ... Komzak
"Pomp and Circumstance" ... Elgar

HERALD. SEPT. 18.

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Fantasia, "Martha" ... Flotow
Solo for Violoncello, "The Swan" ... Saint-Saëns
Waltz, "Girls of Baden" ... Komzak
March, "Pomp and Circumstance" . Elgar
Conductor: A. Jacchia.
Soloist: J. Keller.

FINAL "POPS"

Last Week of the Concerts Until Next Spring, with Many a Fresh Piece Upon the Programmes

THE final week of the autumn series of Pop Concerts at Symphony Hall will begin next Monday and end next Saturday, so that the orchestra may have seven days of repose before it begins work for the regular season under Mr. Monteux. Hence, until next May only six or seven concerts remain for the hearing of music at tables and to the pleasant accompaniment of tobacco and drinks à la Volsteadt. For those evenings Mr. Jacchia's programme include not a few pieces out of the routine of his lists: On Monday, for example, Strauss's waltz, "Tales from the Orient" and the ballet-music from Saint-Saën's opera, "Henry VIII"; on Tuesday a waltz by Lehár, "Gold and Silver" and the finale from a trio by Brahms for piano, violin and horn; on Wednesday, two pieces by young American composers—a Romance by Warren Smith and a symphonic poem, "King Lear," by Mr Little; on Saturday, Goldmark's overture to the Hindu play, "Sakuntala." For Thursday Mr. Jacchia will arrange a "request programme," according to the results of a ballot now in progress among the frequenters of the concerts. Friday will bring a "special night," with college songs for the alumni of Williams.

TRAN. SEPT. 18.

REQUEST NIGHT AT POPS

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AMER. SEPT. 18

POP CONCERTS

On account of the necessity of rehearsing and other preparations for the coming winter season of the Boston Symphony Concerts, the Pop concerts now running at Symphony Hall will have to be curtailed after next week. The coming week, therefore, will be the last.

RECORD SEPT. 18

[4]

CLOSING WEEK OF THE "POPS"

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The biggest night of the week, and indeed of the season, however, will be request night, on Thursday, the 23rd. Ballots in great numbers are still being counted to determine the exact selections for this programme which, it is surmised, will not greatly differ from request nights of the past.

TRAVELAR SEPT. 18

"REQUEST" NIGHT AT POP CONCERTS

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ADVERTISER SEPT. 19

CLOSING WEEK OF POP CONCERTS

Special Programs Arranged for Final Nights

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MONDAY.

March, "Lorraine" ... Ganne
Overture to "The Beautiful Galatea" ... Suppe
Waltz, "Tales from the Orient" ... Strauss
Fantasia, "Carmen" ... Bizet
Ballet suite from "Henry VIII." . Saint-Saens
Valse Triste ... Sibelius
American Idyl, "Indian Summer" ... Herbert
Finale, Fourth Symphony ... Tschaikowsky
Overture to "Mignon" ... Thomas
"Largo" (with organ) ... Handel
Whispering of the Flowers ... Elon
Hungarian March, "Rakoczy" ... Berliozz

TUESDAY.

Processional March ... Turnbull
Overture, "Light Cavalry" ... Suppe
Waltz, "Gold and Silver" ... Lehar
Fantasia, "The Masked Ball" ... Verdi
Introduction to Act III, "Lohengrin" . Wagner
Finale (Allegro con brio) from Trio ... Brahms
(Violin, J. Hoffmann; horn, M. Hess; piano, E. Hoffmann).
Aragonaise from "The Cid" ... Massenet
Finale (Allegro con fuoco), "New World" Symphony ... Dvorak
Fantasia, "Madama Butterfly" ... Puccini
"Evening Song" ... Schumann
Waltz, "Vienna Beauties" ... Ziehrer
"Stars and Stripes Forever" ... Sousa

WEDNESDAY.

"Pomp and Circumstance" (with organ) . Elgar
Overture to "The Marriage of Figaro" . Mozart
"Kammenoi Ostrow" (Reve Angelique) ... Rubinstein
Fantasia, "Samson and Delilah" . Saint-Saens
Suit, "Peer Gynt" ... Grieg
(a) Morning Mood, (b) Anrita's Dance, (c) In the Hall of the Mountain King.
Procession to the Cathedral from "Lohengrin" ... Wagner
First Hungarian Dance ... Brahms
Symphonic Poem, "King Lear" ... Little
Fantasia, "Aida" ... Verdi
Romance ... W. S. Smith
Waltz, "On the Beautiful Blue Danube" ... Strauss
Entrance of the Boyards ... Halversen

THURSDAY.
Request Night.

"Pomp and Circumstance" ... Elgar
Waltz, "On the Beautiful Blue Danube" ... Strauss
Russian Folk Song, "Dubinushka" ... Arranged by Agide Jacchia
Fantasia, "Aida" ... Verdi
Second Hungarian Rhapsody ... Liszt
Largo from the "New World" Symphony ... Dvorak
Introduction to Act. III., "Lohengrin" ... Wagner
Ouverture Solennelle, "1812" ... Tschaikowsky
Marche Slave ... Tschaikowsky
"Kammenoi Ostrow" (with organ) . Rubinstein
"In the Hall of the Mountain King" ... Grieg
Overture to "Tannhauser" ... Wagner

FRIDAY.
Williams College Night.

March, "Father of Victory" ... Ganne
Overture to "Massaniello" ... Auber
Waltz, "Estudiantina" ... Waldteufel
Songs with orchestra
"Come Fill Your Glasses up," words by H. S. Patterson, '98; "The Royal Purple," H. C. Taylor, '99.
Fantasia, "Il Trovatore" ... Verdi
Hungarian Dance in D major ... Brahms
Reve Angelique ... Rubinstein
Songs with orchestra
"Our Mother," Clarence F. Brown, '09; "Yard by Yard," L. S. Potter, '10.
Marche Slave ... Tschaikowsky
Enfantillage ("Children at Play") ... Van Westerhout
Waltz, "Jolly Fellows" ... Vollstedt
Introduction to Act III., "Lohengrin" . Wagner
"The Mountains" . Dr. Washington Gladden, '59

SATURDAY.
Closing Night.

March from "Tannhauser" ... Wagner
Overture to "La Forza del Destino" ... Verdi
"Ave Maria" ... Bach-Gounod
Fantasia, "La Tosca" ... Puccini
Suite, "Nutcracker" ... Tschaikowsky
(a) Ouverture Miniature; (b) Dance de la Fee Dragee; (c) Trepak.
Violoncello Solo, "Melodie" ... Gluck
Mr. J. Keller.
Danse Symphonique ... Wing
Overture to "Sakuntala" ... Goldmark
Procession of the Sardar ... Ippolito-Ivanoff
"Largo" (with organ) ... Handel
Waltz, "Espana" ... Waldteufel
Ride of the Valkyries ... Wagner

HERALD SEPT. 17

Last Week of the "Pops"

On account of the necessity of preparations for the Winter season of Symphony concerts this will be the last week of the "Pops." The program tomorrow evening will be as follows: March, "Lorraine," Ganne; overture to "The Bautiful Galatea," Suppe; waltz, "Tales from the Orient," Strauss; fantasia, "Carmen," Bizet; ballet suite from "Henry VIII," Saint-Saens; "Valse Triste," Sibelius; American Idyl, "Indian Summer," Herbert; finale, fourth symphony, Tschaikowsky; overture to "Mignon," Thomas; Largo (with organ), Handel; "Whispering of the Flowers," Bion; Hungarian March, "Razoczy," Berlioz.

GLOBE SEPT. 19.

REQUEST NIGHT AT THE POPS

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One of the biggest nights of the coming week will take place on Friday, Sept. 24, when Williams College will be present in numbers and interpolate their own songs. The biggest night of the week, and indeed of the season, however, will be request night on Thursday, the 23d. Ballots in great numbers are still being counted to determine the exact selections for this programme, which, it is surmised, will not differ greatly from request nights of the past.

POST SEPT. 19.

LAST WEEK OF POPS

The present week of Pops in Symphony Hall is to be the last of the Pops season, owing to the necessity of preparations for the winter Boston Syhphony concerts. Tonight's program follows:

March, "Lorraine" ... Ganne
Overture to "The Beautiful Galatea" ... Suppe
Waltz, "Tales from the Orient" ... Strauss
Fantasia, "Carmen" ... Bizet
Ballet Suite from "Henry VIII" . Saint-Saens
Valse Triste ... Sibelius
American Idyl, "Indian Summer" ... Herbert
Finale, Fourth Symphony ... Tschaikowsky
Overture to "Mignon" ... Thomas
Largo (with organ) ... Handel
Whispering of the Flowers ... Bion
Hungarian March, "Rakoczy" ... Berlioz

HERALD SEPT. 20

Symphony Hall "Pops"

SYMPHONY HALL—The closing week of the supplementary season of "Pops" opened last evening.

Tonight's selections will be as follows: "Processional March," Turnbull; overture, "Light Cavalry," Suppe; waltz, "Gold and Silver," Lehar; fantasia, "The Masked Ball," Verdi; introduction to Act III, "Lohengrin" Wagner; finale from trio, by Brahms, violin, J. Hoffman; horn, M. Hess; piano, E. Hoffman; Aragonaise from "The Cid," Massenet; finale, "New World," symphony, Dvorak; fantasia, "Madame Butterfly," Puccini; "Evening Song," Schumann; waltz, "Vienna Beauties," Ziehrer; "Stars and Stripes Forever," Sousa.

GLOBE SEPT. 21.

PEGGY AND HER MAW

(The Malaprops)

By JOE TOYE

"What do you say if we go to Sympathy Hall tonight and hear the Pups?" said Peggy.

"I didn't know there was a dog show in town," said Ma. "Of chorus I'll go."

"This isn't a dog show," said Peggy. "It's music by all the old mastiffs. Clastic music."

"Oh," said Ma, "you don't mean the Pups. You mean the Cops. Sure I'll go. I'd be incited. But I would like to go to a dog show. I love all sorts of quinines. Remember when you were a little child we had a silky black corkscrew spaniel?"

"I've always wanted to have a Great Dame," said Peggy.

"You's look nice with a Great Dame sitting on your lap," said Ma. "Why don't you ask for a hippoposmakus or something? How would you like a nice Chowder dog?"

"Oh," said Peggy, "they're all out of raisin."

"How's that?" asked Ma.

"Well," said Peggy, "in the first place, they're too extensive."

RECORD SEPT. 20

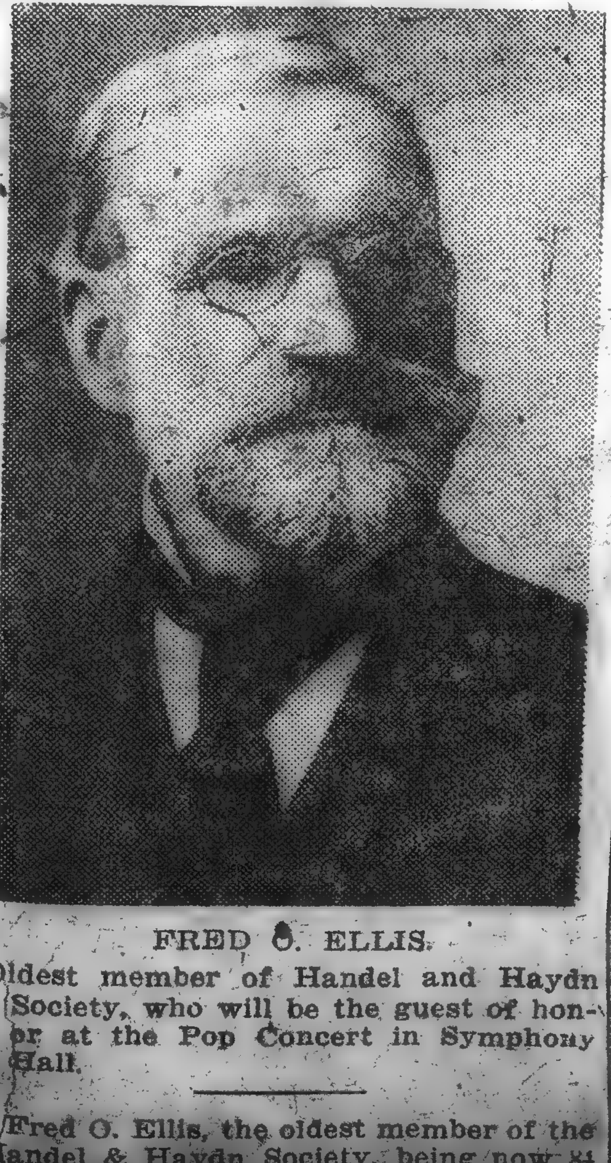
At the Pops Tonight

Processional March ... Turnbull
Overture, "Light Cavalry" ... Suppé
Waltz, "Gold and Silver" ... Lehár
Fantasia, "The Masked Ball" ... Verdi
Introduction to Act III., "Lohengrin" ... Wagner
Finale from Trio ... Brahms
(Horn, M. Hess; Violin, J. Hoffmann; Piano, E. Hoffmann)
Aragonaise from "The Cid" ... Massenet
Finale from "The New World" Symphony ... Dvorák
Fantasia, "Madama Butterfly" . Puccini
Evening Song ... Schumann
Waltz, "Vienna Beauties" ... Ziehrer
March, "Stars and Stripes Forever." Sousa
Conductor: A. Jacchia.

TRAN. SEPT. 21

HONOR DEAN OF HANDEL-HAYDN

Fred Ellis, at 84, Society's Guest at the Pops



FRED O. ELLIS.
Oldest member of Handel and Haydn Society, who will be the guest of honor at the Pop Concert in Symphony Hall.

Fred O. Ellis, the oldest member of the Handel & Haydn Society, being now 84 years of age, will be the guest of honor tomorrow night at the Pop concert in Symphony Hall, at which members of this noted chorus will celebrate. Mr. Ellis is but 20 years younger than the society, which is one of America's first musical organizations, having been founded in 1815.

Mr. Ellis was born in 1835 and joined the society in 1857, when the old Music Hall on Hamilton place, the original home of the Boston Symphony Orchestra, was also the official hall of the Handel & Haydn Society. Music Hall was then five years old and the newest thing in auditorium.

Mr. Ellis took part in the so-called three-day festival of the society, when C. Francis Chickering was its famous president. His military service in the Civil war did not prevent him from singing in the famous 20th Regiment concert of the society in 1862.

He has never missed a single performance of Handel's "Messiah," which the society gives yearly in Christmas week. The table of honor will be reserved for Mr. Ellis tomorrow night. Features of the programme will be selections from "Samson and Delilah" and "Aida," which recall recent performances by the Handel & Haydn Society.

POST SEPT. 21

AT THE POPS TONIGHT

At the Pop concert in Symphony Hall tonight Agide Jacchia will conduct the following program:

Processional March ... Turnbull
Overture, "Light Cavalry" ... Suppe
Waltz, "Gold and Silver" ... Lehar
Fantasia, "The Masked Ball" ... Verdi
Introduction to Act III, "Lohengrin" . Wagner
Finale ((Allegro con brio) from Trio . Brahms
(Horn, M. Hess; violin, J. Hoffmann; piano, E. Hoffmann.)
Aragonaise from "The Cid" ... Massenet
Finale (Allegro con fucco), "New World" Symphony ... Dvorak
Fantasia, "Madama Butterfly" ... Puccini
"Evening Song" ... Schumann
Waltz, "Vienna Beauties" ... Ziehrer
Stars and Stripes Forever ... Sousa

HERALD SEPT. 21.

At the Pops Tonight

Wedding March, from the Music to "A Midsummer Night's Dream"	Mendelssohn
Overture, "Poet and Peasant"	Suppé
Waltz, "Vienna Blood"	J. Strauss
Fantasia, "Rigoletto"	Verdi
Overture, Dance of the Sugar-Plum Fairy and Trepak from the Ballet, "Nutcracker"	Chaikovsky
Minuet	Bolzoni
Idyl, "Indian Summer"	Herbert
Overture to "Rienzi"	Wagner
Gypsy Fete	Massenet
Russian Folk-Song, "Dubinushka"	
Waltz, "Jolly Fellows"	Vollstedt
Rákóczy March	Berlioz

Conductor: A. Jacchia

TRAN SEPT. 16-

TONIGHT AT THE POPS

Now in the midst of an exceptionally fine season of Pop Concerts in Symphony Hall, Agide Jacchia, and the celebrated Pops Symphony Orchestra will present the following programme tonight:

Wedding march, "A Midsummer Night's Dream"	Mendelssohn
Overture to "Poet and Peasant"	Suppe
Waltz, "Vienna Blood"	Strauss
Fantasia, "Rigoletto"	Verdi
Suite, "Nutcracker"	Tschaikowsky
(a) Overture Miniature.	
(b) Danse de la Fee Dragee.	
(c) Trepak.	
Minuet	Bolzoni
American idyl, "Indian Summer"	Herbert
Overture to "Rienzi"	Wagner
Fete Boheme, from "Scenes Pittoresques"	Massenet
Russian folk song, "Dubinushka," arranged by	Agide Jacchia
Waltz, "Jolly Fellows"	Vollstedt
Hungarian march, "Rokoczy"	Berlioz

POST SEPT. 16.

As the World Wags

By PHILIP HALE.

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Song Without Words	Tschaikowsky
Fantasia, "L'Oracolo"	Leoni
Prelude to "Lohengrin"	Wagner
Romanza, "Album Leaf"	Wagner
(Violin solo, J. Hoffmann.)	
Love-Death from "Tristan and Isolde"	Wagner
Overture to "Tannhauser"	Wagner
Egyptian Ballet	Luigini
Aragonaise	Massenet
Invitation to the Dance	Weber-Berlicz
Ride of the Valkyries	Wagner

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Coronation March	Svendsen
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Waltz, "Artists' Life"	Strauss
Fantasia, "Faust"	Gounod
Overture, "Maximilian Robespierre" (The Last Day of Terror)	Litolff
Scherzo from "A Midsummer Night's Dream"	Mendelssohn
Ave Maria	Schubert-Wilhelmj
(Solo violin, harp, organ and strings)	
Polonaise from "Eugen Oniegin"	Tschaikowsky
Fantasia, "Martha"	Flotow
"The Swan"	Saint-Saens
(Violoncello solo, Mr. J. Keller)	
Waltz, "Girls of Baden"	Komzok
Pomp and Circumstance	Elgar

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Overture "Maximilian Robespierre"	Litolff
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Fantasia, "Martha"	Flotow
"The Swan" (violoncello solo, (Mr. J. Keller)	Saint-Saens
Waltz, "Girls of Baden"	Komzak
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HERALD. SEPT. 18.

At the Pops Tonight

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Waltz, "Artists' Life"	J. Strauss
Fantasia, "Faust"	Gounod
Overture, "Robespierre"	Litolff
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Ave Maria	Schubert-Wilhelmj
Polonaise from "Eugen Onégin"	Chaikovsky
Fantasia, "Martha"	Flotow
Solo for Violoncello, "The Swan"	Saint-Saëns
Waltz, "Girls of Baden"	Komzak
March, "Pomp and Circumstance"	Elgar

Conductor: A. Jacchia.
Soloist: J. Keller.

FINAL "POPS"

Last Week of the Concerts Until Next Spring, with Many a Fresh Piece Upon the Programmes

THE final week of the autumn series of Pop Concerts at Symphony Hall will begin next Monday and end next Saturday, so that the orchestra may have seven days of repose before it begins work for the regular season under Mr. Monteux. Hence, until next May only six or seven concerts remain for the hearing of music at tables and to the pleasant accompaniment of tobacco and drinks à la Volsteadt. For those evenings Mr. Jacchia's programme include not a few pieces out of the routine of his lists: On Monday, for example, Strauss's waltz. "Tales from the Orient" and the ballet-music from Saint-Saën's opera, "Henry VIII"; on Tuesday a waltz by Lehár, "Gold and Silver" and the finale from a trio by Brahms for piano, violin and horn; on Wednesday, two pieces by young American composers—a Romance by Warren Smith and a symphonic poem, "King Lear," by Mr Little; on Saturday, Goldmark's overture to the Hindu play, "Sakuntala." For Thursday Mr. Jacchia will arrange a "request programme," according to the results of a ballot now in progress among the frequenters of the concerts. Friday will bring a "special night," with college songs for the alumni of Williams.

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AMER. SEPT. 18

POP CONCERTS

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RECORD SEPT. 18

CLOSING WEEK OF THE "POPS"

On account of the necessity of rehearsing and other preparations for the coming winter season of the Boston Symphony concerts, the Pop concerts now running at Symphony Hall will have to be curtailed after next week. The coming week therefore will be the last.

One of the biggest nights of the coming week will take place on Friday, Sept. 24th, when Williams College will be present in numbers and interpolate their own songs.

The biggest night of the week, and indeed of the season, however, will be request night, on Thursday, the 23rd. Ballots in great numbers are still being counted to determine the exact selections for this programme which, it is surmised, will not greatly differ from request nights of the past.

TRAVELAR SEPT. 18

"REQUEST" NIGHT AT POP CONCERTS

Patrons of the Pop Concerts in Symphony Hall are finding the September Pops much to their liking. One of the biggest nights of the week will be Friday, when Williams College will celebrate. The biggest night of the week, and, indeed of the season, however, will be Request Night, next Thursday. Ballots in great numbers are still being counted to determine the exact selections for this program.

ADVERTISER SEPT. 19.

CLOSING WEEK OF POP CONCERTS

Special Programs Arranged for Final Nights

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The biggest night of the week, and indeed of the season, however, will be request night, on Thursday, the 23d. Ballots in great numbers are still being counted to determine the exact selections for this program, which, it is surmised, will not greatly differ from request nights of the past.

MONDAY.

March, "Lorraine"	Ganne
Overture to "The Beautiful Galatea"	Suppe
Waltz, "Tales from the Orient"	Strauss
Fantasia, "Carmen"	Bizet
Ballet suite from "Henry VIII."	Saint-Saens
Valse Triste	Sibelius
American Idyl, "Indian Summer"	Herbert
Finale, Fourth Symphony	Tschaikowsky
Overture to "Mignon"	Thomas
"Largo" (with organ)	Handel
Whispering of the Flowers	Elon
Hungarian March, "Rakoczy"	Berliozz

TUESDAY.

Processional March	Turnbull
Overture, "Light Cavalry"	Suppe
Waltz, "Gold and Silver"	Lehar
Fantasia, "The Masked Ball"	Verdi
Introduction to Act III, "Lohengrin"	Wagner
Finale (Allegro con brio) from Trio (Violin, J. Hoffmann; horn, M. Hess; piano, E. Hoffmann).	Brahms
Aragonaise from "The Cid"	Massenet
Finale (Allegro con fuoco), "New World" Symphony	Dvorak
Fantasia, "Madama Butterfly"	Puccini
"Evening Song"	Schumann
Waltz, "Vienna Beauties"	Ziehrer
"Stars and Stripes Forever"	Sousa

WEDNESDAY.

"Pomp and Circumstance" (with organ)	Elgar
Overture to "The Marriage of Figaro"	Mozart
"Kammenoi Ostrow" (Reve Angelique)	Rubinstein
Fantasia, "Samson and Delilah"	Saint-Saens
Suit, "Peer Gynt"	Grieg
(a) Morning Mood, (b) Anrita's Dance, (c) In the Hall of the Mountain King.	
Procession to the Cathedral from "Lohengrin"	Wagner
First Hungarian Dance	Brahms
Symphonic Poem, "King Lear"	Little
Fantasia, "Aida"	Verdi
Romance	W. S. Smith
Waltz, "On the Beautiful Blue Danube"	Strauss
Entrance of the Boyards	Halversen

THURSDAY.
Request Night.

"Pomp and Circumstance"	Elgar
Waltz, "On the Beautiful Blue Danube"	Strauss
Russian Folk Song, "Dubinushka"	Arranged by Agide Jacchia
Fantasia, "Aida"	Verdi
Second Hungarian Rhapsody	Liszt
Largo from the "New World" Symphony	Dvorak
Introduction to Act. III., "Lohengrin"	Wagner
Ouverture Solennelle, "1812"	Tschaikowsky
Marche Slave	Tschaikowsky
"Kammenoi Ostrow" (with organ)	Rubinstein
"In the Hall of the Mountain King"	Grieg
Overture to "Tannhauser"	Wagner

FRIDAY.
Williams College Night.

March, "Father of Victory"	Ganne
Overture to "Massaniello"	Auber
Waltz, "Estudiantina"	Waldteufel
Songs with orchestra "Come Fill Your Glasses up," words by H. S. Patterson, '96; "The Royal Purple," H. C. Taylor, '99.	
Fantasia, "Il Trovatore"	Verdi
Hungarian Dance in D major	Brahms
Reve Angelique	Rubinstein
Songs with orchestra "Our Mother," Clarence F. Brown, '09; "Yard by Yard," L. S. Potter, '10.	
Marche Slave	Tschaikowsky
Enfantillage ("Children at Play")	Van Westerhout
Waltz, "Jolly Fellows"	Vollstedt
Introduction to Act III., "Lohengrin"	Wagner
"The Mountains"	Dr. Washington Gladden, '59

SATURDAY.
Closing Night.

March from "Tannhauser"	Wagner
Overture to "La Forza del Destino"	Verdi
"Ave Maria"	Bach-Gounod
Fantasia, "La Tosca"	Puccini
Suite, "Nutcracker"	Tschaikowsky
(a) Ouverture Miniature; (b) Dance de la Fee Dragee; (c) Trepak.	
Violoncello Solo, "Melodie"	Gluck
Mr. J. Keller.	
Danse Symphonique	Wing
Overture to "Sakuntala"	Goldmark
Procession of the Sardar	Ippolito-Ivanoff
"Largo" (with organ)	Handel
Waltz, "Espana"	Waldteufel
Ride of the Valkyries	Wagner

HERALD SEPT. 19.

Last Week of the "Pops"

On account of the necessity of preparations for the Winter season of Symphony concerts this will be the last week of the "Pops." The program tomorrow evening will be as follows: March, "Lorraine," Ganne; overture to "The Bautiful Galatea," Suppe; waltz, "Tales from the Orient," Strauss; fantasia, "Carmen," Bizet; ballet suite from "Henry VIII," Saint-Saens; "Valse Triste," Sibelius; American Idyl, "Indian Summer," Herbert; finale, fourth symphony, Tschaikowsky; overture to "Mignon," Thomas; Largo (with organ), Handel; "Whispering of the Flowers," Blon; Hungarian March, "Razoczy," Berlioz.

GLOBE SEPT. 19.

REQUEST NIGHT AT THE POPS

Those patrons of the Pop concerts in Symphony Hall who thrive on the delightful and finely played music and on the sociability which the Pops offer every night are finding September Pops much to their liking, if the crowded audiences are any indication.

One of the biggest nights of the coming week will take place on Friday, Sept. 24, when Williams College will be present in numbers and interpolate their own songs. The biggest night of the week, and indeed of the season, however, will be request night on Thursday, the 23d. Ballots in great numbers are still being counted to determine the exact selections for this programme, which, it is surmised, will not differ greatly from request nights of the past.

POST. SEPT. 19.

LAST WEEK OF POPS

The present week of Pops in Symphony Hall is to be the last of the Pops season, owing to the necessity of preparations for the winter Boston Syhphony concerts. Tonight's program follows:

March, "Lorraine"	Ganne
Overture to "The Beautiful Galatea"	Suppe
Waltz, "Tales from the Orient"	Strauss
Fantasia, "Carmen"	Bizet
Ballet Suite from "Henry VIII"	Saint-Saens
Valse Triste	Sibelius
American Idyl, "Indian Summer"	Herbert
Finale, Fourth Symphony	Tschaikowsky
Overture to "Mignon"	Thomas
Largo (with organ)	Handel
Whispering of the Flowers	Blon
Hungarian March, "Rakoczy"	Berlios

HERALD SEPT. 20

Symphony Hall "Pops"

SYMPHONY HALL—The closing week of the supplementary season of "Pops" opened last evening.

Tonight's selections will be as follows: "Processional March," Turnbull; overture, "Light Cavalry," Suppe; waltz, "Gold and Silver," Lehar; fantasia, "The Masked Ball," Verdi; introduction to Act III, "Lohengrin" Wagner; finale from trio, by Brahms, violin, J. Hoffman; horn, M. Hess; piano, E. Hoffman; Aragonaise from "The Cid," Massenet; finale, "New World," symphony, Dvorak; fantasia, "Madame Butterfly," Puccini; "Evening Song," Schumann; waltz, "Vienna Beauties," Ziehrer; "Stars and Stripes Forever," Sousa.

GLOBE SEPT. 21.

PEGGY AND HER MAW

(The Malaprops)

By JOE TOYE

"What do you say if we go to Sympathy Hall tonight and hear the Pups?" said Peggy.

"I didn't know there was a dog show in town," said Ma. "Of chorus I'll go."

"This isn't a dog show," said Peggy. "It's music by all the old mastiffs. Clastic music."

"Oh," said Ma, "you don't mean the Pups. You mean the Cops. Sure I'll go. I'd be incited. But I would like to go to a dog show. I love all sorts of quinines. Remember when you were a little child we had a silky black corkscrew spaniel?"

"I've always wanted to have a Great Dame," said Peggy.

"You's look nice with a Great Dame sitting on your lap," said Ma. "Why don't you ask for a hippoposmakus or something? How would you like a nice Chowder dog?"

"Oh," said Peggy, "they're all out of raisin."

"How's that?" asked Ma.

"Weil," said Peggy, "in the first place, they're too extensive."

RECORD SEPT. 20

At the Pops Tonight

Processional March	Turnbull
Overture, "Light Cavalry"	Suppé
Waltz, "Gold and Silver"	Lehár
Fantasia, "The Masked Ball"	Verdi
Introduction to Act III., "Lohengrin"	Wagner
Finale from Trio	Brahms
(Horn, M. Hess; Violin, J. Hoffmann; Piano, E. Hoffmann)	
Aragonaise from "The Cid"	Massenet
Finale from "The New World" Symphony	Dvorák
Fantasia, "Madama Butterfly"	Puccini
Evening Song	Schumann
Waltz, "Vienna Beauties"	Ziehrer
March, "Stars and Stripes Forever,"	Sousa

Conductor: A. Jacchia.

TRAN. SEPT. 21

AT THE POPS TONIGHT

At the Pop concert in Symphony Hall tonight Agide Jacchia will conduct the following program:

Processional March	Turnbull
Overture, "Light Cavalry"	Suppe
Waltz, "Gold and Silver"	Lehar
Fantasia, "The Masked Ball"	Verdi
Introduction to Act III, "Lohengrin"	Wagner
Finale ((Allegro con brio) from Trio (Horn, M. Hess; violin, J. Hoffmann; piano, E. Hoffmann.)	Brahms
Aragonaise from "The Cid"	Massenet
Finale (Allegro con fucco), "New World" Symphony	Dvorak
Fantasia, "Madama Butterfly"	Puccini
"Evening Song"	Schumann
Waltz, "Vienna Beauties"	Ziehrer
Stars and Stripes Forever	Sousa

HERALD SEPT. 21.

HONOR DEAN OF HANDEL-HAYDN

Fred Ellis, at 84, Society's Guest at the Pops

FRED O. ELLIS.
Oldest member of Handel and Haydn Society, who will be the guest of honor at the Pop Concert in Symphony Hall.

Fred O. Ellis, the oldest member of the Handel & Haydn Society, being now 84 years of age, will be the guest of honor tomorrow night at the Pop concert in Symphony Hall, at which members of this noted chorus will celebrate. Mr. Ellis is but 20 years younger than the society, which is one of America's first musical organizations, having been founded in 1815.

Mr. Ellis was born in 1835 and joined the society in 1857, when the old Music Hall on Hamilton place, the original home of the Boston Symphony Orchestra, was also the official hall of the Handel & Haydn Society. Music Hall was then five years old and the newest thing in auditorium.

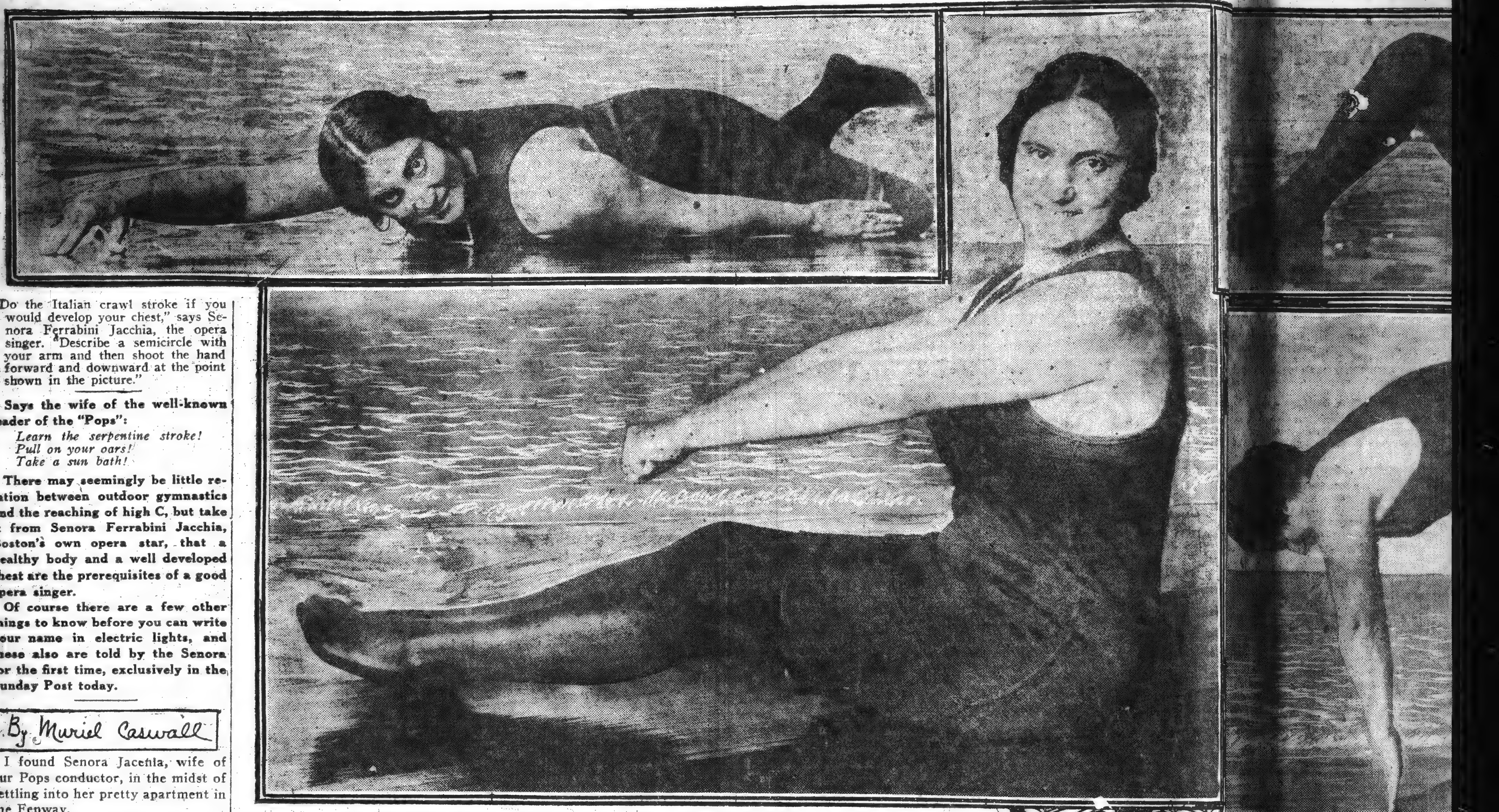
Mr. Ellis took part in the so-called three-day festival of the society, when C. Francis Chickering was its famous president. His military service in the Civil war did not prevent him from singing in the famous 20th Regiment concert of the society in 1862.

He has never missed a single performance of Handel's "Messiah," which the society gives yearly in Christmas week. The table of honor will be reserved for Mr. Ellis tomorrow night. Features of the programme will be selections from "Samson and Delilah" and "Aida," which recall recent performances by the Handel & Haydn Society.

POST SEPT. 21

LEARN TO SING BY SWIMMING----WIFE OF "POPS" LE

Mme. Jacchia Illustrates Mystery of Serpentine Stroke and Other Exercises n Special Pose



"Rowing is as good as swimming to strengthen the back and chest muscles and arms. In fact, it brings into play most of the muscles in the body."

"Do the Italian crawl stroke if you would develop your chest," says Senora Ferrabini Jacchia, the opera singer. "Describe a semicircle with your arm and then shoot the hand forward and downward at the point shown in the picture."

Says the wife of the well-known leader of the "Pops":

Learn the serpentine stroke!
Pull on your oars!
Take a sun bath!

There may seemingly be little relation between outdoor gymnastics and the reaching of high C, but take it from Senora Ferrabini Jacchia, Boston's own opera star, that a healthy body and a well developed chest are the prerequisites of a good opera singer.

Of course there are a few other things to know before you can write your name in electric lights, and these also are told by the Senora for the first time, exclusively in the Sunday Post today.

By Muriel Caswall

I found Senora Jacchia, wife of our Pops conductor, in the midst of settling into her pretty apartment in the Fenway.

Apparently she brought with her to America a few scoops of the warm blue waters of the Adriatic and a handful of Italy's sunshine, for the Senora seemed to be framed in a nimbus of blue and sunbeams whichever way she moved. And she herself wore, on arms and neck and face, a rich brown coat of seashore tan heightening to a tea-rose on either cheek.

"Oh, I am glad to have a home with my family around me at last!" declared this charming opera singer from the depths of a blue velvet divan. What a picture she made, I thought, with her brown eyes alight under her dark hair, her simple white frock with an odd little pink lace apron of foreign make, and her long browned arms resting on the velvet.

It came to me as I took in her tall, stately build, ample chest, broad shoulders—the whole brimming with life, health, youth—that she must have a message to give, a message of health and self-development, to young Boston singers—or in fact, to all women, in business or in the home, who desire to get the most out of life.

"An opera career is pretty strenuous, I suppose," I took her up.

"Well, I don't find it so," the Signora replied in her soft Italian accent. "I will not let it be so," dropping her head back on the velvet and arching her eyebrows expressively. "Take it easy—and be natural; that is my advice to all singers." She sat up suddenly. "There is too much of this—and this—and this!" She illustrated various poses of stiffness and effort, elevating the chin, drawing up the shoulders, making the features tense. "There should be no tightening, but a loosening," wriggling her shoulders and waving her arms. "Be natural, and it follows that you will then avoid being unnatural!" she finished with a merry laugh.

Express Feelings Naturally

"But," I couldn't help objecting, "don't you have to be eternally practising? Isn't that part of it strenuous?"

The singer shrugged. "It is enough to practise half an hour a day," came the startling piece of advice. "These hours and hours of singing are unnecessary and hurt the voice. You do not need to overwork the voice to find if you have got one.

"'The trouble is," she said, sobering, "young singers try to learn too much—too many operas. Instead of learning three or four very thoroughly they cram and cram and sing ten operas very badly, overstrain their voices and overdo their bodies. Only failure can follow that sort of training.

"In Italy we believe in simplicity in training and simplicity of manner in singing. We do not need to study dramatics, because it comes natural to us to act—to express our feelings with proper gestures and expression. There is no need to fling your arms about—so!" Up went the long, graceful arms with a force that would carry her 10 yards as a swimming stroke. "Or to roll your eyes up—so! But just let the feeling of the song express itself naturally through you, and you will find yourself doing the right things — the simple things."

She jumped up quickly—her movements were remarkably rapid for such a large body, which showed the perfect command she has over her body—took her stand in a stiff pose, and went on, in her emphatic way: "If a young singer is told, 'Now you must hold your chest like this; and your arms like this; and your head like this—not too far up, not too far down,' do you think she could ever forget herself long enough to sing freely and naturally? No.

"You mustn't worry about anything at all, if you would be a great singer. Remember your little slang expression, 'I should worry,' and learn to shrug your shoulders at things that don't matter. If someone says to me after a performance, 'You sang that last song dreadfully,' do I run off and cry? Not much! I shrug my shoulders, because I know that there are 100,000 others, perhaps, who like the way I sing. If I can please my audience as a whole, I shall not worry if two or three——"

Bambino Looks Like Father

"Oh, mamma mia!" shrieked a child's voice, and the Jacchia bambino burst into the room and rushed for shelter in the maternal skirts, jabbering torrents of Italian. I was introduced, and Elsa, aged seven, made a pretty little curtsy and hid her laughing face—the image of her father's—in the blue velvet billows behind her mother. She is a regular little tomboy, I was told, though she loves to watch her father conduct the Symphony Orchestra, and she knows how to handle the baton in all its complicated movements.

No, she didn't sing, her mother said. "Though when I was her age I had decided to become an opera singer." The senora walked to the window and looked out over the Fenway, which she probably did not see at all, for her thoughts were in another country. "My mother took me one night to see 'Il Trovatore' when I was 7. Oh, the thrill of that first opera! My little knees knocked each other all through the evening. We sat in a box close to the stage, and I lived every bit of the story in song. The next day I went into the garden and sang the whole opera to the birds." She threw back her head and laughed with girlish freedom.

"If only we could always be so confident and so natural in our singing! But really," she turned back into the room and paused to send Elsa flying with some soft Italian admonitions, "really the opera singer must take life easy. She must sleep a lot and never worry about anything. So, you see, it requires a certain kind of temperament to become an opera or concert singer. Many could not stand the life—the discouragements, the strains, the frivolity, the criticisms. You simply cannot take it seriously. By that," she hastened to add, "I don't mean you must not take your studies seriously.

"When I was to play 'Carmen' for the first time I studied all I could about that type of girl and tried to make the part just as realistic as I could. And I found that 'Carmen' is the hardest of all the operas—and the most difficult part to take."

Many Artists Overeat

As a matter of fact Mrs. Jacchia is one of the most successful of all the "Carmen" singers. She has taken the part 150 times in this country and abroad and won the highest praise from critics on both sides.

But I was wondering now how far an artist could go on the "take it easy" programme. Taking it easy is, of course, the easiest thing to take; it's the line of the least resistance—in fact, the rut of least resistance, and once in, it is not so easy to get out. I spoke of this, and the senora laughed.

"Yes, of course that it true. Artists are inclined to be too easy-going, to be lazy and to overeat. It is the young ones, who haven't arrived yet, who think they must work themselves to death. We need to take plenty of exercise, of course, for the life we lead is inclined to make us fat and lazy. I don't believe in violent gymnastics and unnatural methods of development. I have no patience with those singing teachers who make you lie down on the floor and heap books on your chest, and then tell you to raise your diaphragm up and down to develop your muscles. It is too strenuous, and unnecessary. Singing and breathing should be done as naturally as talking.

"Rowing is the best sort of exercise for developing the chest and shoulders," she went on, from the piano stool. "I spent a great deal of time this summer rowing in the Adriatic. I am very fond of swimming, too, and swimming is good if you are inclined to be too fat. But I must admit that it is not the best thing for the voice itself. But the motions of swimming are splendid for development, and can be done on dry land almost as well as in the water.

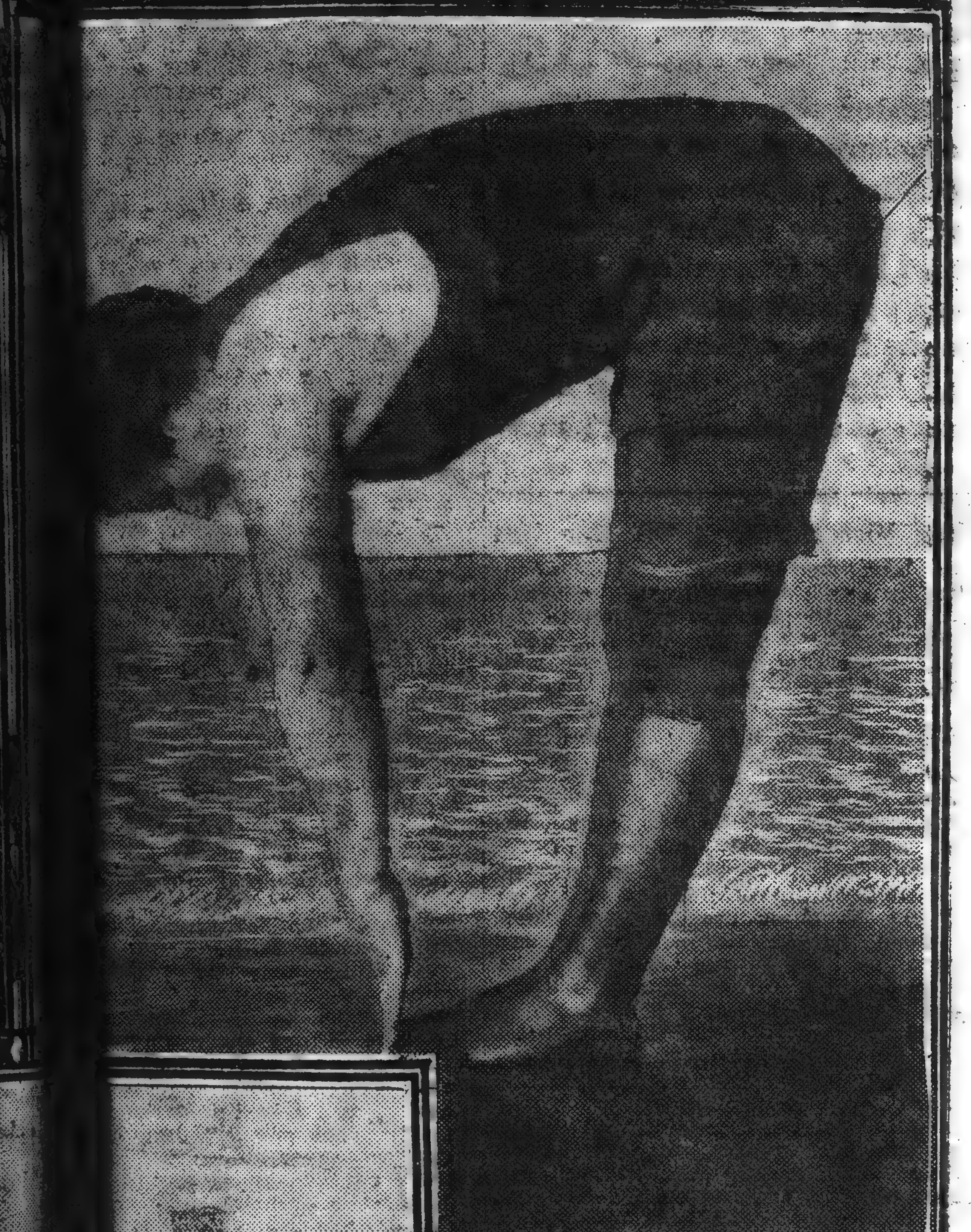
"There is one particular swimming

e use in Italy, which I will il-
" and the Signora jumped to
and went through the move-

"You do not need water to get the ben s swimming exercise," explains Senora Jacchia. (All photos Donnell, Post Staff.)

FE OF "POPS" LEADER TELLS HOW

Other Exercises n Special Poses for the Sunday Post



"Now I will show you how *not* to develop your chest. This is an unnatural way and overstrains the muscles, besides being a very uncomfortable trick to do."

"This is not as easy as it looks. It took me quite a while to complete this loop with my body. You can't find a better exercise than this for the digestive organs and for keeping the waistline down."

"You do not need water to get the bene[illegible] this swimming exercise," explains Senora Jacchia. (All photos by [illegible] Do[illegible]ell, Post Staff.)

velopment, and can be done on dry land almost as well as in the water.

"There is one particular swimming [illegible] we [illegible] in Italy, which I will illustrate," [illegible] the Signora jumped to [illegible] went through the movements with the agility of a panther.

"Now you see," she explained, repeating it more slowly, standing erect with hands beside knees, "I swing my right hand round and up in a semi-circle, and when it reaches the top of the circle," she illustrated, "I cut down through the water with a serpentine movement, with hand stiffly pointing forward. While I am doing this I am drawing up my left leg, and as my hand cuts down sharply, I kick back my left leg. My body rolls slightly to one side as I do this; then I reverse the movement with my left hand and right leg, and so on.

"It is very simple," she smiled. "All natural exercise is simple. Look how simple a sun bath is—that is one of the best methods to build up the system, too. Just relax on the sand, let go every nerve and muscle and let the sun beat on your chest and body for hours.

Likes Home Life Best

"Walking is another extremely useful exercise. It brings into play every part of the body, and is not over-violent motion. If you can walk naturally and gracefully, you have mastered the 'art' of stage presence. So many singers seem to think they must 'mince' out onto the stage, or drag their limbs in long sweeping undulating motions," she swept up and down the room with tiger-like movements in illustration, "but I prefer to enter the stage as I enter my own drawing room to meet my friends—like this—and nothing could be simpler or more unaffected than madame's quiet firm stepping across the room.

"And when I stand by the piano to sing"—she took up her place beside the magnificent new ebony grand piano, a present from her husband—"I do not stand as if I am to be shot—like this with my body like a ramrod and my head held low with throat muscles tense—but so!" She lounged gracefully with an arm on the piano and her body at ease.

"Oh, it is no use to ask me how I do this and how do I do that," she said earnestly. "There is no 'how' except just this—be natural! Treat your audience as if they were your friends meeting you in your own house. Meet them simply and naturally—and the mechanics of singing will take care of themselves.

"But beware of your diction!"—she put up a warning finger. "I have heard singers with beautiful voices fly up and down the scale and do wonderful things, but they might have been singing about onions, for I could not make out a word they sang. Every syllable should be clearly enunciated and come freely from the throat, without any attempt to tighten the muscles or muzzle the voice. Now," she threw at me with a giggle, "you know how to be a great singer—yes?"

There was one other thing I wanted to ask her, and I did so at risk of exhausting her great good-nature. It was about the opera singer sacrificing home life for career.

"Well," Mrs. Jacchia replied thoughtfully, "if she has a good sized family I think she must, although, of course, there is Madame Schumann-Heink as a shining exception. With me, I have only one bambino. Elsa goes with me everywhere and I will not leave her to others to bring up. I want my child to be my very own. I care for her and make her own clothes myself. But if I had several children I could not take them with me and care for them—it would be impossible. I like home life and I cannot have it while I am singing, so I have taken first one, then the other—last year I sang; this year I have a home, and I am very glad," she smiled, "that is in Boston!"

Streets Link Boston to Past

The names of the streets and lanes of Boston are closely linked with the historic past. Others there are which could be connected with Boston only, such as Tremont street, a corruption of "Tri-mountain," by which name Boston was known to the early settlers on account of the three high hills that serve as a background to the peninsula. This replaced the name "Shawmut," given to it by the Indians. May Harrod Northend writes in the Century Magazine that the streets of this quaint city in the East were laid out by straying cattle.

After the Revolution the names of many Boston streets were changed. Queen street became Court street and King street the State street of today. School street took its name from a school that was erected there. Dark alleys, leading off the principal streets on every side, were named after pathways, usually depending on where they led to. Creek lane originally led to the old creek. It was in tavern days that this was the centre of stage-coach life. The old Customs House once stood on Flag alley. Corn court took its name from the fact that the corn market was at one time situated there. Summer street was once known as Seven Star lane. It is now one of Boston's busiest streets.

At the Pops Tonight

March, "Pomp and Circumstance"	Elgar
Overture to "Figaro's Wedding"	Mozart
Largo	Händel
Fantasia, "Samson and Delilah"	Saint-Saëns
Suite, "Peer Gynt"	Grieg
Procession to the Cathedral from "Lohengrin"	Wagner
First Hungarian Dance	Brahms
First Hungarian Rhapsody	Liszt
Fantasia, "Aida"	Verdi
Romance	W. S. Smith
Waltz, "Blue Danube"	J. Strauss
Entrance of the Boyards	Halvorsen

Conductor: A. Jacchia.

THE POPS AND BRAHMS

His Horn Trio Slips Into a Programme and Is Well Played—Other Incidents

IN Mr. Ernest Hoffmann, now joining his father among the first violins at the Pop concerts, the Symphony Orchestra has a very capable pianist. In the present series of concerts the playing of the celesta has fallen to him and he has handled the little instrument with much skill, notably in tthe Fantasia from Leoni's "L'Oracolo" last Friday. On other occasions he has provided the piano accompaniment for solos, and last night he made possible the performance of a movement from Brahms's Trio for violin, horn and pianoforte, Opus 40—a novel item for a Pop programme. Companioning him were Mr. Jacques Hoffmann and Mr. Hess. The piece, which has been rather neglected here of late, was a great favorite of Mr. Kneisel and judging from the Finale played last evening it would be well worth hearing. However insensitive Brahms may have been to the individuality and characteristic voice of other instruments he had a peculiar regard for the horn and his writing for it was unfailingly sympathetic and effective. A note in the score suggests that in this trio it may be replaced by a 'cello or viola, but the galloping figure on which this finale is based would be quite unsuited to either instrument. The movement was brilliantly played and in response to the applause the three players added to the programme arrangement of Rakhmaninov's half exotic Serenade.

More or less accustomed numbers filled the rest of the concert. For novelty it included a Processional March by Edwin L. Turnbull of the department of music at Johns Hopkins University, formal and sonorous, and the Finale of Dvorak's "New World" Symphony—the latter, of course, new only to the Pops. Such impulsive, strongly rhythmed music suits Mr. Jacchia well and it would be a pleasure to hear from him the first movement as well. For contrasting Viennese waltzes there were Lehár's "Gold and Silver" and the older "Vienna Beauties" of Ziehrer. The former is sensuous and effectively orchestrated, but in the latter is the true Viennese swing which somehow eludes the moderns. Even Richard frankly aping Johann could not quite achieve it.

W. S. S.

TRAN. SEPT. 22

REQUEST NIGHT AT POPS

The programme of the Pop Concert in Symphony Hall tonight, being compiled strictly according to popular vote, as manifested by the Pop system of balloting, will present the following entirely popular numbers, Pops favorites from first to last:

Pomp and Circumstance	Elgar
Waltz, "On the Beautiful Blue Danube"	Strauss
Russian Folk Song, "Dubinushka"	Arranged by Agide Jacchia
Fantasia, "Aida"	Verdi
Second Hungarian Rhapsody	Liszt
Largo from the "New World" Symphony	Dvorak
Introduction to Act III., "Lohengrin"	Wagner
Overture Solennelle, "1812"	Tschaikowsky
Marche Slave	Tschaikowsky
Kammenoi Ostrow (with organ)	Rubinstein
"In the Hall of the Mountain King"	Grieg
Overture to "Tannhauser"	Wagner

POST. SEPT. 23.

At the Pops Tonight

Final Concert of the Fall

March from "Tannhäuser"	Wagner
Overture to "La Forza del Destino"	Verdi
Ave Maria	Bach-Gounod
Fantasia, "Tosca"	Puccini
Miniature Overture — Dance of the Sugar-Plum Fairy—Trépak from the Ballet, "Nutcracker"	Chaikovsky
Solo for Violoncello, Melody	Gluck
Symphonic Dance	Wing
Overture to "Sakuntala"	Goldmark
Procession of the Sardar	Ippolitov-Ivanov
Largo	Händel
Waltz, "españa"	Waldteufel
Ride of the Valkyrs	Wagner

Conductor: A. Jacchia.
Soloist: J. Keller.

TRAN. SEPT 25.

Handel and Haydn Society at Pops

Tonight's Pop Concert in Symphony Hall, despite the presence of members of the Handel and Hayden Society, will be an entirely public affair, with the following programme of general appeal:

Pomp and Circumstance	Elgar
Overture to "The Marriage of Figaro"	Mozart
Largo (with organ)	Handel
Fantasia, "Samson and Delilah"	Saint-Saens
Suite, "Peer Gynt"	Grieg
a. Morning Mood. b. Anitra's Dance. c. In the Hall of the Mountain King.	
Procession to the Minster, "Lohengrin"	Wagner
First Hungarian Dance	Brahms
First Hungarian Rhapsody	Liszt
Fantasia, "Aida"	Verdi
Romance	W. S. Smith
Waltz, "On the Beautiful Blue Danube"	Strauss
Entrance of the Boyards	Halvorsen

POST. SEPT. 22.

TONIGHT AT THE POPS

Tonight's Pop Concert in Symphony Hall, despite the presence of members of the Handel and Haydn Society, will be an entirely public affair, with the following programme of general appeal:

Pomp and Circumstance	Elgar
Overture to "The Marriage of Figaro"	Mozart
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(a) Morning Mood. (b) Anitra's Dance. (c) In the Hall of the Mountain King.	
Procession to the Cathedral, "Lohengrin"	Wagner
First Hungarian Dance	Brahms
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Fantasia, "Aida"	Verdi
Romance	W. S. Smith
Waltz, "On the Beautiful Blue Danube"	Strauss
Entrance of the Boyards	Halvorsen

HERALD SEPT. 22.

At the Pops Tonight

Request Programme

March, "Pomp and Circumstance"	Elgar
Waltz, "Blue Danube"	J. Strauss
Russian Folk-Song, "Dubinushka"	
Fantasia, "Aida"	Verdi
Second Hungarian Rhapsody	Liszt
Largo from "The New World" Symphony	Dvořák
Introduction to Act III., "Lohengrin"	Wagner
Overture, "1812"—Slav March	Chaikovsky
Angels' Dream	Rubinstein
"In the Hall of the Mountain King," from "Peer Gynt"	Grieg
Overture to "Tannhäuser"	Wagner

Conductor: A. Jacchia.

TRAN. SEPT 23

TONIGHT AT THE POPS

At the Pop concert in Symphony Hall tonight, which is the last but one of the season, graduates and undergraduates of Williams College will sing and otherwise make the evening hilarious. The following lively program should also be of particular public interest:

March, "Father of Victory"	Ganne
Overture to "Massaniello"	Auber
Waltz, "Estudiantina"	Waldteufel
Songs With Orchestra—	
"Come Fill Your Glasses Up"	Words by H. S. Patterson '96
"The Royal Purple"	H. T. Bartlett '99
Fantasia, "Il Trovatore"	Verdi
Hungarian Dance in D major	Brahms
Reve Angelique	Rubinstein
Songs With Orchestra—	
"Our Mother"	Clarence F. Brown '09
"Yard by Yard"	L. S. Potter '10
Marche Slave	Tschaikowsky
Enfantillage ("Children at Play")	Van Westerhout
Waltz, "Jolly Fellows"	Vollstedt
Introduction to Act III. "Lohengrin"	Wagner
"The Mountains"	Dr. Washington Gladden '59

HERALD SEPT. 24

LAST NIGHT OF POPS

The Pop concert in Symphony hall tonight will close in splendid fashion the highly successful double season of these concerts. The program follows:

March from "Tannhauser"	Wagner
Overture to "La Forza del Destino"	Verdi
Ave Maria	Bach-Gounod
Fantasia, "La Tosca"	Puccini
Suite, "Nutcracker"	Tschaikowsky
(a) Ouverture Miniature. (b) Danse de la Fee Dragee. (c) Trepak.	
Violincello Solo, Melodie	Gluck
J. Keller.	
Danse Symphonique	Wing
Overture to "Sakuntala"	Goldmark
Procession of the Sardar	Ippolite-Ivanoff
Largo (with organ)	Handel
Waltz, "Espana"	Walteufel
Ride of the Valkyries	Wagner

HERALD SEPT. 25.

POPS CLOSE TONIGHT

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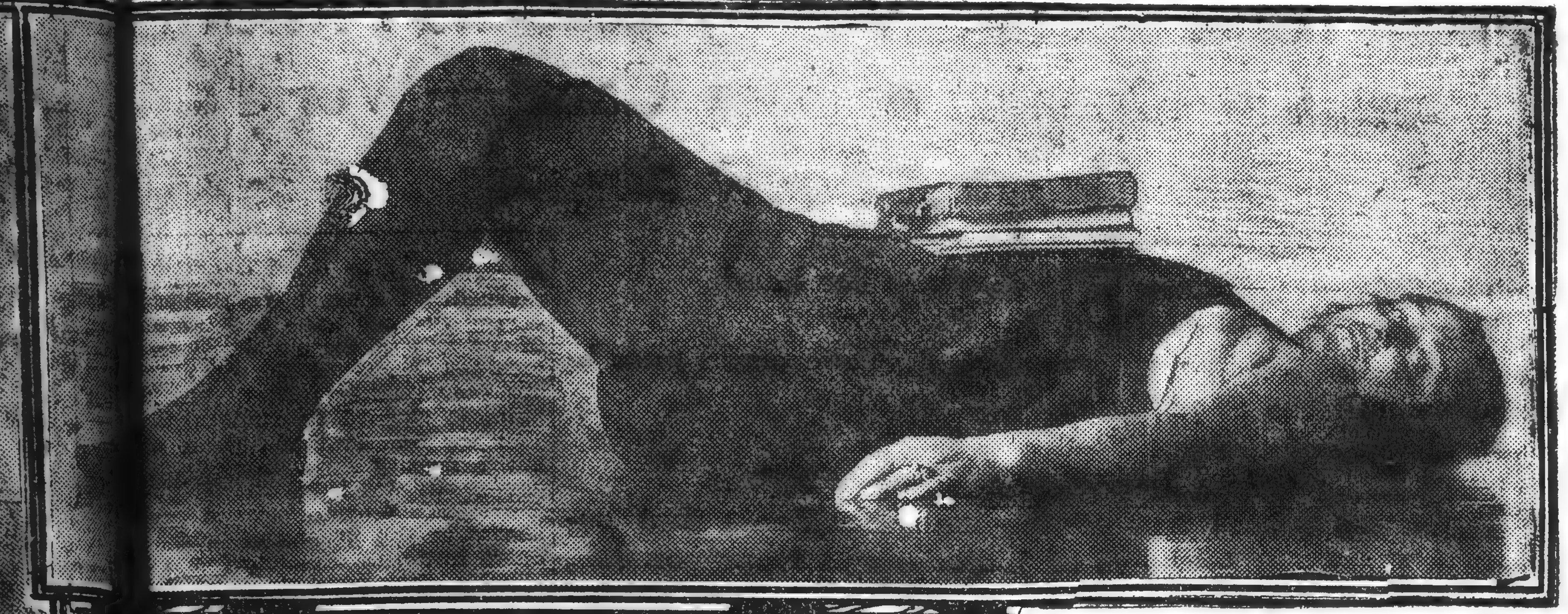
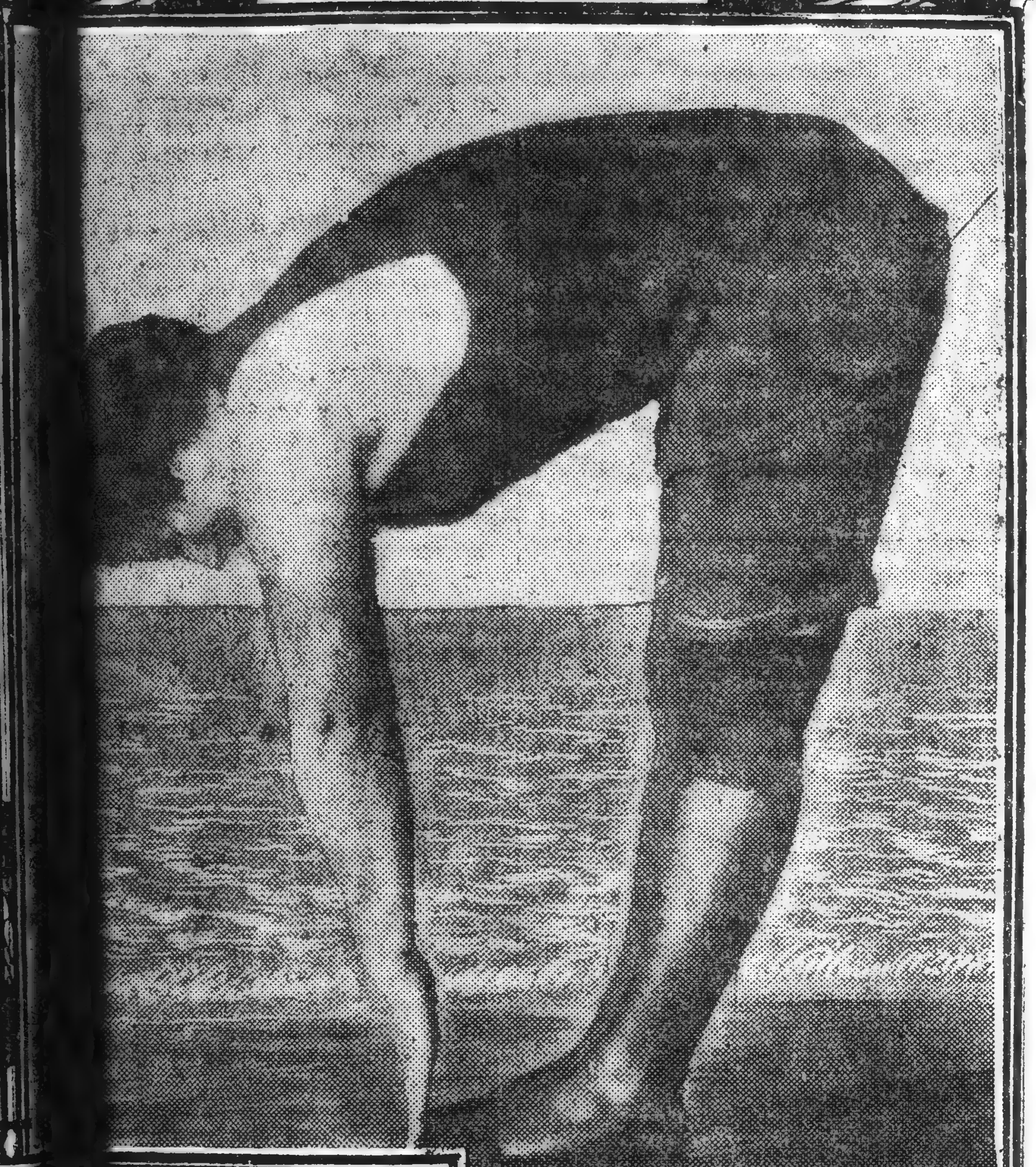
Ride of the Valkyries	Wagner

POST SEPT. 25

FE OF "POPS" LEADER TELLS HOW

Other Exercises in Special Poses for the Sunday Post





"Now I will show you how *not* to develop your chest. This is an unnatural way and overstrains the muscles, besides being a very uncomfortable trick to do."

"This is not as easy as it looks. It took me quite a while to complete this loop with my body. You can't find a better exercise than this for the digestive organs and for keeping the waistline down."

"You do not need water to get the benefit of this swimming exercise," explains Senora Jacchia. (All photos by [illegible] Post Staff.)

velopment, and can be done on dry land almost as well as in the water.

"There is one particular swimming [illegible] in Italy, which I will illustrate[illegible] the Signora jumped to [illegible] went through the movements with the agility of a panther.

"Now you see," she explained, repeating it more slowly, standing erect with hands beside knees, "I swing my right hand round and up in a semi-circle, and when it reaches the top of the circle," she illustrated, "I cut down through the water with a serpentine movement, with hand stiffly pointing forward. While I am doing this I am drawing up my left leg, and as my hand cuts down sharply, I kick back my left leg. My body rolls slightly to one side as I do this; then I reverse the movement with my left hand and right leg, and so on.

"It is very simple," she smiled. "All natural exercise is simple. Look how simple a sun bath is—that is one of the best methods to build up the system, too. Just relax on the sand, let go every nerve and muscle and let the sun beat on your chest and body for hours.

Likes Home Life Best

"Walking is another extremely useful exercise. It brings into play every part of the body, and is not over-violent motion. If you can walk naturally and gracefully, you have mastered the 'art' of stage presence. So many singers seem to think they must 'mince' out onto the stage, or drag their limbs in long sweeping undulating motions," she swept up and down the room with tiger-like movements in illustration, "but I prefer to enter the stage as I enter my own drawing room to meet my friends—like this—and nothing could be simpler or more unaffected than madame's quiet firm stepping across the room.

"And when I stand by the piano to sing"—she took up her place beside the magnificent new ebony grand piano, a present from her husband—"I do not stand as if I am to be shot—like this with my body like a ramrod and my head held low with throat muscles tense—but so!" She lounged gracefully with an arm on the piano and her body at ease.

"Oh, it is no use to ask me how I do this and how do I do that," she said earnestly. "There is no 'how' except just this—be natural! Treat your audience as if they were your friends meeting you in your own house. Meet them simply and naturally—and the mechanics of singing will take care of themselves.

"But beware of your diction!"—she put up a warning finger. "I have heard singers with beautiful voices fly up and down the scale and do wonderful things, but they might have been singing about onions, for I could not make out a word they sang. Every syllable should be clearly enunciated and come freely from the throat, without any attempt to tighten the muscles or muzzle the voice. Now," she threw at me with a giggle, "you know how to be a great singer—yes?"

There was one other thing I wanted to ask her, and I did so at risk of exhausting her great good-nature. It was about the opera singer sacrificing home life for career.

"Well," Mrs. Jacchia replied thoughtfully, "if she has a good sized family I think she must, although, of course, there is Madame Schumann-Heink as a shining exception. With me, I have only one bambino. Elsa goes with me everywhere and I will not leave her to others to bring up. I want my child to be my very own. I care for her and make her own clothes myself. But if I had several children I could not take them with me and care for them—it would be impossible. I like home life and I cannot have it while I am singing, so I have taken first one, then the other—last year I sang; this year I have a home, and I am very glad," she smiled, "that is in Boston!"

Streets Link Boston to Past

The names of the streets and lanes of Boston are closely linked with the historic past. Others there are which could be connected with Boston only, such as Tremont street, a corruption of "Tri-mountain," by which name Boston was known to the early settlers on account of the three high hills that serve as a background to the peninsula. This replaced the name "Shawmut," given to it by the Indians. May Harrod Northend writes in the Century Magazine that the streets of this quaint city in the East were laid out by straying cattle.

After the Revolution the names of many Boston streets were changed. Queen street became Court street and King street the State street of today. School street took its name from a school that was erected there. Dark alleys, leading off the principal streets on every side, were named after pathways, usually depending on where they led to. Creek lane originally led to the old creek. It was in tavern days that this was the centre of stage-coach life. The old Customs House once stood on Flag alley. Corn court took its name from the fact that the corn market was at one time situated there. Summer street was once known as Seven Star lane. It is now one of Boston's busiest streets.

At the Pops Tonight

March, "Pomp and Circumstance". Elgar
Overture to "Figaro's Wedding". Mozart
Largo .... Händel
Fantasia, "Samson and Delilah" .. Saint-Saëns
Suite, "Peer Gynt" .... Grieg
Procession to the Cathedral from "Lohengrin" .... Wagner
First Hungarian Dance .... Brahms
First Hungarian Rhapsody .... Liszt
Fantasia, "Aida" .... Verdi
Romance .... W. S. Smith
Waltz, "Blue Danube" ...... J. Strauss
Entrance of the Boyards ..... Halvorsen

Conductor: A. Jacchia.

THE POPS AND BRAHMS

His Horn Trio Slips Into a Programme and Is Well Played—Other Incidents

IN Mr. Ernest Hoffmann, now joining his father among the first violins at the Pop concerts, the Symphony Orchestra has a very capable pianist. In the present series of concerts the playing of the celesta has fallen to him and he has handled the little instrument with much skill, notably in tthe Fantasia from Leoni's "L'Oracolo" last Friday. On other occasions he has provided the piano accompaniment for solos, and last night he made possible the performance of a movement from Brahms's Trio for violin, horn and pianoforte, Opus 40—a novel item for a Pop programme. Companioning him were Mr. Jacques Hoffmann and Mr. Hess. The piece, which has been rather neglected here of late, was a great favorite of Mr. Kneisel and judging from the Finale played last evening it would be well worth hearing. However insensitive Brahms may have been to the individuality and characteristic voice of other instruments he had a peculiar regard for the horn and his writing for it was unfailingly sympathetic and effective. A note in the score suggests that in this trio it may be replaced by a 'cello or viola, but the galloping figure on which this finale is based would be quite unsuited to either instrument. The movement was brilliantly played and in response to the applause the three players added to the programme arrangement of Rakhmaninov's half exotic Serenade.

More or less accustomed numbers filled the rest of the concert. For novelty it included a Processional March by Edwin L. Turnbull of the department of music at Johns Hopkins University, formal and sonorous, and the Finale of Dvořák's "New World" Symphony—the latter, of course, new only to the Pops. Such impulsive, strongly rhythmed music suits Mr. Jacchia well and it would be a pleasure to hear from him the first movement as well. For contrasting Viennese waltzes there were Lehár's "Gold and Silver" and the older "Vienna Beauties" of Ziehrer. The former is sensuous and effectively orchestrated, but in the latter is the true Viennese swing which somehow eludes the moderns. Even Richard frankly aping Johann could not quite achieve it.

W. S. S.

TRAN. SEPT. 22

REQUEST NIGHT AT POPS

The programme of the Pop Concert in Symphony Hall tonight, being compiled strictly according to popular vote, as manifested by the Pop system of balloting, will present the following entirely popular numbers, Pops favorites from first to last:

Pomp and Circumstance .... Elgar
Waltz, "On the Beautiful Blue Danube" Strauss
Russian Folk Song, "Dubinushka" Arranged by Agide Jacchia
Fantasia, "Aida" .... Verdi
Second Hungarian Rhapsody .... Liszt
Largo from the "New World" Symphony Dvorak
Introduction to Act III., "Lohengrin". Wagner
Overture Solennelle, "1812" ..... Tschaikowsky
Marche Slave .... Tschaikowsky
Kammenoi Ostrow (with organ) ... Rubinstein
"In the Hall of the Mountain King" ... Grieg
Overture to "Tannhauser" .... Wagner

POST. SEPT. 23.

At the Pops Tonight

Final Concert of the Fall

March from "Tannhäuser" ..... Wagner
Overture to "La Forza del Destino" ... Verdi
Ave Maria .... Bach-Gounod
Fantasia, "Tosca" .... Puccini
Miniature Overture — Dance of the Sugar-Plum Fairy—Trépak from the Ballet, "Nutcracker". Chaikovsky
Solo for Violoncello, Melody .... Gluck
Symphonic Dance .... Wing
Overture to "Sakuntala" .... Goldmark
Procession of the Sardar .... Ippolitov-Ivanov
Largo .... Händel
Waltz, "españa" .... Waldteufel
Ride of the Valkyrs .... Wagner

Conductor: A. Jacchia.
Soloist: J. Keller.

TRAN. SEPT 25.

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Overture to "The Marriage of Figaro". Mozart
Largo (with organ) .... Handel
Fantasia, "Samson and Delilah" .. Saint-Saens
Suite, "Peer Gynt" .... Grieg
a. Morning Mood. b. Anitra's Dance. c. In the Hall of the Mountain King.
Procession to the Minster, "Lohengrin" Wagner
First Hungarian Dance .... Brahms
First Hungarian Rhapsody .... Liszt
Fantasia, "Aida" .... Verdi
Romance .... W. S. Smith
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Entrance of the Boyards .... Halvorsen

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Procession to the Cathedral, "Lohengrin" .... Wagner
First Hungarian Dance .... Brahms
First Hungarian Rhapsody .... Liszt
Fantasia, "Aida" .... Verdi
Romance .... W. S. Smith
Waltz, "On the Beautiful Blue Danube". Strauss
Entrance of the Boyards .... Halvorsen

HERALD SEPT. 22.

At the Pops Tonight

Request Programme

March, "Pomp and Circumstance". Elgar
Waltz, "Blue Danube" .... J. Strauss
Russian Folk-Song, "Dubinushka" .....
Fantasia, "Aida" .... Verdi
Second Hungarian Rhapsody .... Liszt
Largo from "The New World" Symphony .... Dvořák
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"Our Mother" .... Clarence F. Brown '09
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"The Mountains" .. Dr. Washington Gladden '59

HERALD SEPT. 24

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Overture to "La Forza del Destino" ..... Verdi
Ave Maria .... Bach-Gounod
Fantasia, "La Tosca" .... Puccini
Suite, "Nutcracker" .... Tschaikowsky
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Overture to "Sakuntala" .... Goldmark
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Largo (with organ) .... Handel
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Ride of the Valkyries .... Wagner

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POST SEPT. 25

SOLOISTS WHO WILL APPEAR THIS WINTER WITH THE BOSTON SYMPHONY ORCHESTRA

Hulda Lashanska Is a Scandinavian Dramatic Soprano. This Season's Appearance Will Be Her First with the Boston Symphony Orchestra.

Helen Stanley First Achieved Fame in Chicago, Where She Took a Number of Prominent Roles with the Chicago Opera Company. She Has Been No Less Successful on the Concert Stage, and Has Made Several Visits to Boston, the First in 1917.

All Who Cherish Memories of the Extinct Boston Opera Company Will Fondly Recall Alice Nielsen, the Lyric Soprano Who Took Many Parts.

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Reinald Werrenwrath, Baritone, Has Always Been Popular on the Concert Stage. He Has Proved His Versatility by Singing with the Metropolitan Opera Company in New York Last Winter.

Arthur Rubinstein, Pianist, Came to Boston Some Years Ago as a Very Young Man and Surprised All Who Heard Him.

Mischa Levitzki, Foremost Among the Younger Russian Pianists, Is No Stranger to Boston, Having Played Here First in 1916. He Has Been Here Several Times Since, Notably with the Boston Symphony Orchestra in 1918.

Isolde Menges, the Young English Violinist, Came to This Country with a Great Reputation. This Praise Was More Than Confirmed by Her Performance in New York. She Will Appear in Boston for the First Time This Winter.

Harold Bauer, Famous as a Pianist, Has Played with the Boston Symphony Orchestra More Often Than Any of the Soloists of the Coming Season. He Was Considered an Infant Prodigy with the Violin, but on the Advice of Paderewski Devoted Himself to the Piano.

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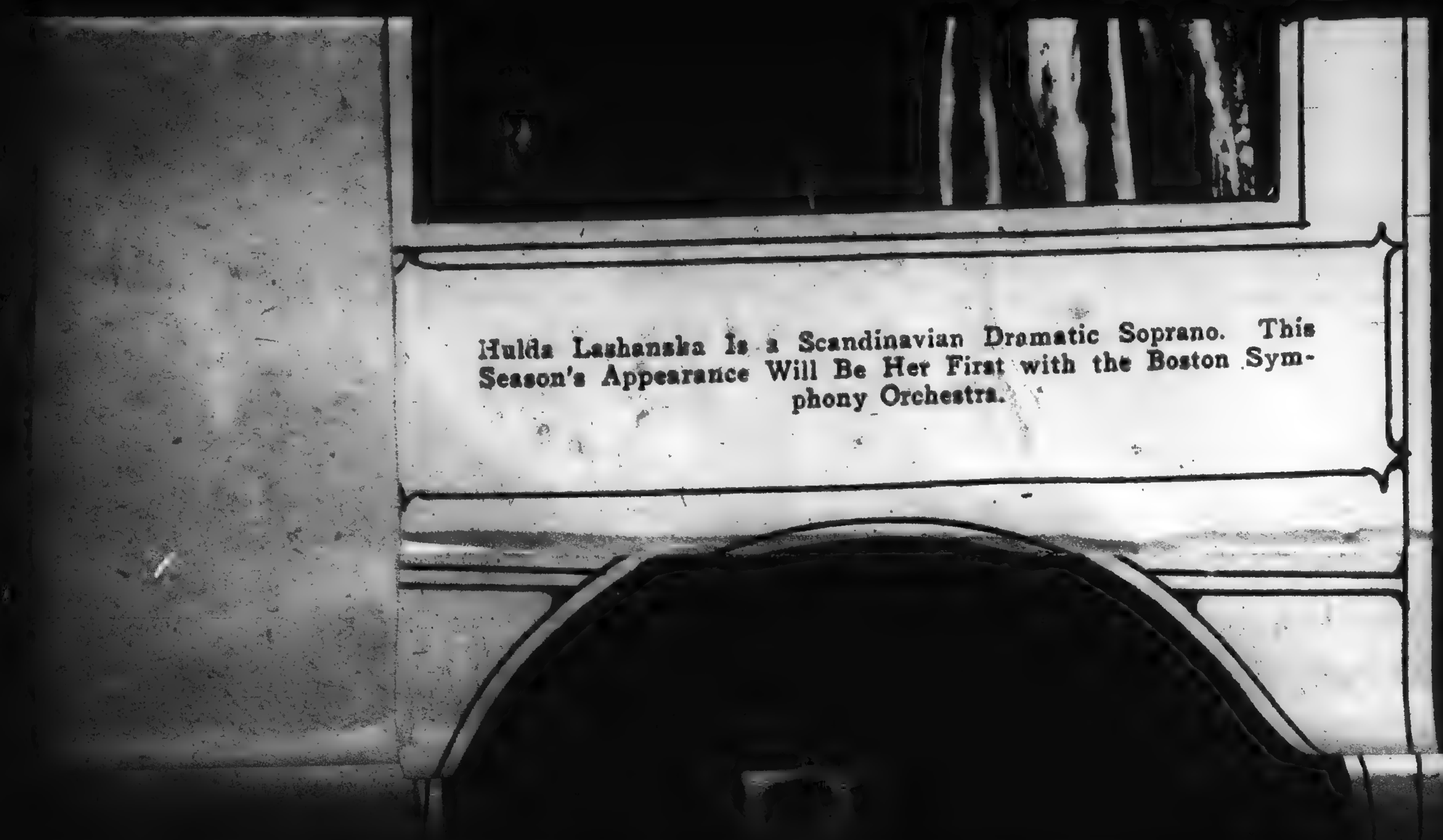

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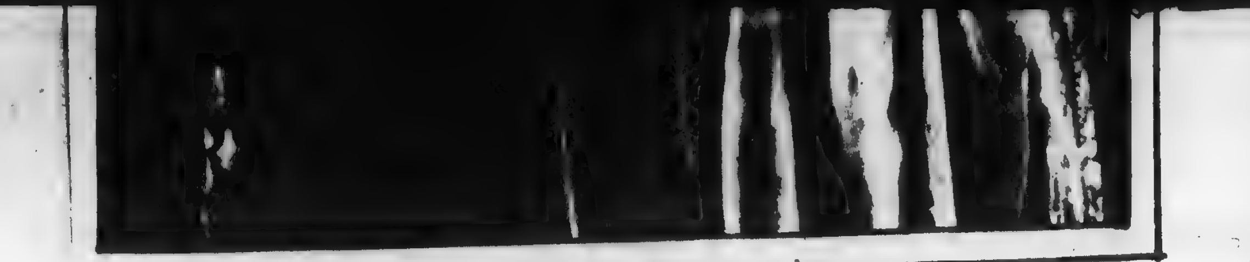

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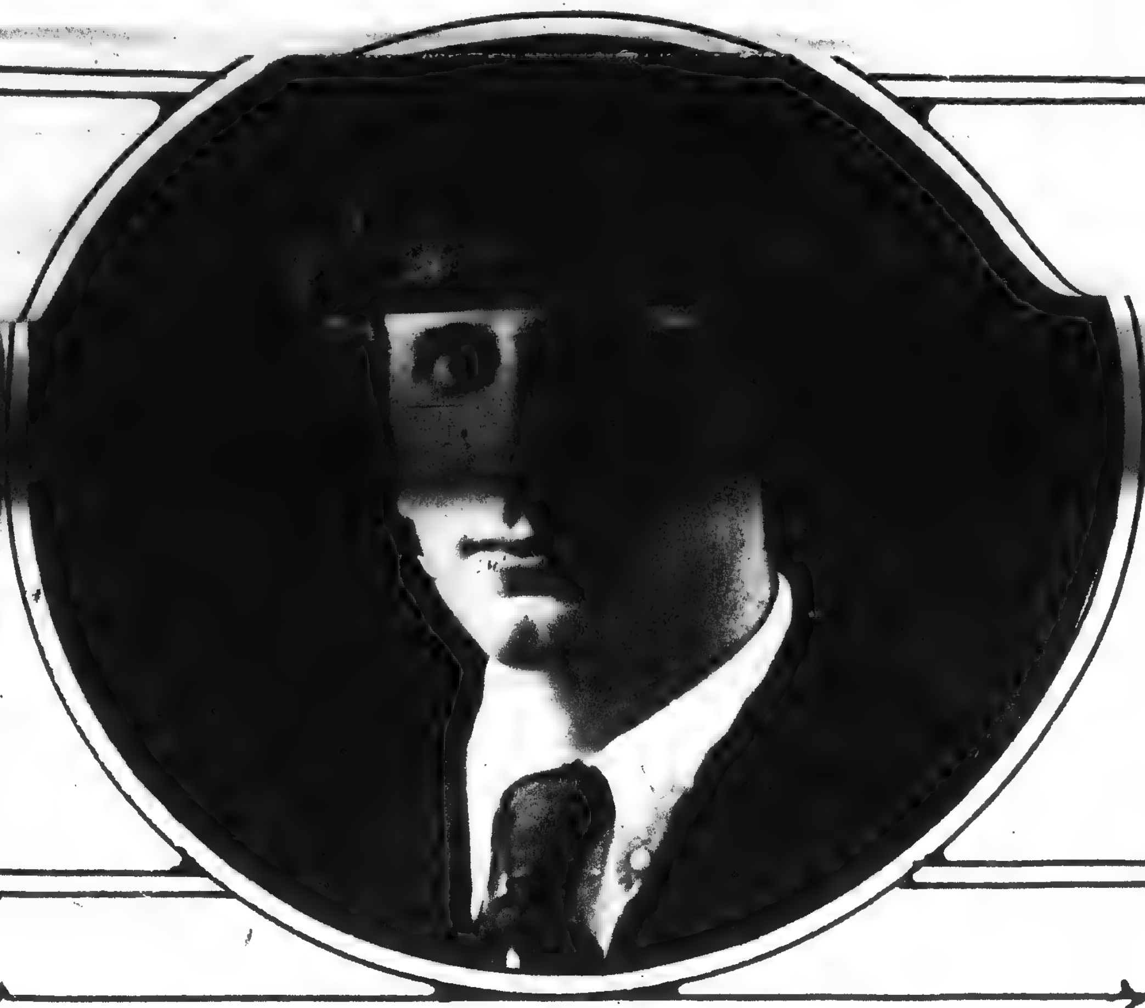

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[8]

TIGHT BINDING

WIFE OF THE "POPS" LEADER, SENORA AGIDE JACCHIA

CORRECT ATTITUDE

Mrs. Jacchia illustrates the proper way to stand for breathing exercises. "I do not believe in weights on the chest or dumbbells or other artificial means for developing the chest. Simply breathe," is her advice. (Photo by A. F. Donnell, Post Staff.)

BATHING IS THE SPORT OF SPORTS FOR HER

Meet Senora Esther Ferrabini Jacchia, Boston's own opera singer, newly adopted from Italy. The senora has just come to Boston to make a home for her husband, Agide Jacchia, our eminent Pops conductor. As we can see by these photographs the senora is very fond of bathing.

"I believe," she declares, "that the seashore is the best

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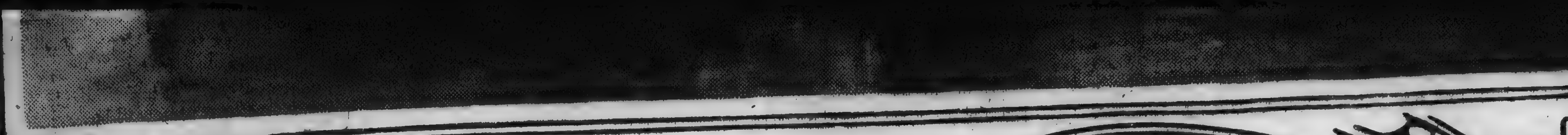

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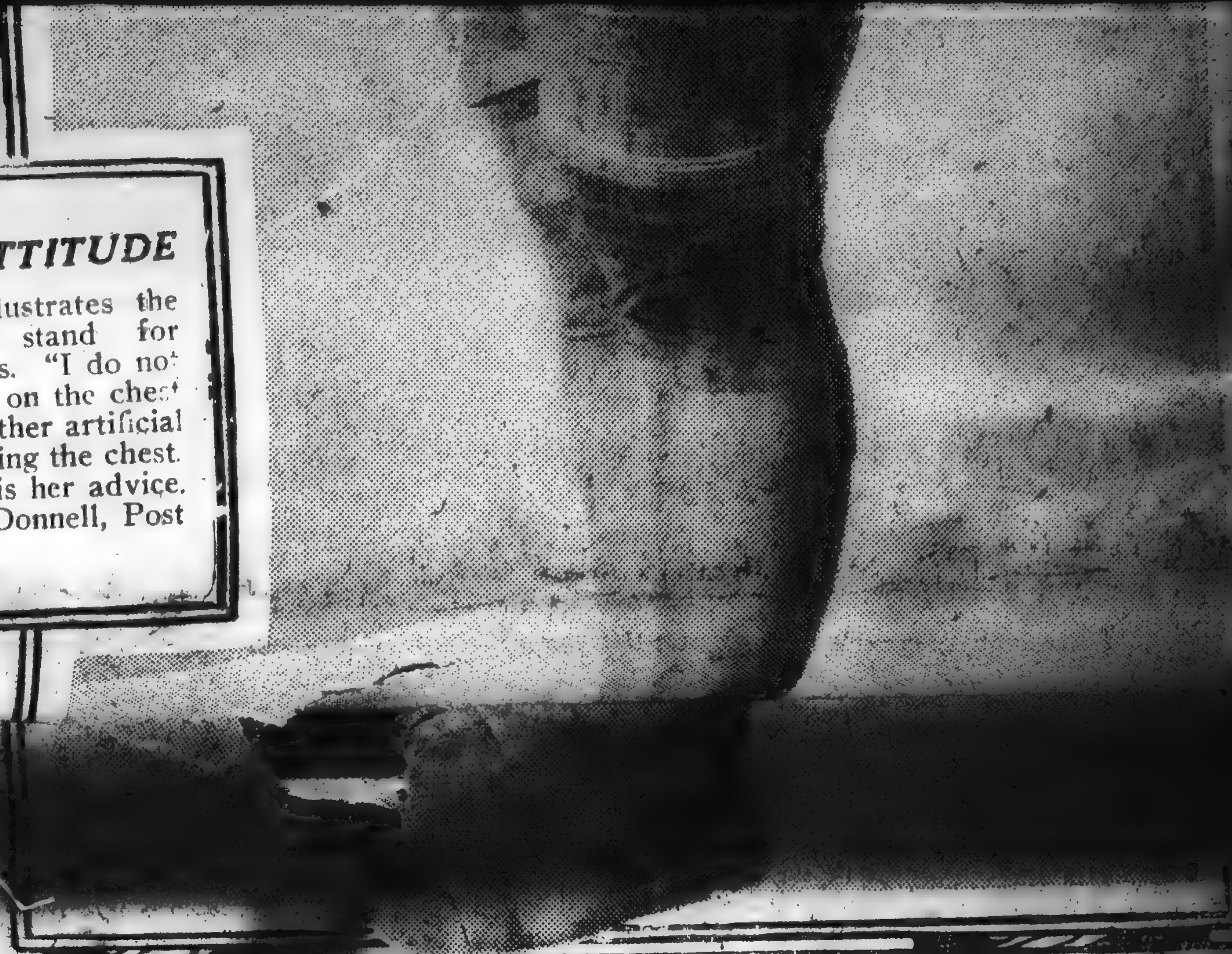

CORRECT ATTITUDE

Mrs. Jacchia illustrates the proper way to stand for breathing exercises. "I do not believe in weights on the chest or dumbbells or other artificial means for developing the chest. Simply breathe," is her advice. (Photo by A. F. Donnell, Post Staff.)

A BIT PENSIVE

The cameraman caught the senora in a pensive mood, which is rare for one of her sunny disposition. She has the clear olive complexion and strong features of Lombardy. (Photo by A. F Donnell, Post Staff.)

The Jacchia "Bambino"—Elsa, Aged 7

She is as fond of outdoor life as her mother and is as much of a tomboy as a lover of music. She handles the baton just like her father.

SENORA JACCHIA AT REST

She is shown here with a friend on the piazza of her bungalow on the shores of the Adriatic. The senora is an expert swimmer and oarswoman and thus recuperates from the strenuous opera season in Milan. She now makes her home in the Fenway.

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HERALD
Washington, D. C.

DISTRICT MUSIC SEASON NEARS

Boston Symphony Under Direction of Mrs. Wilson-Greene Will Feature.

MONTEUX TO CONDUCT

Famous Artists Engaged to Appear for Series of Concerts.

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HERALD
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STAR,
Washington, D. C. SEP 5

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From
TIMES, SEP 19 1920 L
Washington, D. C.

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JOURNAL 19
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From SEP 23
EAGLE,
Brooklyn, N. Y.

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HERALD
ress **Washington, D. C.** SEP 26
e

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EVENING STAR
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SEP 26 1920
rom
WORLD,
New York City

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STANDARD U SEP 26 1920
Brooklyn, N. Y.

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CITIZEN, SEP 26 1920 A
Brooklyn, N. Y.

BOSTON ORCHESTRA

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From Post
Washington, D

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SEP 26 1920
TIMES,
Washington, D. C.

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The season of "Pop Concerts" in Symphony Hall, the home of the orchestra in Boston, has been curtailed in order that full preparations and immediate preparations might be undertaken. Pierre Monteaux, the conductor, has discovered a number of highly interesting new scores during his summer's stay in Europe, notably by the young Italian composers Respighi di Sabata, Malipero, and Cassella; by Darius Milhaud from France, and of the Russians, Stravinsky, Vassilenko and Kalinnikoff.

John Alden Carpenter and E. B. Hill will represent the native composers. Novelties will be duly balanced, however, by the great classics of enduring fame and popularity. The Symphony season in Boston is to open on October 8 and 9.

OCT 2
From
Evening Sun
Baltimore, Md.

Boston Symphony Season.

The approaching season of Boston Symphony concerts, of which five will be given here as usual, will mark the fortieth anniversary of the Boston Symphony Orchestra. Pierre Monteaux, who became conductor last year, will remain at his post.

The five concerts will be made the more memorable by the appearance at each of a notable singer or virtuoso. Erno Dohnanyi, the celebrated Magyar pianist and composer, is coming to this country after an absence of many years, and will play with the Boston Symphony Orchestra again.

ESTABLISHED 1881 T 3 1920 M
From American
Baltimore, M

The Boston Symphony concerts during the coming season, 1920-21, in the various cities of its travels, promise to be even more popular than last winter. For the pending series of five concerts to be given at the Lyric Theater on the Wednesday evenings, November 3, December 1, January 5, February 2 and March 16, seats by subscription will be placed on sale beginning Wednesday, October 6, at the Lyric Theater box office.

So enthusiastically received when he came to the post of leadership last season, Pierre Monteux will continue at the head of the orchestra. The appearance at each of these five concerts of one of the foremost soloists of the day will make them still more interesting. There will be two sopranos—the first, Helen Stanley, whose sudden and complete fame as a star in the Chicago Opera Company several seasons ago was only equaled by her subsequent recital tours of the United States; Hulda Lashanska, one of the most distinctive among the rising generation of American sopranos, has also been an important favorite with every audience, which has heard her. Among the violoncellists now in America, Jean Bedetti is fast taking a foremost place. One of the most celebrated virtuosos now living, Alfred Cortot, is certainly the greatest pianist France has produced.

JOURN OCT 3 1920 A
Providence

Symphony Concert Master.

Replacing Frederick Fradkin as concert master of the Boston Symphony Orchestra is Richard Burgin, a native of Warsaw, who comes to this country with a record of continental achievement behind him and fame as concert master and soloist.

Mr. Burgin began his violin studies at the age of 5 with Lotti. Beginning in 1908 he went through four years of training under Leopold Auer at Petrograd, Jascha Heifetz being a fellow pupil. He then made a concert tour of Russia, Poland and Scandinavian countries, being soloist and concert master of the Petrograd Symphony Orchestra, the Stockholm Concert Society Orchestra, the Christian Philharmonic Society and the Helsingfors Symphony Orchestra. He was soloist in the first public performance of the violin concerto by Sibelius at the Stockholm Opera House, and played in the same work under the composer at Helsingfors. He has played also with Nikisch, Max Fiedler and Richard Strauss. He formed the Burgin Quartet in Stockholm, and also a quartet from the Philharmonic Society in Christiania, which went on tour for a number of seasons. His first public appearance was with the Philharmonic Orchestra of Warsaw. When a boy of 13 he lived for a few months in New York. He began his work with the Boston Symphony at the first rehearsal last week under Conductor Monteux.

Public Ledger
Philadelphia, Pa. 3 1920 K

The series of five concerts to be given by the Boston Symphony Orchestra during 1920-1921 at the Academy of Music will mark its fortieth anniversary. The concerts here will fall on Monday evenings November 1, November 29, January 3, January 31 and March 14. Pierre Monteux, the conductor, has brought from Europe some new scores of much promise. The soloists will be Helen Stanley, Hulda Lashanaka, Jean Bedetti, first cellist of the orchestra; Alfred Cortot and Erno Dohnanyi. This principal living exponent of the country which produced Liszt visited America in 1900 and played in Philadelphia with the Boston Symphony Orchestra.

Public Ledger
Philadelphia, Pa.

OCT 2 1920 M

The Boston Symphony Orchestra, under Pierre Monteux, will give the usual series of five concerts at the Academy of Music on Monday evenings, November 1, November 29, January 3, January 31 and March 14. Season tickets by subscription will be placed on sale beginning Monday, October 11, at Heppe's. The soloists will be Hulda Lashanska and Helen Stanley, sopranos; Jean Bedetti, solo cellist, of the Boston Orchestra; Alfred Coroot and Erno Dohnanyi, who is coming to this country for the first time since 1900.

From
BULLETIN, OCT 2 1920 M
Philadelphia, Pa.

The Boston Symphony Orchestra, under the direction of Pierre Monteux, this winter will commemorate its fortieth anniversary season. The usual series of five concerts will be given at the Academy of Music, on Monday evenings, November 1, November 29, January 3, January 31 and March 14.

OCT 5 1919
From Morning Telegraph
New York City

Boston Symphony Season.

The Boston Symphony Orchestra is now preparing for one of the busiest seasons in its history. Of the 110 concerts scheduled, ten will be given in Carnegie Hall as usual—on Thursday evenings and Saturday afternoons, November 6 and 8, December 4 and 6, January 8 and 10, February 5 and 7 and March 18 and 20. Also, as usual, the seats for all concerts are engaged in advance, although any wishing to become applicants should write to W. H. Brennan, Symphony Hall, Boston. In other cities as well, for the season to come, all concerts are even now sold out by subscription.

Pierre Monteux, the new conductor, is sparing no pains to make the pending season exceptional. In France during the past Summer he collected a large number of new scores—French, Italian and Russian—from which, with his reputation for making known new music of genius, much may be expected. He also bears in mind several American works of worth. He does not intend in any way to slight the classics, nor will he bar Wagner or any great music which the American public desires. In Boston rehearsals are now under way, for the initial concerts will take place there on October 10 and 11.

HERALD
Washington, D. C.

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TIMES, SEP 19 1920
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From SEP 23
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HERALD
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New York City

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CITIZEN, SEP 26 1920 A
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TIMES,
Washington, D. C.

BOSTON SYMPHONY ORCHESTRA.

Preparations are now under way in Boston for unusual events which will make the coming season of the Boston Symphony Orchestra notable. Five concerts are to be given in the New National Theater on Tuesday afternoons—November 2, November 30, January 4, February 1, and March 15, with Helen Stanley, Jean Bedetti, Alfred Cortot, Hulda Lashanska, and Erno Dohnanyi as soloists.

The season of "Pop Concerts" in Symphony Hall, the home of the orchestra in Boston, has been curtailed in order that full preparations and immediate preparations might be undertaken. Pierre Monteaux, the conductor, has discovered a number of highly interesting new scores during his summer's stay in Europe, notably by the young Italian composers Respighi di Sabata, Malipero, and Cassella; by Darius Milhaud from France, and of the Russians, Stravinsky, Vassilenko and Kalinnikoff.

John Alden Carpenter and E. B. Hill will represent the native composers. Novelties will be duly balanced, however, by the great classics of enduring fame and popularity. The Symphony season in Boston is to open on October 8 and 9.

From OCT 2
Evening Sun
Baltimore, Md.

Boston Symphony Season.

The approaching season of Boston Symphony concerts, of which five will be given here as usual, will mark the fortieth anniversary of the Boston Symphony Orchestra. Pierre Monteaux, who became conductor last year, will remain at his post.

The five concerts will be made the more memorable by the appearance at each of a notable singer or virtuoso. Erno Dohnanyi, the celebrated Magyar pianist and composer, is coming to this country after an absence of many years and will play with the Boston Symphony Orchestra again.

ESTABLISHED 1881 T 3 1920 M
From American
Baltimore, Md

The Boston Symphony concerts during the coming season, 1920-21, in the various cities of its travels, promise to be even more popular than last winter. For the pending series of five concerts to be given at the Lyric Theater on the Wednesday evenings, November 3, December 1, January 5, February 2 and March 16, seats by subscription will be placed on sale beginning Wednesday, October 6, at the Lyric Theater box office.

So enthusiastically received when he came to the post of leadership last season, Pierre Monteux will continue at the head of the orchestra. The appearance at each of these five concerts of one of the foremost soloists of the day will make them still more interesting. There will be two sopranos—the first, Helen Stanley, whose sudden and complete fame as a star in the Chicago Opera Company several seasons ago was only equaled by her subsequent recital tours of the United States; Hulda Lashanska, one of the most distinctive among the rising generation of American sopranos, has also been an important favorite with every audience, which has heard her. Among the violoncellists now in America, Jean Bedetti is fast taking a foremost place. One of the most celebrated virtuosos now living, Alfred Cortot, is certainly the greatest pianist France has produced.

JOURNAL
OCT 3 1920 A
Providence

be the accompanists.

Symphony Concert Master.

Replacing Frederick Fradkin as concert master of the Boston Symphony Orchestra is Richard Burgin, a native of Warsaw, who comes to this country with a record of continental achievement behind him and fame as concert master and soloist.

Mr. Burgin began his violin studies at the age of 5 with Lotti. Beginning in 1908 he went through four years of training under Leopold Auer at Petrograd, Jascha Heifetz being a fellow pupil. He then made a concert tour of Russia, Poland and Scandinavian countries, being soloist and concert master of the Petrograd Symphony Orchestra, the Stockholm Concert Society Orchestra, the Christian Philharmonic Society and the Helsingfors Symphony Orchestra. He was soloist in the first public performance of the violin concerto by Sibelius at the Stockholm Opera House, and played in the same work under the composer at Helsingfors. He has played also with Nikisch, Max Fiedler and Richard Strauss. He formed the Burgin Quartet in Stockholm, and also a quartet from the Philharmonic Society in Christiania, which went on tour for a number of seasons. His first public appearance was with the Philharmonic Orchestra of Warsaw. When a boy of 13 he lived for a few months in New York. He began his work with the Boston Symphony at the first rehearsal last week under Conductor Monteux.

Public Ledger
Philadelphia, Pa.

The series of five concerts to be given by the Boston Symphony Orchestra during 1920-1921 at the Academy of Music will mark its fortieth anniversary. The concerts here will fall on Monday evenings November 1, November 29, January 3, January 31 and March 14. Pierre Monteux, the conductor, has brought from Europe some new scores of much promise. The soloists will be Helen Stanley, Hulda Lashanaka, Jean Bedetti, first cellist of the orchestra: Alfred Cortot and Erno Dohnanyi. This principal living exponent of the country which produced Liszt visited America in 1900 and played in Philadelphia with the Boston Symphony Orchestra.

Public Ledger
Philadelphia, Pa.

OCT 2 1920 M

The Boston Symphony Orchestra, under Pierre Monteux, will give the usual series of five concerts at the Academy of Music on Monday evenings, November 1, November 29, January 3, January 31 and March 14. Season tickets by subscription will be placed on sale beginning Monday, October 11, at Heppe's. The soloists will be Hulda Lashanska and Helen Stanley, sopranos; Jean Bedetti, solo cellist, of the Boston Orchestra; Alfred Coroot and Erno Dohnanyi, who is coming to this country for the first time since 1900.

From OCT 2 1920 M
BULLETIN,
Philadelphia, Pa.

The Boston Symphony Orchestra, under the direction of Pierre Monteux this winter will commemorate its fortieth anniversary season. The usual series of five concerts will be given at the Academy of Music, on Monday evenings, November 1, November 29, January 3, January 31 and March 14.

From Morning Telegraph
New York City

Boston Symphony Season.

The Boston Symphony Orchestra is now preparing for one of the busiest seasons in its history. Of the 110 concerts scheduled, ten will be given in Carnegie Hall as usual—on Thursday evenings and Saturday afternoons, November 6 and 8, December 4 and 6, January 8 and 10, February 5 and 7 and March 18 and 20. Also, as usual, the seats for all concerts are engaged in advance, although any wishing to become applicants should write to W. H. Brennan, Symphony Hall, Boston. In other cities as well, for the season to come, all concerts are even now sold out by subscription.

Pierre Monteux, the new conductor, is sparing no pains to make the pending season exceptional. In France during the past Summer he collected a large number of new scores—French, Italian and Russian—from which, with his reputation for making known new music of genius, much may be expected. He also bears in mind several American works of worth. He does not intend in any way to slight the classics, nor will he bar Wagner or any great music which the American public desires. In Boston rehearsals are now under way, for the initial concerts will take place there on October 10 and 11.

[13]

TIGHT BINDING

TRIBUNE
ress: Providence, R. I.
OCT 3 1920 A

BOSTON SYMPHONY

New Concert Master Burgin in His Place at First Rehearsal.

When Pierre Monteux, conductor of the Boston Symphony Orchestra, lifted his baton for the first rehearsal Friday in preparation for the opening of the season, Friday and Saturday, Oct. 7 and 8, Richard Burgin, the new concert master who arrived in Boston yesterday after a long voyage, sat in the usual place at the left of the conductor.

Although a native of Warsaw and of Polish parentage, Mr. Burgin's career has been largely confined, by the fortunes of war, to Russia, Finland and Scandinavia, winning a widespread fame as concert master in the large orchestras of each capital during the last 12 years.

He made his first acquaintance with the violin at the age of 5. His original teacher was Lotti, who, with Kreisler, was the fellow pupil of Massart, the great French teacher of the Wieniawski school. In 1902 he made his first public appearance as soloist with the Philharmonic Orchestra in his native city.

Although he has heretofore known Boston only through the reputation of the Boston Symphony Orchestra, America is not entirely strange to him, for at the age of 13 he spent some months in New York city, attracting considerable attention by his concerts in Carnegie Hall, and in the now vanished Mendelssohn Hall. At that time he listened to a concert by the Boston Symphony Orchestra at one of its regular New York performances.

In 1908 he began four years of training under the great violin master, Leopold Auer, at Petrograd. Of the Auer pupils of long standing in America Zimbalist came just before his time, Seidel came later, while Jascha Heifetz was his fellow pupil and friend.

There followed (in 1912) a concert tour of Russia, Poland, Finland and Scandinavia. He played both as concert master and soloist with the Petrograd Symphony Orchestra, Helsingfors Symphony Orchestra, the Stockholm Concert Society Orchestra and the Christian Philharmonic Society. He played also notably as soloist in Petrograd, Kiev, Moscow, Odessa, Copenhagen and elsewhere. He played as soloist in Stockholm at the Stockholm Opera House in the first public performance of the violin concerto of Sibelius, and likewise at Helsingfors, the same work under the direction of the famous Finnish composer.

He has also played as concert master under Max Fiedler and Arthur Nikisch, former conductors of the Boston Symphony Orchestra, likewise, under Richard Strauss, and under Schneevoight, the Finnish conductor of the Philharmonic Society in Stockholm.

A very fine violinist who is also a cultured musician, has aspirations to play in a string quartette. Richard Burgin organized the "Burgin Quartette" in Stockholm. He likewise formed from the Philharmonic Society in Christiana a notable quartette, which played 12 concerts last season, touring from city to city. Mr. Burgin arrived on the Norwegian liner Bergensfjord, which sailed from Christiana.

HERALD
New York City
OCT 9

THE BOSTON ORCHESTRA.

Musicians Ask $30,000 for Alleged Broken Contract.

Special Despatch to THE HERALD.

BOSTON, Oct. 8.—The Boston Symphony Orchestra is sued in three $10,000 suits entered in the Suffolk Superior Court by three former players who seek damages for alleged breach of their contracts. They are Rudolph Nagel, violoncello; Gustav F. Helm, trumpet, and Fortunato Sordillo, trombone.

They say that they were engaged for the seasons 1919-20 to 1921-22 inclusive, and were dismissed on March 5 last. Nagel and Sordillo say their pay under the contracts was $50 a week each, and Helm says his pay was $85.72 a week.

TELEGRAM OCT 9 1920
New York City

Boston Orchestra Sued for $30,000

BOSTON, Saturday.—The Boston Symphony Orchestra is sued in three $10,000 suits entered in the Suffolk Superior Court by three former players, who seek damages for alleged breach of their contracts. They are Rudolph Nagel, violoncello; Gustav F. Helm, trumpet, and Fortunato Sordillo, trombone.

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SUN
ess New York City
OCT 9 1920 D

Boston and Philadelphia.

The revised Boston Symphony Orchestra, with M. Monteux again at the helm, promises its usual series of five Thursday evening and five Saturday afternoon concerts. The chief newcomer to the personnel is, of course, the concertmaster, Richard Burgin, a Polish pupil of Auer in the Heifetz days. As a boy of 12 Mr. Burgin gave recitals here, and he has since been concertmaster of various orchestras in Russia and Scandinavia. M. Monteux has been finding new scores in England, where the Bantock crows; in France, where the Ravel is a very Gallic bird, and among those bad, bold boys of Italy, Malipiero, Casella and Respighi.

Journal OCT 10 1920 A
Providence, R. I.

When the 40th season of the Boston Symphony Orchestra opened on Friday the orchestra was strengthened by the addition of valuable new members, chiefly in the string section. This season there are 10 double basses instead of eight and a new flute player replaces Charles de Mailly of former years.

According to accounts, the places of those members who deserted the orchestra last season have been easily filled and the audience on Friday was as enthusiastically appreciative as those of days before the symphony was subjected to its unfortunate experience. If the sale of tickets is a criterion of the affectionate regard that Bostonians entertain for their orchestra the new personnel of the orchestra will have hearty support during the winter.

From Journal
OCT 10 1920 A
Providence, R. I.

The Boston musical season opened on Friday with the first of the winter's schedule of Boston Symphony Orchestra concerts. Providence has been slower in getting the machinery of music in motion, although practically all the clubs have a complete programme mapped out for the winter.

The season of Sunday recitals begins to-night with a joint programme to be given by Sig. Giuseppe Martino, baritone, and Miss Ethel Kenna, coloratura soprano, at Elks Auditorium at 8 o'clock. Miss Kenna was heard here last March in joint recital with Riccardo Stracciari at the Strand. Sig. Martino is from the Boston Conservatory of Music. Assisting the two principals will be Paul Vellucci, solo, pianist.

The programme follows: "Caro Nome" ("Rigoletto"), Verdi, Miss Kenna; "Zaza," Leoncavallo, Sig. Martino; "A Spirit Flower," Campbell-Tipton; "To a Messenger," La Forge; "The Little Damozel," Novello, Miss Kenna. "Fantasie Impromptu," Chopin, Mr. Vellucci. "Ideale," Tosti, Sig. Martino. Duet from "La Traviata," Verdi, Miss Kenna and Sig. Martino. Prologue from "Pagliacci," Leoncavallo, Sig. Martino. "Thou Brilliant Flower ("Pearl of Brazil"), David, Miss Kenna. "Caro mio bene," Giordano. "Carme lli lli lli lla," De Cristofaro, "Core 'ngrato," Cardilli, Sig. Martino. "Hungarian Rhapsody, No. 2," Liszt, Mr. Vellucci. "Una voce poco fa" ("Barber of Seville"), Rossini, Miss Kenna. "Largo al factotum" ("Barber of Seville") Rossini, Sig. Martino.

ESTABLISHED 1881 NORTH
From
AMERICAN
PHILADELPHIA, PA.
OCT 10 1920 K

The fortieth anniversary season of the Boston Symphony Orchestra will be in some respects unusual. The schedule of concerts to be undertaken is larger than ever before, including some special concerts in Boston of unusual importance and also a series of young people's concerts there, following out the experiment so successfully tried last year. The five concerts to be given here will be on Monday evenings, November 1, November 29, January 3, January 31 and March 14. The soloists to appear at these concerts are Helen Stanley, Jean Bedetti, Alfred Cortot, Hulda Lashanska and Erno Dohnanyi.

HERALD
ess New York City
OCT 10 1920

The Boston Symphony Orchestra will give its usual five Thursday evening concerts in Carnegie Hall, beginning November 4, and five Saturday matinees, beginning November 6. The only principal new to the orchestra is the concert master, Richard Burgin, who is of Polish parentage and an Auer pupil. He gave recitals in New York some years ago, and as concert master has played under Fiedler, Nikisch, Strauss and Schneevoigt. Pierre Monteux, conductor of the orchestra, who was in Europe last summer, has brought back some new scores, which will figure in his programme this season of English composers, Vaughn Williams, Bantock and Bok; of French composers, Milhaud, Ravel, D'Indy and Roussel; of the younger and bolder generation of composers in Italy, Malipiero, Casella and Respighi.

EAGLE,
Brooklyn, N. Y.
OCT 10 1920 D

News of Boston Symphony

The Boston Symphony Orchestra which is to give five concerts at the Academy of Music during its coming fortieth season on the following five Friday evenings, Nov. 5, Dec. 3, Jan. 7, Feb. 4 and March 18, with Mesdames Helen Stanley and Hulda Lashanska and Messrs. Alfred Cortot, Jean Bedetti and Erno Dohnanyi as soloists, performed its opening concerts in Boston last Friday and Saturday. Pierre Monteux, the conductor, and the orchestra, which sat in full ranks under him, were praised with one accord. The only newcomer this season among the leaders of the various sections is Richard Burgin, the concertmaster, who recently arrived after his long voyage from Eastern Europe, in which part of the world he is considered by a long count the finest concertmaster.

CITIZEN, OCT 10 1920 A
Brooklyn, N. Y.

THE BOSTON ORCHESTRA

Will Give Five Concerts This Season in Brooklyn.

The Boston Symphony Orchestra, which is to give concerts at the Academy of Music on November 5, December 3, January 7, February 4 and March 18, with Helen Stanley and Hulda Lashanska and Alfred Cortot, Jean Bedetti and Erno Daahanyi as soloists, gave its opening concerts in Boston last Friday and Saturday with success. Pierre Monteux, the conductor, and the orchestra were praised with one accord.

The only new-comer this season among the leaders of the various sections is Richard Burgin, the concert master, who recently arrived after his long voyage from Eastern Europe in which part of the world he is considered, by a long count, the finest concert master.

From
TIMES, OCT 10 1920 Y
Brooklyn, N. Y.

MUSIC EVENTS

Boston Symphony Season Opens; Burgin Concert Master

The Boston Symphony Orchestra, Pierre Monteux conductor, which is to give five concerts at the Academy of Music during its coming fortieth season on five Friday evenings, November 5, December 3, January 7, February 4, and March 18, with Helen Stanley, Hula Lashanska and Alfred Cortot, Jean Bedetti and Erno Dohnanyi as soloists, opened its season with performances in Boston last Friday and Saturday.

The only newcomer this season among the leaders of the various sections is Richard Burgin, the concert master, who recently arrived after his long voyage from Eastern Europe, in which part of the world he is considered, by a long count, the finest concert master.

Of Polish parentage and a native of Warsaw, Mr. Burgin's training has nevertheless taken place largely in Russia, and part of his career has been confined by chaotic conditions in the East to Russia, Finland and Scandinavia. For twelve years he served as concert master in the fine orchestras in the largest cities of these countries. His first teacher was Lotti, and his most famous teacher was Leopold Auer with whom, at Petrograd, he studied four years. Of Auer's pupils of long standing in America, Zimbalist came before his time; Seidel and Piastri came later, while Heifetz was his fellow pupil and friend.

New York is not entirely strange to him, for he crossed the ocean as a boy of twelve, and played at Carnegie Hall and the now vanished Mendelssohn Hall.

TELEGRAM OCT 14 1920 L
New York City

Boston Symphony Concerts.

The Boston Symphony Orchestra, which is to give its usual series of five Thursday evening and five Saturday afternoon concerts in Carnegie Hall on November 4 and 6, December 2 and 4, January 6 and 8, February 3 and 5 and March 17 and 19, opened its fortieth anniversary season in Symphony Hall, Boston, last week.

Spending a part of last summer in Europe, Pierre Monteux, conductor, found some interesting new scores, which will figure upon the programmes of the season. Included are works of English composers, Vaughn Williams, Bantock and Bok; of French composers, Milhaud, Ravel, d'Indy and Roussel; of the younger and bolder generation of composers in Italy, Malipiero, Casella and Respighi.

OCT 15 1920
EVENING POST
New York City

Dates for the concerts of the Boston Symphony Orchestra in Carnegie Hall this season will be November 4, December 2, January 6, February 3, and March 17, and the afternoons of November 6, December 4, January 8, February 5, and March 19.

From
TIMES, OCT 17 1920 L
Washington, D. C.

BOSTON SYMPHONY SEASON.

The Boston Symphony Orchestra, Pierre Monteux, conductor, will give its five concerts in Washington this season on the following dates: November 2, November 30, January 4, February 1, and March 15.

At its brilliant opening of the Boston season, the orchestra is this year acclaimed as the "old-new" orchestra, for it is rejuvenated with much new blood. Philip Hale in the Boston Herald says: "Mr. Monteux and Mr. Brennan have worked a miracle; the city, the country, may still and well be proud of the Boston Symphony Orchestra."

The concerts are under the management of Mrs. Wilson-Greene, at Droop's, Thirteenth and G streets.

Am Oct 17/20

American Oct 17/20

In Symphony Hall, Boston, October 8 and 9, the Boston Symphony Orchestra, which is to give five concerts at the Lyric Theater on November 3, December 1, January 5, February 2 and March 16, impressed all hearers at the opening of the season. The reviewers in the Boston papers praised the quality of the personnel and performance as follows:

Mr. Olin Downes, critic of the Boston Post, wrote:

"When last season ended there was an orchestra diminished in numbers by the strike; there was doubt and anxiety in some minds concerning the artistic future of the organization and the probable quality of its personnel and performances this year. But when the audience entered the auditorium yesterday, an orchestra with its full complement of players confronted them, and either these players are, if anything, better than the players who left the orchestra last spring, or elst Mr. Monteux accomplished even more remarkable results with an orchestra of newly revised personnel than he did with the crippled orchestra which ended the season of 1919-1920. The performances were without exception of surprising euphony and technical precision. The tone quality of the ensemble is both rich and brilliant, particularly in the strings, and it would be invidious at this time to make detailed comparison of the exquisite solo playing of the various members of the wind chorus. Above all, and a great test, anyhow, was the delicacy, the tonal beauty and fulness of 'pianissimo passages'!"

Commercial OCT 18 1920 K
New York

Boston Symphony Season Opens

In Symphony Hall, Boston, last week the 40th season of the Boston Symphony Orchestra opened in brilliant fashion with the following programme: Beethoven's Eighth Symphony; Lekeu's Symphonic Fantasie; Caesar Franck's Prelude, Chorale and Fugue orchestrated by Pierne, and Liszt's Symphonic Poem, "Tasso."

The personnel of the orchestra and the quality of the performance were the subjects of general enthusiasm.

Conductor Monteux has plans in view both as regards new scores and long established masterpieces which promise to make the coming season one of the most interesting the orchestra has enjoyed.

The programmes of the Symphony concerts to be played in Carnegie Hall on Thursday evenings, Nov. 4, Dec. 2, Jan. 6, Feb. 3 and March 17, and Saturday afternoons, Nov. 6, Dec. 4, Jan. 8, Feb. 5 and March 19 may thus be expected fairly to represent the finest of

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OCT 17 1920
From Morning Telegraph
New York City

The fortieth season of the Boston Symphony Orchestra opened in Symphony Hall, Boston, last Monday with its usual brilliant attendance. This orchestra, under the direction of Conductor Menteaux, will be brought to Carnegie Hall November 4, for a season of ten Thursday evening concerts.

News OCT 19 1920 M
Baltimore, Md.

The evening of the same day the Boston Symphony Orchestra will open its series of five Lyric concerts with Pierre Monteux as director and with Richard Burgin, the latest important addition to the orchestra, occupying the concert master's chair. Mr. Burgin recently arrived from Scandinavia, where he organized the Burgin String Quartet of Stockholm and the Philharmonic Society of Christiania.

The Boston Symphony's soloists will be Helen Stanley and Hulda Lashanska, soprano; Jean Bedetti, cellist; Cortot and Dohnanyi, pianists.

TIGHT BINDING

TRIBUNE
Providence, R. I.
OCT 8 1920

BOSTON SYMPHONY

New Concert Master Burgin in His Place at First Rehearsal.

When Pierre Monteux, conductor of the Boston Symphony Orchestra, lifted his baton for the first rehearsal Friday in preparation for the opening of the season, Friday and Saturday, Oct. 7 and 8, Richard Burgin, the new concert master who arrived in Boston yesterday after a long voyage, sat in the usual place at the left of the conductor.

Although a native of Warsaw and of Polish parentage, Mr. Burgin's career has been largely confined, by the fortunes of war, to Russia, Finland and Scandinavia, winning a widespread fame as concert master in the large orchestras of each capital during the last 12 years.

He made his first acquaintance with the violin at the age of 5. His original teacher was Lotti, who, with Kreisler, was the fellow pupil of Massart, the great French teacher of the Wieniawski School. In 1902 he made his first public appearance as soloist with the Philharmonic Orchestra in his native city.

Although he has heretofore known Boston only through the reputation of the Boston Symphony Orchestra, America is not entirely strange to him, for at the age of 13 he spent some months in New York city, attracting considerable attention by his concerts in Carnegie Hall, and in the now vanished Mendelssohn Hall. At that time he listened to a concert by the Boston Symphony Orchestra in one of its regular New York performances.

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Mr. Burgin arrived on the Norwegian liner, Bergensfjord, which sailed from Christiana.

HERALD
New York City
OCT

SUE BOSTON ORCHESTRA.

Three Musicians Ask $30,000 for Alleged Broken Contract.

Special Despatch to THE HERALD.

BOSTON, Oct. 8.—The Boston Symphony Orchestra is sued in three $10,000 suits entered in the Suffolk Superior Court by three former players who seek damages for alleged breach of their contracts. They are Rudolph Nagel, violoncellist; Gustav F. Helm, trumpet, and Fortunato Sordillo, trombone.

They say that they were engaged for the seasons 1919-20 to 1921-22 inclusive, but were dismissed on March 5 last. Nagel and Sordillo say their pay under the contracts was $50 a week each, and Helm says his pay was $85.72 a week.

TELEGRAM OCT 9 1920
New York City

Boston Orchestra Sued for $30,000

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SUN
New York City
OCT 9 1920

Boston and Philadelphia.

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Journal OCT 10 1920 A

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According to accounts, the places of those members who deserted the orchestra last season have been easily filled and the audience on Friday was as enthusiastically appreciative as those of days before the symphony was subjected to its unfortunate experience. If the sale of tickets is a criterion of the affectionate regard that Bostonians entertain for their orchestra the new personnel of the orchestra will have hearty support during the winter.

From JOURNAL
OCT 10 1920 A

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The programme follows: "Caro Nome" ("Rigoletto"), Verdi, Miss Kenna; "Zaza," Leoncavallo, Sig. Martino; "A Spirit Flower," Campbell-Tipton; "To a Messenger," La Forge; "The Little Damozel," Novello, Miss Kenna. "Fantasie Impromptu," Chopin, Mr. Vellucci. "Ideale," Tosti, Sig. Martino. Duet from "La Traviata," Verdi, Miss Kenna and Sig. Martino. Prologue from "Pagliacci," Leoncavallo, Sig. Martino. "Thou Brilliant Flower ("Pearl of Brazil"). David Miss Kenna. "Caro mio bene," Giordano "Carme lli lli lli lla," De Cristofaro. "Core 'ngrato," Cardilli, Sig. Martino. "Hungarian Rhapsody, No. 2," Liszt, Mr. Vellucci. "Una voce poco fa" ("Barber of Seville"), Rossini, Miss Kenna. "Largo al factotum" ("Barber of Seville") Rossini, Sig. Martino.

ESTABLISHED 1881
From NORTH AMERICAN
PHILADELPHIA, PA.
OCT 10 1920 K

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HERALD
New York City
1920

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EAGLE,
Brooklyn, N. Y.
OCT 10 1920 D

News of Boston Symphony

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CITIZEN OCT 10 1920 A
Brooklyn, N. Y.

THE BOSTON ORCHESTRA

Will Give Five Concerts This Season in Brooklyn.

The Boston Symphony Orchestra, which is to give concerts at the Academy of Music on November 5, December 3, January 7, February 4 and March 18, with Helen Stanley and Hulda Lashanska and Alfred Cortot, Jean Bedetti and Erno Daahanyi as soloists, gave its opening concerts in Boston last Friday and Saturday with success. Pierre Monteux, the conductor, and the orchestra were praised with one accord.

The only new-comer this season among the leaders of the various sections is Richard Burgin, the concert master, who recently arrived after his long voyage from Eastern Europe in which part of the world he is considered, by a long count, the finest concert master.

From
TIMES, OCT 10 1920 Y
Brooklyn, N. Y.

MUSIC EVENTS

Boston Symphony Season Opens; Burgin Concert Master

The Boston Symphony Orchestra, Pierre Monteux conductor, which is to give five concerts at the Academy of Music during its coming fortieth season on five Friday evenings, November 5, December 3, January 7, February 4, and March 18, with Helen Stanley, Hula Lashanska and Alfred Cortot, Jean Bedetti and Erno Dohnanyi as soloists, opened its season with performances in Boston last Friday and Saturday.

The only newcomer this season among the leaders of the various sections is Richard Burgin, the concert master, who recently arrived after his long voyage from Eastern Europe, in which part of the world he is considered, by a long count, the finest concert master.

Of Polish parentage and a native of Warsaw, Mr. Burgin's training has nevertheless taken place largely in Russia, and part of his career has been confined by chaotic conditions in the East to Russia, Finland and Scandinavia. For twelve years he served as concert master in the fine orchestras in the largest cities of these countries. His first teacher was Lotti, and his most famous teacher was Leopold Auer with whom, at Petrograd, he studied four years. Of Auer's pupils of long standing in America, Zimbalist came before his time; Seidel and Piastri came later, while Heifetz was his fellow pupil and friend.

New York is not entirely strange to him, for he crossed the ocean as a boy of twelve, and played at Carnegie Hall and the now vanished Mendelssohn Hall.

TELEGRAM OCT 14 1920 L
New York City

Boston Symphony Concerts.

The Boston Symphony Orchestra, which is to give its usual series of five Thursday evening and five Saturday afternoon concerts in Carnegie Hall on November 4 and 6, December 2 and 4, January 6 and 8, February 3 and 5 and March 17 and 19, opened its fortieth anniversary season in Symphony Hall, Boston, last week.

Spending a part of last summer in Europe, Pierre Monteux, conductor, found some interesting new scores, which will figure upon the programmes of the season. Included are works of English composers, Vaughn Williams, Bantock and Bok; of French composers, Milhaud, Ravel, d'Indy and Roussel; of the younger and bolder generation of composers in Italy, Malipiero, Casella and Respighi.

OCT 15 1920
EVENING POST
New York City

Dates for the concerts of the Boston Symphony Orchestra in Carnegie Hall this season will be November 4, December 2, January 6, February 3, and March 17, and the afternoons of November 6, December 4, January 8, February 5, and March 19.

From
TIMES, OCT 17 1920 L
Washington, D. C.

BOSTON SYMPHONY SEASON.

The Boston Symphony Orchestra, Pierre Monteux, conductor, will give its five concerts in Washington this season on the following dates: November 2, November 30, January 4, February 1, and March 15.

At its brilliant opening of the Boston season, the orchestra is this year acclaimed as the "old-new" orchestra, for it is rejuvenated with much new blood. Philip Hale in the Boston Herald says: "Mr. Monteux and Mr. Brennan have worked a miracle; the city, the country, may still and well be proud of the Boston Symphony Orchestra."

The concerts are under the management of Mrs. Wilson-Greene, at Droop's, Thirteenth and G streets.

OCT 17 1920
From Morning Telegraph
New York City

The fortieth season of the Boston Symphony Orchestra opened in Symphony Hall, Boston, last Monday with its usual brilliant attendance. This orchestra, under the direction of Conductor Monteaux, will be brought to Carnegie Hall November 4, for a season of ten Thursday evening concerts.

News OCT 19 1920 M
Baltimore, Md.

The evening of the same day the Boston Symphony Orchestra will open its series of five Lyric concerts with Pierre Monteux as director and with Richard Burgin, the latest important addition to the orchestra, occupying the concert master's chair. Mr. Burgin recently arrived from Scandinavia, where he organized the Burgin String Quartet of Stockholm and the Philharmonic Society of Christiania.

The Boston Symphony's soloists will be Helen Stanley and Hulda Lashanska, soprano; Jean Bedetti, cellist; Cortot and Dohnanyi, pianists.

Sun Oct 17/20

American Oct 17/20

In Symphony Hall, Boston, October 8 and 9, the Boston Symphony Orchestra, which is to give five concerts at the Lyric Theater on November 3, December 1, January 5, February 2 and March 16, impressed all hearers at the opening of the season. The reviewers in the Boston papers praised the quality of the personnel and performance as follows:

Mr. Olin Downes, critic of the Boston Post, wrote:

"When last season ended there was an orchestra diminished in numbers by the strike; there was doubt and anxiety in some minds concerning the artistic future of the organization and the probable quality of its personnel and performances this year. But when the audience entered the auditorium yesterday, an orchestra with its full complement of players confronted them, and either these players are, if anything, better than the players who left the orchestra last spring, or elst Mr. Monteux accomplished even more remarkable results with an orchestra of newly revised personnel than he did with the crippled orchestra which ended the season of 1919-1920. The performances were without exception of surprising euphony and technical precision. The tone quality of the ensemble is both rich and brilliant, particularly in the strings, and it would be invidious at this time to make detailed comparison of the exquisite solo playing of the various members of the wind chorus. Above all, and a great test, anyhow, was the delicacy, the tonal beauty and fullness of 'pianissimo passages.'"

Commercial OCT 18 1920 K
New York

Boston Symphony Season Opens

In Symphony Hall, Boston, last week the 40th season of the Boston Symphony Orchestra opened in brilliant fashion with the following programme: Beethoven's Eighth Symphony; Lekeu's Symphonic Fantasie; Caesar Franck's Prelude, Chorale and Fugue orchestrated by Pierne, and Liszt's Symphonic Poem, "Tasso."

The personnel of the orchestra and the quality of the performance were the subjects of general enthusiasm.

Conductor Monteux has plans in view both as regards new scores and long established masterpieces which promise to make the coming season one of the most interesting the orchestra has enjoyed.

The programmes of the Symphony concerts to be played in Carnegie Hall on Thursday evenings, Nov. 4, Dec. 2, Jan. 6, Feb. 3 and March 17, and Saturday afternoons, Nov. 6, Dec. 4, Jan. 8, Feb. 5 and March 19 may thus be expected fairly to represent the finest of

047

News OCT 19 [illegible]
Baltimore, Md.

Richard Burgin

Richard Burgin, the new concert master of the Boston Symphony Orchestra, will make his first Baltimore appearance when this orchestra opens its season of five concerts at the Lyric on November 2.

OCT 3 [illegible]
News Providence, R. I.

Boston Symphony Concert Series to Open Here on Tuesday Evening, November 16

The approaching season of five Boston Symphony concerts in Infantry Hall will mark the share in Providence of the 40th anniversary of the Boston Symphony Orchestra, which has figured prominently in the musical development of America for so many years. This series of concerts will held here on Tuesday evenings, November 16, December 14, January 25, March 8 and April 14.

The opening of the season in Symphony Hall, Boston, on October 8 and it called forth the most enthusiastic praise both as regards quality of performance and the excellence of the personnel. Pierre Monteux, who became conductor of the orchestra last year will continue at his post. Spending a part of the past summer in England and France, Mr. Monteux discovered some highly interesting new works by the living composers of those countries and by the younger and bolder composers of Italy, Russia and Spain.

The five concerts in Providence will be made the more memorable this year by the appearance at each of notable singer or virtuoso. The soprano will be Alice Neilsen, one of the most talented and popular of American singers who since her triumphant season as prima donna of the now extinct Boston Opera Company, has made many notable appearances.

Reinald Werrenrath, the young American baritone, is also in the list and his many appearances in opera, oratorio and recitals of his own, and also as a soloist with this orchestra are well remebered. Felix Fox who played impressively with the Boston Symphony Orchestra in Boston last year will be the only pianist.

Samuel Gardner, the young American violinist of highest talent who lived many years in Providence could not be more fittingly heard than as soloist with the great orchestra. The favorite pupil of Franz Kneisel and once a member of that eminent musician's quartet, he has since won a foremost place among violinists by his many recitals and appearances with orchestras.

Another violinist, Richard Burgin concertmaster of the Boston Symphony, is the only newcomer among the leaders of the various sections. Burgin, of Polish birth and Russian training has recently come from the Eastern part of Europe, where he was one of the most accomplished concertmasters.

ening Globe
New York -5-1920

Music.

Boston Symphony Statistics—Other Music.

The troublous times through which the Boston Symphony Orchestra has recently passed make the record of its season just closed of unusual interest and importance. Philip Hale, the brilliant dean of the Boston critics, concludes as follows his notice in the Boston Herald of last Saturday of the orchestra's final matinée:

In the weeks preceding the arrival of Mr. Rabaud Mr. Monteux formed practically a new orchestra. He brought it to so high a state of perfection that Mr. Rabaud found it a euphonious and plastic instrument to play upon.

In the course of this season, when suddenly another conductor might have lost heart, he again formed an orchestra and in a few weeks worked a miracle. The concerts of the last month have been worthy of the Boston Symphony Orchestra at the height of its reputation. Nor has Mr. Monteux shone only as a drill master. Throughout the season he has proved himself an interpreter of the very first rank. A glance at the review of the season, which will be published in the Herald to-morrow, will show the catholicity of his taste. As an interpreter no school, no period is foreign to him—Beethoven and Debussy, Rimsky-Korsakoff and Griffes, Handel and Berlioz—he understands them, he shares his understanding and appreciation with the audience. He has been dramatic, but not sensational; reverential, but not dull; poetic, but not sentimental. And throughout the season he has conducted himself as a modest, sincere gentleman; serious in his purpose, but not taking himself too seriously, for he has the saving grace of humor. Once asked if he was disturbed or upset by a wholly unforeseen and annoying occurrence, he smiled and said that he had been conductor of the Russian Ballet for several years.

Boston should be to-day as proud of its orchestra as at any time during its glorious past. It should also be proud of this orchestra's conductor. With him the future of the orchestra will be glorious.

Heartening words indeed are these! Here is Mr. Hale's interesting classification of the music played at the Boston concerts of the orchestra during the season:

Forty-nine composers were represented at the concerts of the Boston Symphony Orchestra during the season that closed last night.

Beethoven, ten times; Wagner, eight; Debussy and Schumann, five each; Berlioz and Mozart, four; Brahms, Handel, Haydn, d'Indy, Mendelssohn, Schubert, three each; Bloch, Borodin, Dvorak, Franck, Liszt, Moussorgsky, Rimsky-Korsakoff, Saint-Saens, two each; while Albeniz, Bach, Balakireff, Converse, Frank Bridge, Carpenter, Chabrier, Chadwick, Charpentier, Chausson, Converse, Dukas, Duparc, Enesco, Gilbert, Glazounoff, Gluck, Grieg, Griffes, Goldmark, Lalo, MacDowell, Malipiero, Rabaud, Rachmaninoff, Ravel, Schmitt, Smetana, Stojowski, Stravinsky, Svendsen, Verdi, were each represented once.

The American composer cannot complain that he was ignored by Mr. Monteux: Carpenter, Chadwick, Converse, Gilbert, Griffes, MacDowell.

There were forty-seven performances of works by German-Austrian composers, with Liszt, the Hungarian, included.

There were twenty-three performances of works by French composers; ten of Russian compositions; six of American; two of Scandinavian; two of Italian; one of Spanish; two of Swiss.

We have not included Mr. Stojowski, who, born in Poland, has lived in the United States for at least fifteen years; while Enesco, a Roumanian by birth, is practically a Parisian.

URNAL MAY 9 1920
Providence, R. I.

selections.

The Boston Symphony series was of course the outstanding feature of the orchestral offerings. With it came Pierre Monteux, who followed Henri Rabaud as leader, and an "Americanized" ensemble. The Symphony had its troubles with disaffected members, but their secession did not seriously affect the concerts here. The loyal members and skilled recruits and the unassuming Mr. Monteux kept the programmes up to the standard and won large audiences and enthusiastic approval. Mr. Monteux proved himself a leader of force, imagination and dignity highly qualified to carry on the traditions of the organization.

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rom
Bill Board AUG 28 1920
Cincinnati, O.

AMERICAN MUSIC

To Be Featured Next Season

Plans are being made by Pierre Monteux, rench conductor of the Boston Symphony Orhestra, to make a feature of American music ext season, works in manuscript receiving pecial attention. At some of the concerts nly unpublished works by young American mposers and those which have not been played public will be given.

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m Post
Washington, D. C.

Washington will have an interesting season of concerts beginning late in October. The usual courses will be given, including the Philharmonic, the Ten Star, and the Artists'. The three symphony orchestras, the Philadelphia, Boston and New York Symphony Society, will each give a series of four or five concerts. The Philharmonic course will open Wednesday afternoon, October 27, in Poli's Theater, when Anna Pavlowa, the famous Russian dancer, will give the program. The sixth season of the Ten Star series will open Friday afternoon, October 29, in the National Theater, and the Boston Symphony will open its series of five concerts Tuesday, November 2, in the National. Friday afternoon, November 12, in the National the Artists' course will open. In the Philharmonic and the Artists' courses are five concerts each, and ten in the Ten Star. Five concerts in each of the symphony series will give concert goers a busy season.

Mlle. Pavlowa will return to this country in October, after an extensive tour of South America and Europe, where she has just completed a long season at Drury Lane Theater in London.

TIMES
ess: Washington, D. C.

SEP

The dates and soloists for the coming series of five Boston Symphony concerts here have been decided. They will be given as usual in the New National Theater under the direction of Mrs. Wilson-Greene. Subscription tickets are now on sale. The five concerts will fall on the following Tuesday afternoons: November 2, November 30, January 4, February 1 and March 15. Pierre Monteux, who was so highly praised in every city last year for his fine readings, has complete control of the body of musicians, and for his eventful programs will continue as the orchestra's illustrious conductor. Each of the coming concerts will be made the more interesting by the assistance of one of the foremost soloists now available. There will be two sopranos—the first, Helen Stanley, and Hulda Lashanska, the Scandinavian.

Alfred Cortot is to be heard here with the orchestra and another pianist who has not been heard in this country for some years, Erno Dohnanyi.

TIMES
: Washington, D. C.

SEP

TWO SOPRANOS ARE WITH BOSTON ORCHESTRA

The Boston Symphony Orchestra will give its usual series of five concerts this season at the National Theater under the direction of Mrs. Wilson-Greene. Subscription tickets are now being sold.

The Washington concerts are to take place on the following five Tuesday afteroons: November 2, November 30, January 4, February 1, March 15. Each of them will be made the most interesting by the assistance of one of the foremost soloists available.

There will be two sopranos—the first, Helen Stanley, whose sudden and complete fame as a star of the Chicago Opera Company several seasons ago was only equalled by her subsequent recital tours of the United States.

Hulda Lashanska, the Scandinavian soprano, is also a favorite in every city where beautiful singing is heard. The stamp of her striking individuality and the suggestion of northern blood notably colors her interpretations.

From OCT 3 1920 K
Record
Philadelphia, Pa.

An eventful season is in store for the Boston Symphony Orchestra, which is to give a series of five concerts at the Academy of Music on Monday evenings, November 1, November 29, January 3, January 31 and March 14. Season tickets by subscription for this series of concerts, which have not been renewed by present patrons, will be placed on sale Monday, October 11. This will mark the fortieth anniversary of the orchestra which has taken such a historical place among musical institutions. Pierre Monteux, who made a notable impression last winter both by his sympathetic readings and demonstrative skill, will continue as the conductor. During his sojourn in England and France last summer he found some new scores, and he also brought back with him some of the daring music of younger Italy. The "classics" of enduring worth and favor will, of course, duly balance his programs. Rehearsals are now on the day for the opening of the season in Boston, which will take place on October 8 and 9. The series of concerts in Philadelphia will be the more interesting in that one of the foremost soloists of the time will assist each of them. Two sopranos are to be heard, each of whom has made a stir in the musical world.

Hulda Lashanska, a gifted young American singer, spent most of her life in New York, but she received the last touch to her art under the guidance of Mme. Sembrich. Helen Stanley was the "discovery" and admired prima donna of the Chicago Opera Company several seasons ago. Jean Bedetti, who came from Europe last season to lead the 'cello section of the Boston Orchestra had been solo 'cellist in leading orchestras of the old world. Two pianists of long established European reputation complete the list—Alfred Cortot and Noerno Dohnanyi, a Magyar musician

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From American OCT 7
Baltimore, Md

BOSTON SYMPHONY DATES.

The fact that the Boston Symphony Orchestro Opened its fortieth anniversary session in Symphony Hall, Boston, last week coinciding with the anniversary celebration of the Lyric Theatre, where the Boston Symphony Orchestra has always given its concerts in Baltimore, recalls the interesting fact that the Lyric Theatre was inaugurated by a Boston Symphony concert on October 31, 1894. Under Pierre Monteux, the present conductor of the orchestra, five concerts will be given in Baltimore on November 3, December 1, January 5, February 2 and March 16, with Madames Helen Stanley and Hulda Lushanska, sopranas, Jean Bedetti, cellist, and Messrs. Cortot and Dohnanyi, pianists, as the noted soloists.

1881 NORT
From
OCT 9 ERICAN
PHILADEL

THREE DISMISSED PLAYERS SUE THE BOSTON ORCHESTRA

BOSTON, Oct. 8.—The Boston Symphony Orchestra is sued in three $10,000 suits entered in the Suffolk superior court by three former employes, who seek damages for alleged breach of their contracts. They are Rudolph Nagel, violoncello; Gustave F. Helm, trumpet, and Fortunato Sordillo, trombone.

They say they were hired for the seasons 1919-20 to 1921-22, inclusive, but were dismissed on March 5 last. Nagel and Cordillo say their pay under the contracts was $50 a week each, and Helm says his pay was $85.7 a week.

BULLETIN OCT 9 M
Philadelphia, Pa.

The local season of the Boston Symphony Orchestra will consist, as for several years past, of five Monday evening concerts, to be given at the Academy of Music, the dates being November 1, November 29, January 3, January 31 and March 14. Pierre Monteuz remains as conductor of the orchestra, a position in which he made a notable impression last season. The list of soloists includes two sopranos, Hulda Lashanska and Helen Stanley, and two pianists, Alfred Cortot and Erno Dohnanyi, the other soloist being Jean Bedetti, who came from Europe last season to head the 'cello section of the orchestra. The only newcomer this season among the leaders of the various sections of the organization is Richard Burgin, who has come from Christiania to take the position of concertmaster.

EVENING
PUBLIC LEDGER
s Philadelphia, Pa.

OCT 9 M

The Boston Symphony Orchestra is to give five concerts at the Academy of Music here on November 1, November 29, January 3, January 31 and March 14. The new concertmaster is Richard Burgin, of Warsaw, and a pupil of Leopold Auer.

From OCT 10
Record
Philadelphia, Pa.

—Last Friday and Saturday in Symphony Hall, Boston, the fortieth season of the Boston Symphony Orchestra, which is to give five concerts in the Academy of Music here, opened in brilliant fashion. Richard Burgin, the new concertmaster, recently arrived after a long voyage from Norway, is the only principal newly come to the orchestra this season. Burgin is a native of Warsaw, but his training has taken place largely in Russia, and the latter part of his career, owing to chaotic conditions in the East, was confined to Russia, Finland and Scandinavia. For 12 years he served as concertmaster in the fine orchestras which the larger cities of those countries possess. His first teacher was Lotti and his most famous teacher was Leopold Auer, with whom, at Petrograd, Burgin studied four years. Burgin toured Russia, Poland, Finland and Scandinavia with a great deal of success, playing as soloist in Petrograd, Kieff, Moscow, Odessa, Copenhagen and elsewhere. He has been concertmaster and soloist with the Petrograd Symphony Orchestra, the Helsingfors Symphony Orchestra, the Christiania Philharmonic Society and the Stockholm Concert Society. In Europe he has played as concertmaster under two former conductors of the Boston Symphony Orchestra—Max Fiedler and Nikisch, likewise under Richard Strauss and Schneevoight, the Finnish conductor. He led a notable string quartet in Christiania and formed the Burgin Quartet in Stockholm, which toured from city to city giving 12 concerts each season.

Tickets by subscription are now on sale for the five concerts to be given in Philadelphia on the following Monday evenings: November 1, November 29, January 3, January 31 and March 14. The soloists to appear at these concerts are Helen Stanley, Jean Bedetti, Alfred Cortot, Hulda Lashanska and Erno Dohnanyi.

Inquirer OCT 10 K
Philadelphia, Pa.

MADE A NOTE OF

The Boston Symphony Orchestra has a new concert master, in the person of Mr. Richard Burgin, who is a native of Warsaw, and is one of Leopold Auer's many successful pupils. Mr. Burgin, who comes here from Norway, has been soloist and concert-master at Petrograd, Helsingfors, Christiana and elsewhere, and has played under Nikisch, Max Fiedler and Richard Strauss. The Boston organization will give concerts, for which the subscription sale is now proceeding, on the Monday evenings of November 1, November 29, January 3, January 31 and March 14. Helen Stanley, Jean Bedetti, Alfred Cortot, Hulday Lushanska and Ernst Dohanyi will be the assisting artists successively upon these occasions.

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m HERALD
ress Washington, D. C.
OCT 10 1920

Boston Symphony Season.

The Boston Symphony Orchestra, which is to give five concerts at the New National Theater during its coming fortieth season on the following five Tuesday evenings, November 2, November 30, January 4, February 1 and March 15, with Mesdames Helen Stanley and Hulda Lashanska and Messrs. Alfred Cortot, Jean Bedetti and Erno Dohnanyi as soloists, performed its opening concerts in Boston last Friday and Saturday with brilliant success. The only new-comer this season among the leaders of the various sections is Richard Burgin, the concert master, who recently arrived from Eastern Europe, in which part of the world he is considered to be, by a long count, the finest concert master.

TIMES, OCT 10 1920 L
Washington, D. C.

BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra, Pierre Monteux, conductor, will give five concerts at the National Theater this season on the following Tuesday afternoons: November 2 and 30 January 4, February 1, and March 15. The soloists will be Helen Stanley and Hulda Lashanska, sopranos; Alfred Cortot, pianist; Jean Bedetti, 'cellist, and Erna Dohnanyi, pianist.

The opening concerts of the season were given in Boston last week with brilliant success, with the new concert master, Richard Burgin, in the first chair. Seats are now on sale at Mrs. Greene's concert bureau in Droop's, Thirteenth and G.

HERALD
ess Washington, D. C.
OCT 10 1920 L

Nielsen Sings with Orchestra.

Alice Nielsen has been engaged for six appearances as soloist with the Boston Symphony during the coming season.

From Etude
PHILADELPHIA, PA.
MAY 1920 K

The Boston Symphony Orchestra is trying to secure an endowment of two million dollars. The recent outbreak against the management because the demand of the players for an increase in salaries at one time threatened the actual existence of the orchestra, and the only recourse is so substantial an endowment that the management will be able to grant these increases and meet its other expenses.

Xaver Scharwenka, the composer of pedagogic works, is a vigorous old man of seventy, since his birthday on January 6th. He celebrated recently the fiftieth year of his active life as a musician.

Opera prices are to take another leap, if the plans of the Musicians' Mutual Protective Association for a raise of salaries go through. The proposed increase would lay an additional burden of expense on the Metropolitan Opera Company of $60,000 per annum. The minimum weekly salary of orchestral performers is at present fifty dollars. Under the new demands it would be increased to $96 per week.

After standing out against the trade union for thirty-nine years, the members of the Boston Symphony Orchestra have joined the union and are demanding higher salaries.

OCT 10 1920 K
From Public Ledger
Philadelphia, Pa.

Last Friday and Saturday in Symphony Hall, Boston, the fortieth season of the Boston Symphony Orchestra, which is to give five concerts in the Academy of Music here, opened in brilliant fashion. Richard Burgin, the new concertmaster recently arived after a long voyage from Norway, is the only principal newly come to the orchestra this season, the leaders of each of the other sections sitting in their usual places.

Mr. Burgin is a native of Warsaw and for twelve years served as concertmaster in European orchestras. His most famous teacher was Leopold Auer with whom he studied four years. In Europe he has played as concertmaster under two former conductors of the Boston Symphony Orchestra — Max Fiedler and Nikisch, likewise under Richard Strauss and Schneevoigt, the Finnish conductor.

The series of Beethoven sonatas to be

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n HERALD
ress Washington, D. C.
OCT 10 1920 L

PLANS NOTABLE CONCERTS HERE

Boston Symphony Orchestra to Present New Scores In This City.

Preparations are now under way for unusual events which will make the coming season of the Boston Symphony Orchestra a notable one. Five concerts are to be given in Washington at the New National Theater on Tuesday afternoons November 2 and 30, January 4, February 1 and March 15, with Helen Stanley, Jean Bedetti, Alfred Cortot, Hulda Lashanska and Erno Dohnanyi as soloists.

The season of "Pop Concerts" in Symphony Hall, the home of the orchestra in Boston, has been curtailed in order that full preparation might be undertaken. Pierre Monteux, the renowned conductor, discovered a number of highly interesting scores during his summer's stay in Europe, notably by the young Italian composers Respighi di Sabata, Malipiero and Cassella; by Darius Milhaund from France; and, of the Russians, Stravinsky, Vassilenko and Kalinnikoff. John Alden Carpenter and E. B. Hill will represent the native composers. Novelties will be duly balanced, however, by the great classics of enduring fame and popularity. The symphony season in Boston is to en on October 8.

From OCT 11
Commercial
New York

Last Friday and Saturday in Symphony Hall, Boston, the Boston Symphony Orchestra (which is to give its usual five Thursday evening concerts in Carnegie Hall on Nov. 4, Dec. 1, Jan. 6, Feb. 3 and March 17, and five Saturday matinees on Nov. 6, Dec. 8, Jan. 8, Feb. 5 and March 19), opened its fortieth season in brilliant fashion with the following program: Beethoven's 8th Symphony, Lekeu's Fantasia for Orchestra, Franck's Prelude, Chorale and Fugue, and Liszt's Symphonic Poem "Tasso." Richard Burgin, the new concertmaster recently arrived after his long voyage from Norway, is the only principal newly come to the Orchestra this season, the leaders of the other sections sitting in their usual places. Of Polish parentage, Mr. Burgin is also a native of Warsaw, but his training has taken place largely in Russia, and the latter part of his career, owing to chaotic conditions in the East, has been confined to Russia, Finland and Scandinavia. For twelve years he served as concertmaster in the fine orchestras which the larger cities of these countries possess.

ening Globe
New York

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Boston Symphony Statistics—Other Music.

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In the weeks preceding the arrival of Mr. Rabaud Mr. Monteux formed practically a new orchestra. He brought it to so high a state of perfection that Mr. Rabaud found it a euphonious and plastic instrument to play upon.

In the course of this season, when suddenly another conductor might have lost heart, he again formed an orchestra and in a few weeks worked a miracle. The concerts of the last month have been worthy of the Boston Symphony Orchestra at the height of its reputation. Nor has Mr. Monteux shone only as a drill master. Throughout the season he has proved himself an interpreter of the very first rank. A glance at the review of the season, which will be published in the Herald to-morrow, will show the catholicity of his taste. As an interpreter no school, no period is foreign to him—Beethoven and Debussy, Rimsky-Korsakoff and Griffes, Handel and Berlioz—he understands them, he shares his understanding and appreciation with the audience. He has been dramatic, but not sensational; reverential, but not dull; poetic, but not sentimental. And throughout the season he has conducted himself as a modest, sincere gentleman; serious in his purpose, but not taking himself too seriously, for he has the saving grace of humor. Once asked if he was disturbed or upset by a wholly unforeseen and annoying occurrence, he smiled and said that he had been conductor of the Russian Ballet for several years.

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Heartening words indeed are these! Here is Mr. Hale's interesting classification of the music played at the Boston concerts of the orchestra during the season:

Forty-nine composers were represented at the concerts of the Boston Symphony Orchestra during the season that closed last night.

Beethoven, ten times; Wagner, eight; Debussy and Schumann, five each; Berlioz and Mozart, four; Brahms, Handel, Haydn, d'Indy, Mendelssohn, Schubert, three each; Bloch, Borodin, Dvorak, Franck, Liszt, Moussorgsky, Rimsky-Korsakoff, Saint-Saens, two each; while Albeniz, Bach, Balakireff, Converse, Frank Bridge, Carpenter, Chabrier, Chadwick, Charpentier, Chausson, Converse, Dukas, Dupare, Enesco, Gilbert, Glazounoff, Gluck, Grieg, Griffes, Goldmark, Lalo, MacDowell, Malipiero, Rabaud, Rachmaninoff, Ravel, Schmitt, Smetana, Stojowski, Stravinsky, Svendsen, Verdi, were each represented once.

The American composer cannot complain that he was ignored by Mr. Monteux: Carpenter, Chadwick, Converse, Gilbert, Griffes, MacDowell.

There were forty-seven performances of works by German-Austrian composers, with Liszt, the Hungarian, included

There were twenty-three performances of works by French composers; ten of Russian compositions; six of American; two of Scandinavian; two of Italian; one of Spanish; two of Swiss.

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OURNAL
Providence, R. I.

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The Boston Symphony series was of course the outstanding feature of the orchestral offerings. With it came Pierre Monteux, who followed Henri Rabaud as leader, and an "Americanized" ensemble. The Symphony had its troubles with disaffected members, but their secession did not seriously affect the concerts here. The loyal members and skilled recruits and the unassuming Mr. Monteux kept the programmes up to the standard and won large audiences and enthusiastic approval. Mr. Monteux proved himself a leader of force, imagination and dignity highly qualified to carry on the traditions of the organization

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From
Bill Board AUG 25 1920
Cincinnati, O.

AMERICAN MUSIC

To Be Featured Next Season

Plans are being made by Pierre Monteaux, French conductor of the Boston Symphony Orchestra, to make a feature of American music next season, works in manuscript receiving special attention. At some of the concerts only unpublished works by young American composers and those which have not been played in public will be given.

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m Post
Washington, D. C.

Washington will have an interesting season of concerts beginning late in October. The usual courses will be given, including the Philharmonic, the Ten Star, and the Artists'. The three symphony orchestras, the Philadelphia, Boston and New York Symphony Society, will each give a series of four or five concerts. The Philharmonic course will open Wednesday afternoon, October 27, in Poli's Theater, when Anna Pavlowa, the famous Russian dancer, will give the program. The sixth season of the Ten Star series will open Friday afternoon, October 29, in the National Theater, and the Boston Symphony will open its series of five concerts Tuesday, November 2, in the National. Friday afternoon, November 12, in the National the Artists' course will open. In the Philharmonic and the Artists' courses are five concerts each, and ten in the Ten Star. Five concerts in each of the symphony series will give concert goers a busy season.

Mlle. Pavlowa will return to this country in October, after an extensive tour of South America and Europe, where she has just completed a long season at Drury Lane Theater in London.

TIMES
ess: Washington, D. C.

The dates and soloists for the coming series of five Boston Symphony concerts here have been decided. They will be given as usual in the New National Theater under the direction of Mrs. Wilson-Greene. Subscription tickets are now on sale. The five concerts will fall on the following Tuesday afternoons: November 2, November 30, January 4, February 1 and March 15. Pierre Monteux, who was so highly praised in every city last year for his fine readings, has complete control of the body of musicians, and for his eventful programs will continue as the orchestra's illustrious conductor. Each of the coming concerts will be made the more interesting by the assistance of one of the foremost soloists now available. There will be two sopranos—the first, Helen Stanley, and Hulda Lashanska, the Scandinavian.

Alfred Cortot is to be heard here with the orchestra and another pianist who has not been heard in this country for some years, Erno Dohnanyi.

TIMES
: Washington, D. C.

TWO SOPRANOS ARE WITH BOSTON ORCHESTRA

The Boston Symphony Orchestra will give its usual series of five concerts this season at the National Theater under the direction of Mrs. Wilson-Greene. Subscription tickets are now being sold.

The Washington concerts are to take place on the following five Tuesday afteroons: November 2, November 30, January 4, February 1, March 15. Each of them will be made the most interesting by the assistance of one of the foremost soloists available.

There will be two sopranos—the first, Helen Stanley, whose sudden and complete fame as a star of the Chicago Opera Company several seasons ago was only equalled by her subsequent recital tours of the United States.

Hulda Lashanska, the Scandinavian soprano, is also a favorite in every city where beautiful singing is heard. The stamp of her striking individuality and the suggestion of northern blood notably colors her interpretations.

From OCT 3 1920
Record
Philadelphia, Pa.

—An eventful season is in store for the Boston Symphony Orchestra, which is to give a series of five concerts at the Academy of Music on Monday evenings, November 1, November 29, January 3, January 31 and March 14. Season tickets by subscription for this series of concerts, which have not been renewed by present patrons, will be placed on sale Monday, October 11. This will mark the fortieth anniversary of the orchestra which has taken such a historical place among musical institutions. Pierre Monteux, who made a notable impression last winter both by his sympathetic readings and demonstrative skill, will continue as the conductor. During his sojourn in England and France last summer he found some new scores, and he also brought back with him some of the daring music of younger Italy. The "classics" of enduring worth and favor will, of course, duly balance his programs. Rehearsals are now on the day for the opening of the season in Boston, which will take place on October 8 and 9. The series of concerts in Philadelphia will be the more interesting in that one of the foremost soloists of the time will assist each of them. Two sopranos are to be heard, each of whom has made a stir in the musical world.

Hulda Lashanska, a gifted young American singer, spent most of her life in New York, but she received the last touch to her art under the guidance of Mme. Sembrich. Helen Stanley was the "discovery" and admired prima donna of the Chicago Opera Company several seasons ago. Jean Bedetti, who came from Europe last season to lead the 'cello section of the Boston Orchestra had been solo 'cellist in leading orchestras of the old world. Two pianists of long established European reputation complete the list—Alfred Cortot and Noerno Dohnanyi, a Magyar musician of European fame, who is coming to this country for the first time since 1900, when, as a young man, he played notably with the Boston Symphony Orchestra in Baltimore. He is better known to us as a composer of the first rank.

OCT 7 1920
From American
Baltimore, Md

BOSTON SYMPHONY DATES.

The fact that the Boston Symphony Orchestro Opened its fortieth anniversary session in Symphony Hall, Boston, last week coinciding with the anniversary celebration of the Lyric Theatre, where the Boston Symphony Orchestra has always given its concerts in Baltimore, recalls the interesting fact that the Lyric Theatre was inaugurated by a Boston Symphony concert on October 31, 1894. Under Pierre Monteux, the present conductor of the orchestra, five concerts will be given in Baltimore on November 3, December 1, January 5, February 2 and March 16, with Madames Helen Stanley and Hulda Lushanska, sopranas, Jean Bedetti, cellist, and Messrs. Cortot and Dohnanyi, pianists, as the noted soloists.

From NORTH AMERICAN
OCT 9 1920
PHILADELPHIA

THREE DISMISSED PLAYERS SUE THE BOSTON ORCHESTRA

BOSTON, Oct. 8.—The Boston Symphony Orchestra is sued in three $10,000 suits entered in the Suffolk superior court by three former employes, who seek damages for alleged breach of their contracts. They are Rudolph Nagel, violoncello; Gustave F. Helm, trumpet, and Fortunato Sordillo, trombone.

They say they were hired for the seasons 1919-20 to 1921-22, inclusive, but were dismissed on March 5 last. Nagel and Cordillo say their pay under the contracts was $50 a week each, and Helm says his pay was $85.72 a week.

BULLETIN OCT 9 1920
Philadelphia, Pa.

The local season of the Boston Symphony Orchestra will consist, as for several years past, of five Monday evening concerts, to be given at the Academy of Music, the dates being November 1, November 29, January 3, January 31 and March 14. Pierre Monteuz remains as conductor of the orchestra, a position in which he made a notable impression last season. The list of soloists includes two sopranos, Hulda Lashanska and Helen Stanley, and two pianists, Alfred Cortot and Erno Dohnanyi, the other soloist being Jean Bedetti, who came from Europe last season to head the 'cello section of the orchestra. The only newcomer this season among the leaders of the various sections of the organization is Richard Burgin, who has come from Christiania to take the position of concertmaster.

EVENING
PUBLIC LEDGER
Philadelphia, Pa.

OCT 9 1920

The Boston Symphony Orchestra is to give five concerts at the Academy of Music here on November 1, November 29, January 3, January 31 and March 14. The new concertmaster is Richard Burgin, of Warsaw, and a pupil of Leopold Auer.

OCT 10 1920
From
Record
Philadelphia, Pa.

—Last Friday and Saturday in Symphony Hall, Boston, the fortieth season of the Boston Symphony Orchestra, which is to give five concerts in the Academy of Music here, opened in brilliant fashion. Richard Burgin, the new concertmaster, recently arrived after a long voyage from Norway, is the only principal newly come to the orchestra this season. Burgin is a native of Warsaw, but his training has taken place largely in Russia, and the latter part of his career, owing to chaotic conditions in the East, was confined to Russia, Finland and Scandinavia. For 12 years he served as concertmaster in the fine orchestras which the larger cities of those countries possess. His first teacher was Lotti and his most famous teacher was Leopold Auer, with whom, at Petrograd, Burgin studied four years. Burgin toured Russia, Poland, Finland and Scandinavia with a great deal of success, playing as soloist in Petrograd, Kieff, Moscow, Odessa, Copenhagen and elsewhere. He has been concertmaster and soloist with the Petrograd Symphony Orchestra, the Helsingfors Symphony Orchestra, the Christiania Philharmonic Society and the Stockholm Concert Society. In Europe he has played as concertmaster under two former conductors of the Boston Symphony Orchestra—Max Fiedler and Nikisch, likewise under Richard Strauss and Schneevoight, the Finnish conductor. He led a notable string quartet in Christiania and formed the Burgin Quartet in Stockholm, which toured from city to city giving 12 concerts each season.

Tickets by subscription are now on sale for the five concerts to be given in Philadelphia on the following Monday evenings: November 1, November 29, January 3, January 31 and March 14. The soloists to appear at these concerts are Helen Stanley, Jean Bedetti, Alfred Cortot, Hulda Lashanska and Erno Dohnanyi.

Inquirer OCT 10 1920
Philadelphia, Pa.

MADE A NOTE OF

The Boston Symphony Orchestra has a new concert master, in the person of Mr. Richard Burgin, who is a native of Warsaw, and is one of Leopold Auer's many successful pupils. Mr. Burgin, who comes here from Norway, has been soloist and concert-master at Petrograd, Helsingfors, Christiana and elsewhere, and has played under Nikisch, Max Fiedler and Richard Strauss. The Boston organization will give concerts, for which the subscription sale is now proceeding, on the Monday evenings of November 1, November 29, January 3, January 31 and March 14. Helen Stanley, Jean Bedetti, Alfred Cortot, Hulday Lushanska and Ernst Dohanyi will be the assisting artists successively upon these occasions.

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m HERALD
lress Washington, D. C.

OCT 10 1920

Boston Symphony Season.

The Boston Symphony Orchestra, which is to give five concerts at the New National Theater during its coming fortieth season on the following five Tuesday evenings, November 2, November 30, January 4, February 1 and March 15, with Mesdames Helen Stanley and Hulda Lashanska and Messrs. Alfred Cortot, Jean Bedetti and Erno Dohnanyi as soloists, performed its opening concerts in Boston last Friday and Saturday with brilliant success. The only new-comer this season among the leaders of the various sections is Richard Burgin, the concert master, who recently arrived from Eastern Europe, in which part of the world he is considered to be, by a long count, the finest concert master.

TIMES, OCT 10 1920
Washington, D. C.

BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra, Pierre Monteux, conductor, will give five concerts at the National Theater this season on the following Tuesday afternoons: November 2 and 30 January 4, February 1, and March 15. The soloists will be Helen Stanley and Hulda Lashanska, sopranos; Alfred Cortot, pianist; Jean Bedetti, 'cellist, and Erna Dohnanyi, pianist.

The opening concerts of the season were given in Boston last week with brilliant success, with the new concert master, Richard Burgin, in the first chair. Seats are now on sale at Mrs. Greene's concert bureau in Droop's, Thirteenth and G.

HERALD
ess Washington, D. C.
OCT 10 1920

Nielsen Sings with Orchestra.

Alice Nielsen has been engaged for six appearances as soloist with the Boston Symphony during the coming season.

From Etude

The Boston Symphony Orchestra is trying to secure an endowment of two million dollars. The recent outbreak against the management because the demand of the players for an increase in salaries at one time threatened the actual existence of the orchestra, and the only recourse is so substantial an endowment that the management will be able to grant these increases and meet its other expenses.

Xaver Scharwenka, the composer of pedagogic works, is a vigorous old man of seventy, since his birthday on January 6th. He celebrated recently the fiftieth year of his active life as a musician.

Opera prices are to take another leap, if the plans of the Musicians' Mutual Protective Association for a raise of salaries go through. The proposed increase would lay an additional burden of expense on the Metropolitan Opera Company of $60,000 per annum. The minimum weekly salary of orchestral performers is at present fifty dollars. Under the new demands it would be increased to $96 per week.

After standing out against the trade union for thirty-nine years, the members of the Boston Symphony Orchestra have joined the union and are demanding higher salaries.

OCT 10 1920
From Public Ledger
Philadelphia, Pa

Last Friday and Saturday in Symphony Hall, Boston, the fortieth season of the Boston Symphony Orchestra, which is to give five concerts in the Academy of Music here, opened in brilliant fashion. Richard Burgin, the new concertmaster recently arived after a long voyage from Norway, is the only principal newly come to the orchestra this season, the leaders of each of the other sections sitting in their usual places.

Mr. Burgin is a native of Warsaw and for twelve years served as concertmaster in European orchestras. His most famous teacher was Leopold Auer with whom he studied four years. In Europe he has played as concertmaster under two former conductors of the Boston Symphony Orchestra — Max Fiedler and Nikisch, likewise under Richard Strauss and Schneevoigt, the Finnish conductor.

The series of Beethoven sonatas to be

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n HERALD
lress Washington, D. C.

OCT 10 1920

PLANS NOTABLE CONCERTS HERE

Boston Symphony Orchestra to Present New Scores In This City.

Preparations are now under way for unusual events which will make the coming season of the Boston Symphony Orchestra a notable one. Five concerts are to be given in Washington at the New National Theater on Tuesday afternoons November 2 and 30, January 4, February 1 and March 15, with Helen Stanley, Jean Bedetti, Alfred Cortot, Hulda Lashanska and Erno Dohnanyi as soloists.

The season of "Pop Concerts" in Symphony Hall, the home of the orchestra in Boston, has been curtailed in order that full preparation might be undertaken. Pierre Monteux, the renowned conductor, discovered a number of highly interesting scores during his summer's stay in Europe, notably by the young Italian composers Respighi di Sabata, Malipiero and Cassella; by Darius Milhaund from France; and, of the Russians, Stravinsky, Vassilenko and Kalinnikoff. John Alden Carpenter and E. B. Hill will represent the native composers. Novelties will be duly balanced, however, by the great classics of enduring fame and popularity. The symphony season in Boston is to open on October 8.

From OCT 1 1920
Commercial
New York

Last Friday and Saturday in Symphony Hall, Boston, the Boston Symphony Orchestra (which is to give its usual five Thursday evening concerts in Carnegie Hall on Nov. 4, Dec. 1, Jan. 6, Feb. 3 and March 17, and five Saturday matinees on Nov. 6, Dec. 3, Jan. 8, Feb. 5 and March 19), opened its fortieth season in brilliant fashion with the following program: Beethoven's 8th Symphony, Lekeu's Fantasia for Orchestra, Franck's Prelude, Chorale and Fugue, and Liszt's Symphonic Poem "Tasso." Richard Burgin, the new concertmaster recently arrived after his long voyage from Norway, is the only principal newly come to the Orchestra this season, the leaders of the other sections sitting in their usual places. Of Polish parentage, Mr. Burgin is also a native of Warsaw, but his training has taken place largely in Russia, and the latter part of his career, owing to chaotic conditions in the East, has been confined to Russia, Finland and Scandinavia. For twelve years he served as concertmaster in the fine orchestras which the larger cities of these countries possess.

From
TIMES,
Washington, D. C.
OCT 10 1920

Brilliant Concert Season In Store For District Music Lovers

J. MacB.

The orchestra in Washington this winter! It means a feast for the music lover. Twenty-five orchestral concerts are announced, to be given by eight of the foremost orchestras of the world, one of which comes from Europe. The eight orchestras will offer nine famous conductors as follows:

Walter Damrosch, New York Symphony Society, ten concerts.

Pierre Monteux, Boston Symphony Orchestra, five concerts.

Leopold Stokowski, Philadelphia Orchestra, five concerts.

Ossip Gabrilowitsch, "guest" conductor, for one concert of Philadelphia Orchestra series.

Toscanini, La Scala Orchestra, from Milan, Italy.

Josef Stransky, New York Philharmonic Orchestra.

Eugen Ysaye, Cincinnati Symphony Orchestra.

Frederick Stock, Chicago Symphony Orchestra.

Sokoloff, Cleveland Symphony Orchestra.

There is a stir in music circles over the orchestral outlook. It breaks Washington's record—but then, in music, the record of the past is constantly being outreached.

NEWS OF THE ORCHESTRAS.

The New York Symphony Orchestra, under Walter Damrosch, dean of American conductors, has remained practically intact in its personnel for the past two seasons. During this time, it has rehearsed together more than 350 times, has given 209 public concerts, and has traveled more than 15,000 miles in the United States, Canada, France, Belgium, Italy, Holland and England.

At the close of last season, the entire organization of ninety-three members departed for Europe, making a tour of eighteen foreign [illegible]. The roster of the orchestra for concerts here next season is, with [illegible] two or three minor changes, identical in personnel with that which was heard last season in New York, London, Paris, Rome, Milan, Brussels and New Amsterdam.

In point of service among the first instruments, George Barrere, solo flute of the orchestra, heads the list with a record of fifteen years. Rene Pollain, first viola, and Willem Willeke, first cello, have each been with Mr. Damrosch for the past three years. Likewise, Gustave Tinlot, concertmaster, three years, while Arthur Lichstein, assistant concert master, and Morris Tivin, first bass, each has a record of five years. The tuba and tympanon, played respectively by Luca del Negro and Karl Glassman, four years. Other first instrument players who have been attached to the orchestra for two yars and will be in their customary places next season are: Louis Pabst, leading second violin; Pierre Mathieu, first oboe; Robert Lindemann, first clarinet; Louis Letellier, first bassoon; Santiago Richart, first horn, and Harry Blantz, first trumpet.

BOSTON'S FORTIETH YEAR.

Despite forebodings concerning the Boston Symphony Orchestra, due to both gossip and the secession of last March, the orchestra has been recruited again to full strength from thoroughly tested material. H. T. Parker in the Boston Transcript says:

"Those who may doubt have only to listen at the 'Pops' to the new flute player, for example, who succeeds Mr. de Mailly. Reluctant as the elderly are to believe it, the present infusion of young blood into the orchestra, especially in the string choirs, is much to its advantage."

Richard Burgin has just been announced as the new concert-master. A native of Warsaw and of Polish parentage, Mr. Burgin's training has taken place largely in Russia and his career has been chiefly in eastern Europe, in Russia, Finland, and Scandinavia, where he is considered the finest of concert masters, as well as a distinguished soloist. His most famous teacher is Leopold Auer, with whom he studied four years, a fellow-pupil and friend of Heifetz.

A quiet expedition to western Europe has yielded other recruits; various bands in the United States have also contributed them. As of old, the orchestra of 1920-21 will be a cosmopolitan body.

In Boston, the orchestra is just entering upon its fortieth year with better prospects than it has had since the days before the war. With fifty concerts "at home," it will give about fifty-five concerts in its monthly trips to New York, Brooklyn, Philadelphia, Baltimore, and Washington.

THE PHILADELPHIANS.

Leopold Stokowski, after more than [illegible] months spent in England, [illegible] Austria, Switzerland, Belgium and Holland, returned the middle of September with a long list of novelties representing each of the countries he visited.

"There is one work by Ravel," he said in an interview in Musical America, "which interests me very much. I expect to present the new works of two other Frenchmen, Erik Satie and Roger Ducasse, the latter not to be confused with Dukas of 'Sorcerer's Apprentice' fame. I have new works, among the English composers, by Sir Edward Elgar, as well as Granville Bantock and Delius."

Mr. Stokowski has brought back two Schoenberg compositions, a German work by Braunfels, and an Austrian work by Schreker. There are, of course, Russian works and some of the new Italian school.

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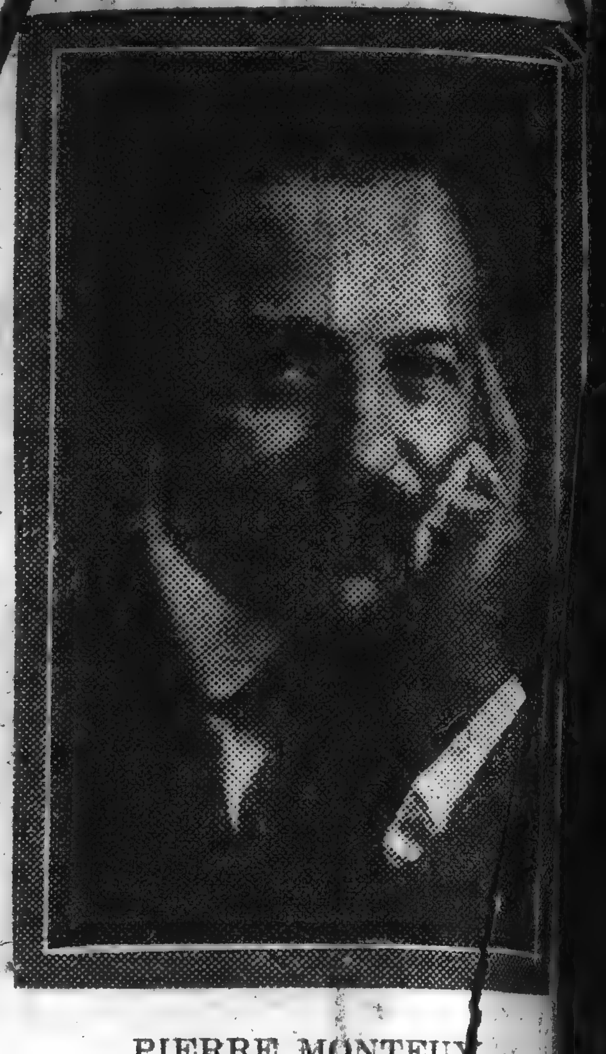
Five of the Nine Men Who Will Direct Eight Diff

OSSIP GABRILOWITSCH,
Pianist-conductor, who will be "guest conductor" for one concert of the Philadelphia Orchestra. Mr. Gabrilowitsch directed the Detroit Orchestra last season with great success.

LEOPOLD STOKOWSKI,
Who returns with the Philadelphia Orchestra after three interesting months spent in Europe.



PIERRE MONTEUX,
The eminent French conductor, who will again direct the Boston Symphony Orchestra.

Courant
Hart. Conn.
OCT 12 1920

THE BOSTON SYMPHONY ORCHESTRA.

Music lovers hereabouts will doubtless be interested in the critical comments made on the first concerts of the Boston Symphony Orchestra this season—for many have been the vicissitudes of that old and famous organization since the war began. There was a thought in many minds, for a time, that the orchestra might become of one nationality only, with a fair likelihood of that being French; and, with two French conductors, there seemed to be some ground for such thoughts. But the reports of the first concert of the present season show that the personnel of the orchestra now represents, as it always has represented, many nations. There are not only Frenchmen in the orchestra but Germans, Italians, Americans, Englishmen, a Hollander or two, a Greek, and even an Irishman among the others. Conductor Monteux and those responsible for the management of the orchestra apparently have not asked a man's nationality if his ability has been unquestioned.

The admirable Mr. Parker, music critic of the "Transcript," seems to strike a most reasonable note in his article on the first of the season's concerts in that he says that never, during the past few years, has the orchestra reached the heights claimed for it by its most strenuous defenders nor has it sunk to the depths to which its detractors gleefully condemned it. And Mr. Parker notes with very evident satisfaction that there is a younger looking Boston Symphony Orchestra this year than ever before. He says that there was "deadwood" among the older players that has now been done away with—another very reasonable and believable assertion—and he voices high expectations of the present organization under the able leadership of Mr. Monteux.

It would be idle here to quote extensively from the reviews of the first Boston concert by the largely new orchestra. It is enough that a strong and virile string tone is praised; that woodwinds and horns are called fine in quality; and brasses good; that the orchestra seemingly did its best at all times to follow the desires of the conductor (and this, it has been said, was not done by all the players at all times last season) and that a very fine spirit was shown in all the orchestra's work. Mr. Parker's "Transcript" praise was highest for the interpretation of Liszt's spectacular, sonorous and romantic symphonic poems, "Tasso"; and for the reading of the Beethoven Eighth Symphony he had little of good to say—evidently feeling that the conductor's touch was too heavy for Beethoven's lightest and cheeriest large work.

The Boston orchestra has a splendid place in the music of the world and it will please every lover of music in its highest forms to feel that, in its almost complete reorganization, the orchestra seemingly stands prepared to do its full share of fine performance and interpretation. A young orchestra made up of thoroughly capable players of all nationalities, under strong and competent leadership, with splendid traditions back of it and no limit to its future save that imposed by limitations that may be overcome as the organization becomes more thoroughly settled—such is the Boston Symphony Orchestra of today. The news is good news, for with no word against any of the great musical organizations of other cities, the Boston orchestra long has been—and we trust will long remain—one of the great institutions of America.

From
NORTH AMERICAN
OCT 17 1920
PHILADELPHIA, PA

* * *

High praise has been lavished upon the Boston Symphony Orchestra's opening concerts of the season by the Boston critics, according to a sheaf of clippings sent along by the enterprising press agent of the orchestra. These represent the remarks of Philip Hale, H. T. Parker and Olin Downes. The first Philadelphia concert of the orchestra will be on Monday evening, November 1. Conductor Monteux will present here the Brahms Fourth Symphony, Stravinsky's "Petrouschka" ballet suite; and a symphony by the Rumanian composer, Georges Enesco.

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m PUBLIC LEDGER
dress Philadelphia, Pa.
te
OCT 17 1920

The fortieth season of the Boston Symphony Orchestra, which is to give five concerts in the Academy of Music on November 1, November 29, January 3, January 31 and March 14, opened auspicuously at Symphony Hall, Boston, on October 8-9. The success of this opening, both in respect to personnel and performances, was echoed in the Boston papers.

World
OCT 17 1920
New York City

The Boston Symphony Orchestra, with Pierre Monteux conductor, and Helen Stanley, Hula Lashanska, Alfred Cortot, Jean Bedetti and Erno Dohnanyi, soloists, opened its season with performances in Boston last Friday and Saturday. Richard Burgin, the concert master, recently returned from Eastern Europe, in which part of the world he is considered a great concert master. He is this season's only newcomer to the orchestra, which is scheduled to give fine concerts at the Academy of Music during its fortieth season on five Friday evenings, Nov. 5, Dec. 3, Jan. 7, Feb. 4 and March 18.

EAGLE, OCT 17 1920
Brooklyn, N. Y.

Boston Symphony.

Conductor Monteux has plans in view both as regards new scores and long established masterpieces which promise to make the coming season one of the most interesting the orchestra has enjoyed.

The programs of the ten Symphony concerts to be played in Carnegie Hall on Thursday evenings, Nov. 4, Dec. 2, Jan. 6, Feb. 3 and March 17, and Saturday afternoons, Nov. 6, Dec. 4, Jan. 8, Feb. 5 and March 19, may they be expected fairly to represent the finest of orchestral music new and old.

During his sojourn in Europe last summer, Mr. Monteux discovered new scores by the Italians, Respighi, di Sabata, Casella and Malipiero; by the Frenchmen, Milhaud and Roger-Ducasse; by the Spaniard, de Falla. Particular works of high promise are two from England, Vaughan-Williams's "London Symphony," and Bantock's Symphony, "The Hebrides." From Russia, Vassilenko's "Epic Poem." American works to be heard are Mr. Hill's tone poem, "The Fall of the House of Ussher," and a symphonic version of Carpenter's "The Birthday of the Infanta," arranged by the composer himself. Some scores of the Finnish composer Sibelius will be revived, notably his First and Third Symphonies. The classical scores which Mr. Monteux has in mind are well known, with the exception of Schubert's little heard "Tragic Symphony"; Mozart's Overture to "The Seraglio," and two overlooked concertos of Bach to be played as ensemble pieces.

OCT 1920
Times
New York City

WITH THE ORCHESTRAS

Richard Burgin, a native of Wa is the new first violin of the Bos Symphony Orchestra, which has b its season under Pierre Monteux, a will be heard at Carnegie Hall o Nov. 4.

Evening Mail
New York City
OCT 23 1920

THE Boston Symphony Orchestra will give ten concerts in Carnegie Hall on Thursday evenings, November 4, December 2, January 6, February 3 and March 17, and Saturday afternoons, November 6, December 4, January 8, February 5 and March 19.

Tribune
New York City
OCT 24 1920

Boston Symphony Orchestra

The program for the first concert of the season by the Boston Symphony Orchestra at Carnegie Hall, on Thursday evening, November 4, will include Beethoven's Symphony No. 8, the so-called "Little Symphony"; a symphonic fantasia on "Two Folksongs of Anjou," by Guillaume Lekeu; prelude, chorale and fugue by Cesar Franck, arranged for orchestra by Gabriel Pierné, and Liszt's symphonic poem, Tasso.

At the Saturday matinee on November 6 the symphony will be the First in E minor, by Sibelius; a new work by the American composer, Edward Burlingame Hill, based on Edgar Allan Poe's poem, "The Fall of the House of Usher," [illegible]

from
TIMES,
Washington, D. C.
OCT 10 1920

Brilliant Concert Season In Store For District Music Lovers

J. MacB.

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THE PHILADELPHIANS.

Leopold Stokowski, after more than three months spent in England, France, Austria, Switzerland, Belgium and Holland, returned the middle of September with a long list of novelties representing each of the countries he visited.

"There is one work by Ravel," he said in an interview in Musical America, "which interests me very much. I expect to present the new works of two other Frenchmen, Erik Satie and Roger Ducasse, the latter not to be confused with Dukas of Sorcerer's Apprentice' fame. I have new works, among the English composers, by Sir Edward Elgar, as well as Granville Bantock and Delius."

Mr. Stokowski has brought back two Schoenberg compositions, a German work by Braunfels, and an Austrian work by Schreker. There are, of course, Russian works and some of the new Italian school.

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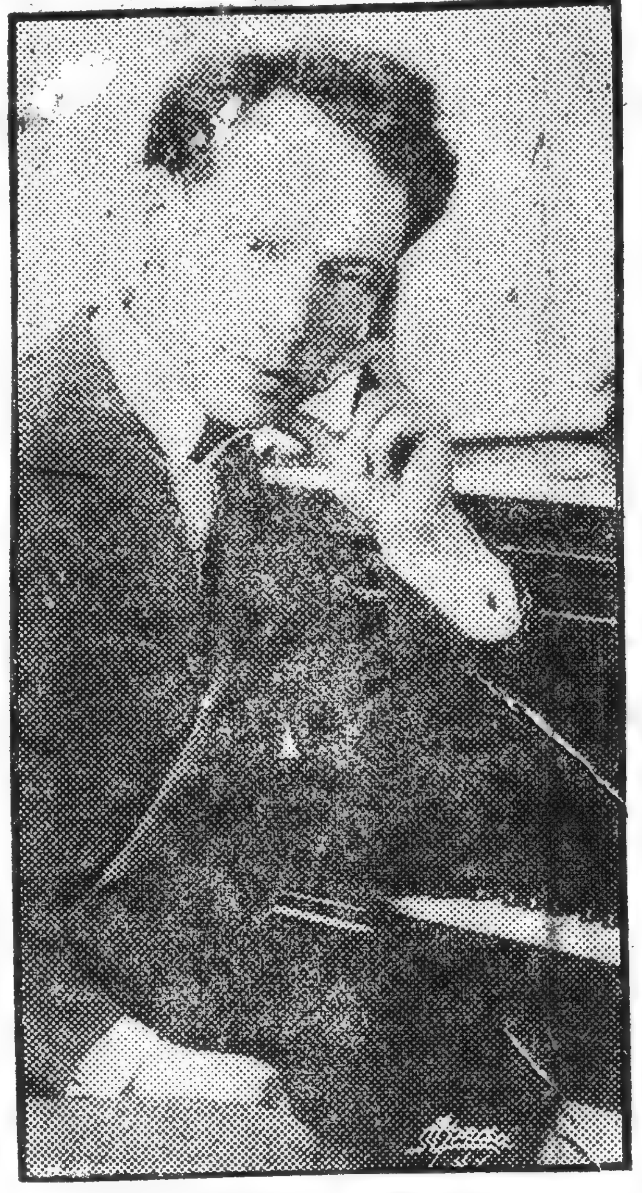
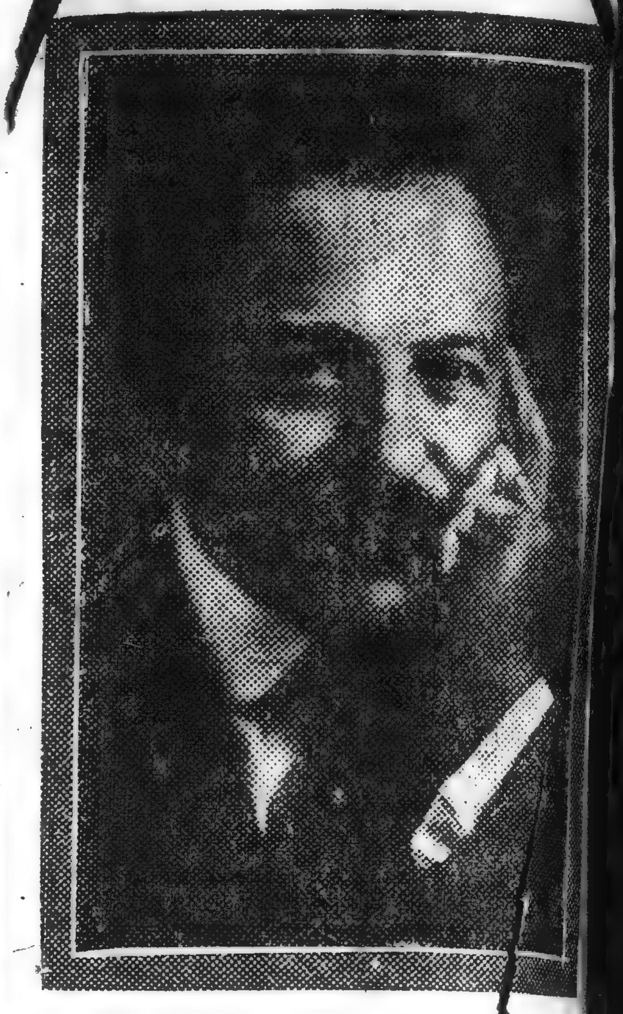
Five of the Nine Men Who Will Direct Eight Diff



OSSIP GABRILOWITSCH,
Pianist-conductor, who will be "guest conductor" for one concert of the Philadelphia Orchestra. Mr. Gabrilowitsch directed the Detroit Orchestra last season with great success.

LEOPOLD STOKOWSKI,
Who returns with the Philadelphia Orchestra after three interesting months spent in Europe.



PIERRE MONTEUX,
The eminent French conductor, who will again direct the Boston Symphony Orchestra.

Courant
Hartford Conn.
OCT 12 1920

THE BOSTON SYMPHONY ORCHESTRA.

Music lovers hereabouts will doubtless be interested in the critical comments made on the first concerts of the Boston Symphony Orchestra this season—for many have been the vicissitudes of that old and famous organization since the war began. There was a thought in many minds, for a time, that the orchestra might become of one nationality only, with a fair likelihood of that being French; and, with two French conductors, there seemed to be some ground for such thoughts. But the reports of the first concert of the present season show that the personnel of the orchestra now represents, as it always has represented, many nations. There are not only Frenchmen in the orchestra but Germans, Italians, Americans, Englishmen, a Hollander or two, a Greek, and even an Irishman among the others. Conductor Monteux and those responsible for the management of the orchestra apparently have not asked a man's nationality if his ability has been unquestioned.

The admirable Mr. Parker, music critic of the "Transcript," seems to strike a most reasonable note in his article on the first of the season's concerts in that he says that never, during the past few years, has the orchestra reached the heights claimed for it by its most strenuous defenders nor has it sunk to the depths to which its detractors gleefully condemned it. And Mr. Parker notes with very evident satisfaction that there is a younger looking Boston Symphony Orchestra this year than ever before. He says that there was "deadwood" among the older players that has now been done away with—another very reasonable and believable assertion—and he voices high expectations of the present organization under the able leadership of Mr. Monteux.

It would be idle here to quote extensively from the reviews of the first Boston concert by the largely new orchestra. It is enough that a strong and virile string tone is praised; that woodwinds and horns are called fine in quality; and brasses good; that the orchestra seemingly did its best at all times to follow the desires of the conductor (and this, it has been said, was not done by all the players at all times last season) and that a very fine spirit was shown in all the orchestra's work. Mr. Parker's "Transcript" praise was highest for the interpretation of Liszt's spectacular, sonorous and romantic symphonic poems, "Tasso"; and for the reading of the Beethoven Eighth Symphony he had little of good to say—evidently feeling that the conductor's touch was too heavy for Beethoven's lightest and cheeriest large work.

The Boston orchestra has a splendid place in the music of the world and it will please every lover of music in its highest forms to feel that, in its almost complete reorganization, the orchestra seemingly stands prepared to do its full share of fine performance and interpretation. A young orchestra made up of thoroughly capable players of all nationalities, under strong and competent leadership, with splendid traditions back of it and no limit to its future save that imposed by limitations that may be overcome as the organization becomes more thoroughly settled—such is the Boston Symphony Orchestra of today. The news is good news, for with no word against any of the great musical organizations of other cities, the Boston orchestra long has been—and we trust will long remain—one of the great institutions of America.

From
NORTH AMERICAN
OCT 17 1920
PHILADELPHIA, PA

* * *

High praise has been lavished upon the Boston Symphony Orchestra's opening concerts of the season by the Boston critics, according to a sheaf of clippings sent along by the enterprising press agent of the orchestra. These represent the remarks of Philip Hale, H. T. Parker and Olin Downes. The first Philadelphia concert of the orchestra will be on Monday evening, November 1. Conductor Monteux will present here the Brahms Fourth Symphony, Stravinsky's "Petrouschka" ballet suite; and a symphony by the Rumanian composer, Georges Enesco.

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m PUBLIC LEDGER
dress Philadelphia, Pa.
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OCT 17 1920

The fortieth season of the Boston Symphony Orchestra, which is to give five concerts in the Academy of Music on November 1, November 29, January 3, January 31 and March 14, opened auspicuously at Symphony Hall, Boston, on October 8-9. The success of this opening, both in respect to personnel and performances, was echoed in the Boston papers.

World
New York City
OCT 17 1920

The Boston Symphony Orchestra, with Pierre Monteux conductor, and Helen Stanley, Hula Lashanska, Alfred Cortot, Jean Bedetti and Erno Dohnanyi, soloists, opened its season with performances in Boston last Friday and Saturday. Richard Burgin, the concert master, recently returned from Eastern Europe, in which part of the world he is considered a great concert master. He is this season's only newcomer to the orchestra, which is scheduled to give fine concerts at the Academy of Music during its fortieth season on five Friday evenings, Nov. 5, Dec. 3, Jan. 7, Feb. 4 and March 18.

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EAGLE, OCT 12 1920
Brooklyn, N. Y.

Boston Symphony.

Conductor Monteux has plans in view both as regards new scores and long established masterpieces which promise to make the coming season one of the most interesting the orchestra has enjoyed.

The programs of the ten Symphony concerts to be played in Carnegie Hall on Thursday evenings, Nov. 4, Dec. 2, Jan. 6, Feb. 3 and March 17, and Saturday afternoons, Nov. 6, Dec. 4, Jan. 8, Feb. 5 and March 19, may thus be expected fairly to represent the finest of orchestral music new and old.

During his sojourn in Europe last summer, Mr. Monteux discovered new scores by the Italians, Respighi, de Sabata, Casella and Malipiero; by the Frenchmen, Milhaud and Roger-Ducasse; by the Spaniard, de Falla. Particular works of high promise are two from England, Vaughan-Williams's "London Symphony," and Bantock's Symphony, "The Hebrides." From Russia, Vassilenko's "Epic Poem." American works to be heard are Mr. Hill's tone poem, "The Fall of the House of Ussher," and a symphonic version of Carpenter's "The Birthday of the Infanta," arranged by the composer himself. Some scores of the Finnish composer Sibelius will be revived, notably his First and Third Symphonies. The classical scores which Mr. Monteux has in mind are well known, with the exception of Schubert's little heard "Tragic Symphony"; Mozart's Overture to "Seraglio," and two overlooked concertos of Bach to be played as ensemble pieces.

Times
New York City
1920

WITH THE ORCHESTRAS.

Richard Burgin, a native of Warsaw, is the new first violin of the Boston Symphony Orchestra, which has begun its season under Pierre Monteux and will be heard at Carnegie Hall on Nov. 4.

EveningMail
New York City
OCT 23 1920

THE Boston Symphony Orchestra will give ten concerts in Carnegie Hall on Thursday evenings, November 4, December 2, January 6, February 3 and March 17, and Saturday afternoons, November 6, December 4, January 8, February 5 and March 19.

Tribune
New York City
OCT 2 1920

Boston Symphony Orchestra

The program for the first concert of the season by the Boston Symphony Orchestra at Carnegie Hall, on Thursday evening, November 4, will include Beethoven's Symphony No. 8, the so-called "Little Symphony"; a symphonic fantasia on "Two Folksongs of Anjou," by Guillaume Lekeu; prelude, chorale and fugue by Cesar Franck, arranged for orchestra by Gabriel Pierné, and Liszt's symphonic poem, Tasso.

At the Saturday matinee on November 6 the symphony will be the First in E minor, by Sibelius; a new work by the American composer, Edward Burlingame Hill, based on Edgar Allan Poe's poem, "The Fall of the House of Usher," and Scriabine's "Poem of Ecstasy."

TIGHT BINDING

From
World
New York City

OCT 24 1920

For the opening Boston Symphony programme in Carnegie Hall on Thursday evening, Nov. 4, Pierre Monteux, conductor of the orchestra, will present Beethoven's Symphony No. 8, two folk-songs of Anjou, a Symphonic Fantasia by Guillaume Lekeu, the prelude, chorale and fugue by Cesar Franck, arranged for orchestra by Gabriel Pierne, and Liszt's symphonic poem, "Tasso." For the Saturday matinee on Nov. 6 the programme will be the First Symphony in E minor by Sibelius, a new work by the American composer, Edward Burlingame Hill, based on Edgar Allan Poe's poem, "The Fall of the House of Usher," and Scriabine's "Poem of Ecstasy."

TRIBUNE,
New York City

Boston Symphony to Play in Brooklyn

With Mme. Helen Stanley as soloist, the Boston Symphony Orchestra, under the leadership of Pierre Monteux, will give the opening concert of the season on Friday evening, November 5, at the Academy of Music.

Mr. Monteux will open the Brooklyn season with the Eighth Symphony of Beethoven, the so-called "Little Symphony." Cesar Franck's prelude, chorale and fugue, orchestrated by the French composer-conductor, Gabriel Pierné, will also be played, and Berlioz's overture to "Benvenuto Cellini."

Mme. Stanley will sing Mendelssohn's aria, "Infelice," and the "Letter" aria from Tschaikowsky's opera, "Eugen Onegin."

Commercial
New York

OCT 25 1920

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Morning Telegraph
New York

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AMERICAN
New York City

OCT 26 1920 M

VISITOR BANDS TO PLAY IN NEW YORK

Orchestras from Italy and Detroit to Enter Into Friendly Rivalry with Local Organizations During the Season Just Opening

Despite internal and external troubles of the most varied character, the Boston Symphony Orchestra, almost entirely reorganized, will keep its engagements in New York and present its usual quota of programmes. Pierre Monteux will occupy the conductor's desk.

BALTO.
SUN
Oct. 3.

PIERRE MONTEUX
DIRECTOR
Will Once More Wield The Baton With The Boston Symphony Orchestra, Which Has Survived Treason From Within

TIGHT BINDING

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New York City

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AMERICAN
New York City

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BALTO.
SUN
Oct. 3.

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DIRECTOR
Will Once More Wield The Baton With The Boston Symphony Orchestra, Which Has Survived Treason From Within

Monteux Re-Engaged for Two Years by Boston Symphony

JANUARY-31-1920

—Photo by Bachrach, Boston

Pierre Monteux, the French Conductor, who has just been Re-engaged as Leader of the Boston Symphony, with Mme. Monteux and their Six-Year-Old Daughter, Denise.

BOSTON, MASS., Jan. 24.—Pierre Monteux has just been re-engaged as conductor of the Boston Symphony for two more seasons. This is good news to the many concert-goers who are enjoying Mr. Monteux as a stimulating and artistic conductor and as a maker of programs which have never been surpassed in interest. It is also a good thing for the orchestra that the necessary changing of personnel is over and that the degree of permanency requisite for the most satisfactory results can be resumed.

[19]

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TIGHT BINDING

CH FARE IN PROSPECT

R. MONTEUX OUTLINES PENDING PROGRAMMES

Wide Range for the Symphony Concerts ext Season—The Classics in Due Place nd With Sundry Rediscoveries—Young nglishmen, "New" Italians, a Risen paniard, Promising Parisians, Fresh ussians, in Novel Music A-Plenty—ood Share for Americans as Well

THE present conductor of the Symphony Orchestra respects its tradition of widely ranging programmes. In the days when the ewing of scornful epithets upon any and Germans was a favorite pastime, it e the custom to call his predecessors rrow-minded. Perhaps they were; yet m the first years of Mr. Gericke through final years of Dr. Muck, they set and intained a precedent: The repertory st be catholic. Whether a piece of sic came from French, German, Czech, lian, Scandinavian, Russian or Amer- n pen, whether it was classic or semi- ssic, modern or ultra-modern, it de- ved performance, so long as it was im- ssive, interesting or otherwise signifi- t. As presumption went, the public the Symphony Concerts was no less n-minded, becomingly curious, as well, ut newer and innovating composers. conductors persisted; audiences usually ved worthy of their good name; and fine tradition was established, unex- ed in any orchestra at home or abroad.

Monteux, as the scope of his pro- mmes last season proved, received and ishes it. Personally, moreover, he has cosmopolitan outlook; his eagerness for el and interesting music is unabating; eads new and old scores unceasingly; is diligent in the exploration of pub- ers' shelves; he likes nothing better to upturn an overlooked piece by a ic or a semi-classic composer, to open way to an unknown and deserving . In fine, he would make the Sym- y Concerts a mirror of the music of immediate time no less than a glass re- ing the classics in living image. For Monteux, music is music, according ntrinsic desert, whatever the national- of the composer, whatever the date the sheets. Modestly and wisely, he ts it the obligation of a conductor eek tactful contacts with composers publishers rather than to hold them ing on his door-step. With these ends iew he journeyed to London and Paris summer; while annually he purposes enew these European visits.

such faith and practise Mr. Monteux ed programmes through his first sea- as established conductor of the Sym- y Concerts. In Boston and in other , they pleasured the public, main- d the standards of the orchestra, won just laurels, heartened the youth of ges to whom the new and strange is fearsome thing. In his second season, ning next month, he intends to make epertory yet more various and stim- g, so far as twenty-four programmes him room and there is time and energy horough preparation. Daily he is at studies in the conductor's room at phony Hall; soon he will be at the y work of rehearsals and concerts, without haste and without rest.

far as the conductor can accomplish resent plans, English composers from ck to Bax will enjoy their first con- ble inning at the Symphony Con- Four of the "new" Italians, cultivate symphonic music, will have . There will be room for the rising ard, de Falla, and for the risen Pa- , Milhaud and Roger-Ducasse. Mu- one of the younger Russians, Vas- o, will be played for the first times in ica. An-unheard symphony—his third ibelius, the Finn, is in prospect, along the suite for the concert-hall that arpenter has assembled from his bal- "The Birthday of The Infanta," and tone-poem by Mr. Hill, suggested 's grewsome tale, "The Fall of The of Ussher." From the classics, e, Mr. Monteux is minded to re- er to his hearers at Symphony Hall rt's "Tragic Symphony," by way iation from the endlessly repeated ished" and Ninth; the gay overture art's opera, "Il Seraglio" and his to "Don Juan"; and two over- concertos of Bach to be played as le pieces—one with violin, flute and for outstanding instruments and one e organ in like place.

symphonies by English composers igh on Mr. Monteux's list of new -Vaughan-Williams's "London Sym- " and Bantock's symphony, "The s." No music in the larger forms younger Britons has been more ap- than this "London Symphony," re- n tones to the life, atmosphere and of the Britons' city. In a sense it piece of the hour"; for in America ter it will be heard in Boston, New d Chicago. In recent years Ban- symphony has made the round of concert-rooms. The aspect and the those wild islands in the North kindled the composer to the mu- melodic material he has drawn islanders' folk-tunes. To one of ngest and most individual of Eng- posers Mr. Monteux has also given old Bax—and one or another piece mphonic music is fairly certain to on the conductor's programmes. too, the vigor, the onrush, the British quality of John Ireland. tral scores by four of the "new" composers now lie upon Mr. Mon- k—Respighi, di Sabata, Malipiero la. The piece by Respighi is in erbiage a "tone-picture" of four miliar fountains of Rome. It has ady played in America by Mr. chestra in Chicago and, if mem- by Mr. Damrosch's in New York. Sabata's music is a suite of poetized sights and sounds in the country. From Malipiero, whom Mr. Monteux encountered and liked last June in Paris, he has received the two parts of the "Impressioni dal Vero," each in three divisions and again "tone-picturing" in the composer's highly imaginative fashion. One set at least of these "Impressioni" will be played at the Symphony Concerts next winter and after Malipiero's "Pause del Silenzio" of two successive seasons, anticipation warms to them. By common consent Casella is vivid and pungent master of harmonic and instrumental means. He loves, too, a large fervor of expression, a red fire of movement. It has lately pleased him to score for full orchestra, utilized to the utmost, Balakirev's glowing, fantastic piano-piece, "Islamey." It will make vivid, sonorous end to one of the conductor's pending programmes. Another piece, altogether Casella's own, also awaits his hand, "The Convent by the Water," suite, if recollection does not slip, from a highly fanciful piece of the theatre.

Little by little a younger generation of Spaniards, almost wholly unknown to American ears, has made way into the concerts of Paris and London. Of one of them, Turina, Mr. Monteux thinks but poorly. Another, de Falla, he appraises highly. Accordingly, the public of the Symphony Concerts is to hear an orchestral suite from his pen for which his songs, as sung hereabouts by Mme. Gauthier or Miss Janacopulos, raise expectation.

The younger Parisian to whom Mr. Monteux inclines for promise become performance, is Darius Milhaud, barely known in America by a quartet for strings occasionally played by "The Flonzaleys." He has written not a little music that sounds merely eccentric; he also wrote recently a suite abounding in fancy and charm. As soon as it is played at the Colonne Concerts, next winter, in Paris, the score will be sent to Boston. Little known here is the music of Roger-Ducasse, one of the elder Parisian youngsters so to say. The conductor has in hand what he counts the most characteristic example of it—a tone-poem of spring. His fellow-conductor, Monsieur Pierné has provided him with another novel piece—a prelude to "The Cathedrals," poem of French fortitude and French glory when war assailed these shrines. Once upon a time Bernhardt brought it to the stage and Pierné provided the music. In degree and in unhackneyed pieces, the elder French composers will also have their turn on Mr. Monteux's programmes—Debussy, for example, with "The Sea"; d'Indy with "A Summer Day on the Mountain"; Franck with the tone-poem, "The Djinns," in which a piano bears considerable part, and a transcription from piano to orchestra of the Prelude, Choral and Fugue, made likewise by Monsieur Pierné.

Vassilenko is the younger Russian chosen for place among the conductor's rising composers and the piece in his "Epic Poem," mediæval in suggestion, utilizing the liturgical music of his country. Kalinnikov, an older Russian composer, who has occasionally figured upon programmes in America, has also provided a symphony new to Bostonian ears. To Stravinsky Mr. Monteux, after their long collaboration with Mr. Diaghilev's ballet, instinctively turns. From "Petrushka"—the mimodrama of puppets at a Russian fair, seen and heard of old in Boston—the composer once drew a suite for the concert-hall. The conductor believes he can reproduce it. And the music of Rimsky-Korsakov is by no means exhausted. Upon Mr. Monteux's music-rack is the overture to his opera, "A Night in May;" accessible in New York is the suite chosen and sewn together from another opera, "The Tale of Tsar Saltan" in the composer's rich vein of fantastic legend. Near neighbor to these Russians, as the land, though hardly the spirit, goes, is the Finn, Sibelius none of whose music has lately been heard at the Symphony Concerts, persistently as Mr. Fiedler and Dr. Muck gave it vogue. Both overlooked his third symphony. Mr. Monteux will undertake it. The clanging and familiar first also tempts the conductor.

And the Americans to whom Mr. Monteux has long lent a receptive ear? Two of their pieces for which he waits have already been specified—Mr. Carpenter's ballet-suite and Mr. Hill's tone-poem. Add to these, if a performance can be arranged, Mr. Arthur Shepherd's concerto for piano and orchestra, a much-praised music among his fellow composers; a revival of Mr. Loeffler's "Pagan Poem" and of Mr. Carpenter's gay feat of ingenuity and humor, "Adventures in A Perambulator"; certain extremely modern "sketches"—no more than six minutes long—by an obscure New Yorker, discovered by Mr. Monteux; and a deserved repetition of the late Mr. Griffes's "Pleasure-Domes of Kubla Khan," and the more imaginative American voices will not go unheard at Symphony Hall through the winter.

To complete the circle the Germans. From them the classics—Bach and Mozart as already recited; Beethoven in at least two symphonies and sundry miscellaneous pieces; the symphony of Schubert aforesaid, another from Schumann; the fourth symphony of Brahms; the usual modicum of Wagner in the concert-room. Finally, hope of Strauss in the finer-fibred tone-poems. Mr. Monteux does not lack admiration or zest for them. Like the rest of us, he is curious to discover how lapse of years and change of taste have affected impression from them and pleasure in them. He is well aware that other conductors purpose to bring them back to American concert-halls. From their fortunes and from the public of the Symphony Concerts in Boston he awaits a cue. As a cosmopolitan musician, he is [illegible] for Strauss; as a Franco-American conductor, he would also be discreet.

H. T. PARKER

TRANS. SEPT. 15.

[20]

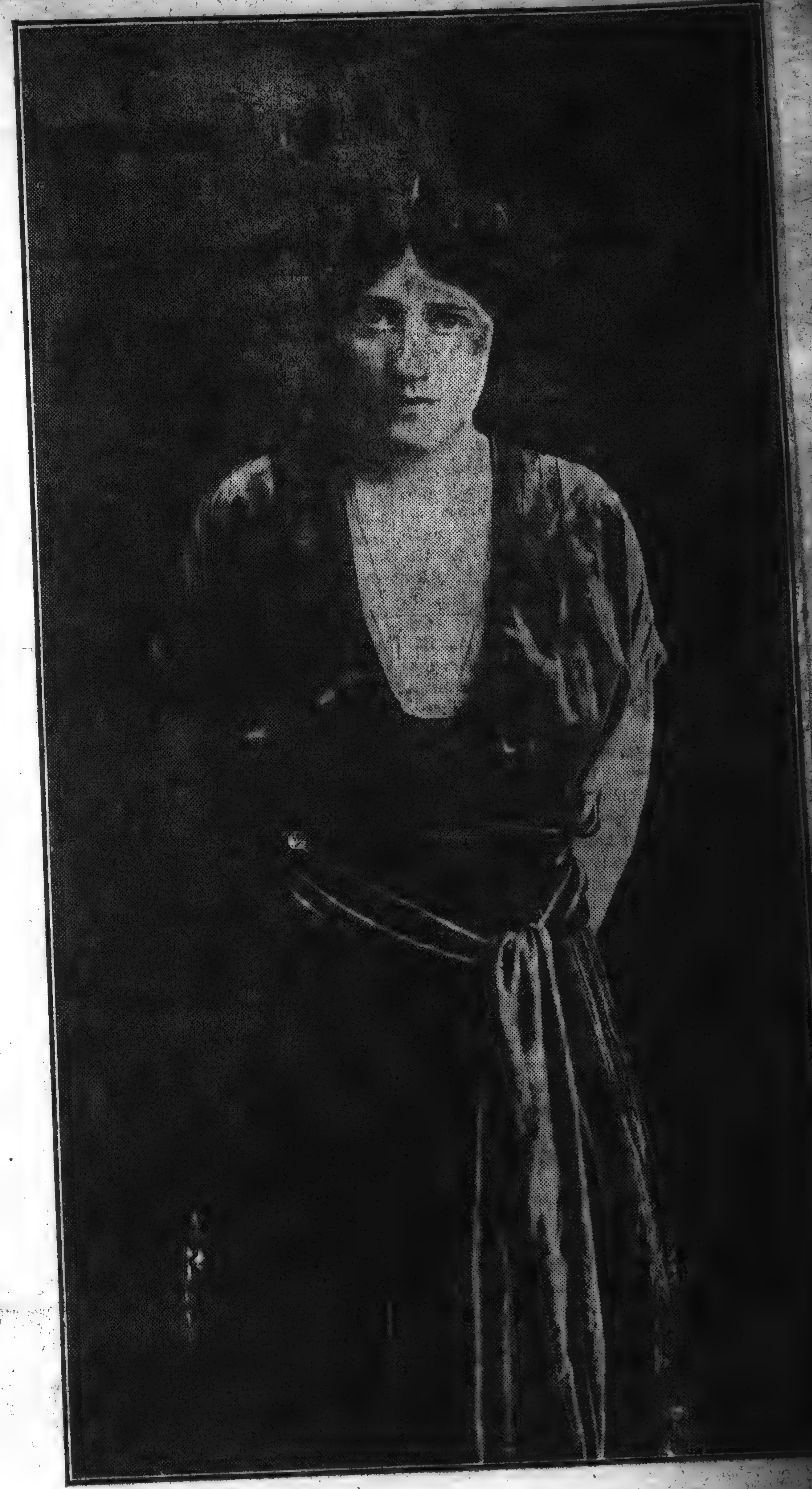
B ON EVENING TRANSCRIPT, SATURDAY, SEPTEMBER 11, 1920

An Inning for Youth

Newcomers to the Symphony Concerts of Next Autumn and Winter

(Photograph by Aslett) Isolde Menges, Violinist

Arthur Rubinstein, Pianist



Hulda Lashanska, Singer (Photograph by Apeda)

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(Photograph by Arlett) Isolde Menges, Violinist

Arthur Rubinstein, Pianist

Hulda Lashanska, Singer (Photograph by Apeda)

TRANSCRIPT SEPT. 11.

Into a Fortieth Year of Symphony Concerts

The Usual Schedule at Home and Abroad, an Orchestra in Full Strength, Promising Programmes, Prospective Soloists

TEN years hence the Symphony Orchestra, half a century old, will enter upon its fiftieth season. As it is the American way to catch at anniversaries, no doubt the occasion will be duly celebrated. Meanwhile the band is beginning, this autumn, a fortieth year with better prospects at home than it has known since the days before the late war. As of old, every seat on the floor and in the lower balcony for the concerts of Friday afternoons has been taken by subscription made in the spring or the summer. Presumably every place in the upper gallery could be as readily sold to subscribers. In fact, the present trustees of the orchestra have been counselled so to sell them and thereby increase revenues in a needy hour. They prefer, however, to follow ancient custom, opening this second balcony on Friday afternoons to all comers at twenty-five cents per head . To do so has been the way of the orchestra "from the earliest times." That it should continue in such course pleases many who help to meet the annual deficits. Possibly those that now swarm into these "rush-seats" would find the Symphony Concerts otherwise beyond their means. However that may be, their favorite places will again be open to them on the familiar terms—not only next season, but probably through many seasons to come.

So do the concerts of Friday afternoon keep vogue; so do many, whose incomes have been harshly reduced in the economic unbalance of the day, willingly pay the mounting price for them. There are pleasures from symphonic music and the Symphony Orchestra not lightly to be resigned. There are quiet loyalties and years of habit. Some curiously prefer afternoon to evening, especially if that evening be Saturday, in concert-going. Suburbia finds journeying to music more agreeable by day than by night. It is ancient and honorable belief that the matinées at Symphony Hall possess a certain social cachet. At the least our faithful Jenkinses weekly record "those present"—and sometimes forget to check up their standing lists.

None the less, the concerts of Saturday evenings have individuality. As the signs go, the more expert and exacting with music and the performance of music choose them; while the newer public for the orchestra—the sustaining public, maybe, of that fiftieth year—finds at them room and welcome. Again as the signs go, that desirable public is increasing. For, though there are still untaken places in appreciable number for the pending concerts of Saturday, the sum of subscriptions to them is already larger than it has been since Dr. Muck's time. Would a shift of these evening concerts, say to Thursdays, please the public? Some believe that it would in these years of passionate "week-ending" and as passionate pursuit of the theatres on the last day of the week. Yet such a change would upset the viable routine of rehearsals; while the regained subscriptions for Saturday evenings hardly encourage it. So it is that between Oct. 8 and 9 of 1920 and the end of April, 1921, the Symphony Orchestra [illegible] pairs of concerts without departure from routine, but with clearly bettered prospects.

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So much for orchestra and programmes. There are also "soloists"—a baker's dozen of them, if Messrs. Maier and Pattison in a concerto for two pianos are to be counted as a twain that is one flesh and the new concert-master added to the advertised list. Except Mr. Bauer and Mr. Levitzki among the pianists and Mr. Thibaud of the three violinists, not one has previously been heard in the regular course of the Symphony Concerts. Except Mr. Bauer and Mr. Thibaud again, with Miss Nielsen now added among the singers, every one is of the newer generation in American concert-halls. For the most part, thus, an inning of youth, vexing perhaps to the elders accustomed to jog complaisantly through a round of "old favorites," but an inning also of well-tested and well-established youth. Run down the list, the rather superabundant list, of pianists. Mr. Bauer, of course, and especially in his chosen piece, the first concerto of Brahms, needs no bush. Grant him, even, to the "old-timers." But of the deservedly risen youth are Mr. Levitzki, heard first at the Symphony Concerts and loudly applauded in the autumn of 1917; Mr. Grainger, a vivid personality of the concert-hall, if ever there was such, an individualist through and through, a poseur, if the detractor likes, but an interesting poseur; Mr. Rubinstein, the virtuoso in excelsis, the musician pur sang, who lives, moves and has his being in his piano and the pieces he plays upon it; Messrs. Maier and Pattison, bringing into Symphony Hall for the first time in recent years music for two pianos, and a merit therein stretching from Boston to Paris. Not quite so young in years is Mr. Moiseiwitsch, the Anglo-Russian, but he was newcomer to America last season and then and there sealed himself as meet companion for symphony orchestras.

So, also, with the violinists, too few rather than too many, and the singers. Mr. Thibaud is in Mr. Bauer's happy case, an established master even in the days of Kreisler, Ysaye and Heifetz, a musician no less than a violinist of rarely fine and rarely personal fibre. Miss Menges is youth again—and youth that has struck its fire of temperament from London as far east as Dresden, as far west as New York.

Possibly the singers, Mr. Werrenrath and Miss Lashanska aside, are a more questionable list. Over him the most sceptical need have no scruple. Time and again in Boston, in concerts of his own, in concerts of choral music, he has given proof of a musical intelligence, an artistic honesty, a range and mastery of vocal means, a penetrating and projecting imagination that set him high in his generation. He has served the Symphony Orchestra in various choral concerts; timely, he is now to companion it in regular course. In Miss Lashanska, in turn, young ability has ripened into a rich young prime. If she has been more extolled by private report than public performance, that report, for once, seems not to mislead. As for the other two, Miss Nielsen seemed last spring to have renewed and refined qualities of voice and song that for a while mischance and mistake clouded. She is destined for music of Mozart and of old she sang it artfully and charmingly. At her ambitious best and her artistic ease, Mme. Stanley may also prove worthy of a place in the Symphony Concerts.

So run the decorations of the new season at Symphony Hall. For the most part they promise to be pleasing ornaments, grave or gay. Yet accessories they remain to an orchestra that may reasonably anticipate a year of untroubled recovery and firm-set progress and to a conductor whose quality, on many sides and however it may be finally judged, has flowered in signal service.

H. T. PARKER

Changes Coming in Symphony Personnel

By E. F. HARKINS.

CHANGES in the personnel of the Boston Symphony Orchestra, resulting from the "walkout" that occurred last Spring, have been made. They will include, presumably, a new concert master to take the place of Fredric Fradkin. It is more than likely that Mr. Monteux secured this new right-hand man when he went to Paris this Summer. The management will have an announcement to make on this subject before long. It will also announce later the additions to the list of soloists published in last Sunday's Advertiser.

The original list furnishes a striking indication of the liberal policy of offering encouragement to the younger virtuosi of the day. With few exceptions, the soloists will be new-comers at the Symphony concerts. Lashanska, Mosciwitsch, Levitski, Stanley, Grainger, Menges, Werrenrath, Maier, Pattison—these names represent conspicuously the younger element among the musical stars. Alice Neilsen, Harold Bauer and Jacques Thibaud are more familiar figures. And with few exceptions the soloists are Americans or persons of foreign birth now pretty well Americanized. This, too, is a commendable move on the part of the Symphony management. It will stimulate musical art in the United States.

The Boston Symphony Orchestra is fundamentally a great educational institution. It has always been deemed a rare honor to appear as soloist with the orchestra, and who, pray, better deserves such honors than the young native artists. In recent years the opera companies have, with admirable enterprise, engaged many American singers, among them Miss Lashanska, Miss Stanley and Mr. Werrenwrath. The "Aida" performance given at Braves Field the first of this month was primarily a magnificent illustration of the rise of the American singer. Every one of the four principal singers was a native of this country and worthy of appearance on the most ceelbrated stages.

The Symphony Orchestra is rendering most commendable service to music in the United States by including so many American artists among the soloists secured for the coming season.

* * *

So far as orchestras are concerned, the outstanding novelty of the approaching musical year will be the visit of Arturo Toscanini and his Italian organization. Toscanini, who formerly conducted at the Metropolitan Opera House, was mentioned in connection with the Boston Symphony leadership when Muck was sent to Atlanta to mull over the Kaiser's fatal ambition. However, the distinguished Italian could not then be induced to leave his native land, which was deep in the throes of war. His American tour will be a musical event of the most impressive order, judging by the brilliant success he made at the Metropolitan. It is expected that he will bring his orchestra to Symphony Hall in December.

* * *

On October 10, at Symphony Hall, Tom Burke, the new Irish tenor, will make his first appearance in Boston. Burke was born in England of Irish parentage. He made a triumphal debut at Covent Garden, London, last year with Mme. Melba in "Boheme."

Never has the public manifested a keener interest than in the coming season. All seats for the Friday afternoon concerts have been taken by subscription and only a few for Saturdays are still available. A number of special plans are being entertained for as many events of unusual musical importance as the schedule will permit. There will be several young people's concerts, following the successful experiment of last year.

Mr. Monteux, during his Summer's trip to Europe, has found some new scores of high talent which will figure on the coming programs. Of the younger Italian composers, Respighi di Sabata, Malipiero and Cassella will be represented, and from Spain, deFalla. From France, Darius Milhaud, the young artistic revolutionist, and, of the older generation, Roger Ducasse, Pierne, Dubussy, Franck. An excerpt from a new work of d'Indy, "The Legend of St. Christopher," and a new battle piece by Saint Saens for organ and orchestra, "Cypres et Lauriers," will be heard.

ADVERTISER SEPT 19

AMERICA SEPTEMBER 11,

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The violinists will include Jacques hibaud and Isolde Menges.

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Noted Artists to Be Heard with Boston Symphony

FROM LEFT TO RIGHT—HULDA LASHANSHA, SOPRANO; ISOLDE MENGES, VIOLINIST; JACQUES THIBAUD, VIOLINIST; ALICE NIELSEN, SOPRANO

HERALD SEPT. 12

Theatre and Concerts IN Wednesday's Transcript

A Talk with Monteux on New Music and Recent Experiences

TRAN. SEPT 14

RECORD SEPT. 25.

TRANSCRIPT SEPT. 11

Into a Fortieth Year of Symphony Concerts

The Usual Schedule at Home and Abroad, an Orchestra in Full Strength, Promising Programmes, Prospective Soloists

TEN years hence the Symphony Orchestra, half a century old, will enter upon its fiftieth season. As it is the American way to catch at anniversaries, no doubt the occasion will be duly celebrated. Meanwhile the band is beginning, this autumn, a fortieth year with better prospects at home than it has known since the days before the late war. As of old, every seat on the floor and in the lower balcony for the concerts of Friday afternoons has been taken by subscription made in the spring or the summer. Presumably every place in the upper gallery could be as readily sold to subscribers. In fact, the present trustees of the orchestra have been counselled so to sell them and thereby increase revenues in a needy hour. They prefer, however, to follow ancient custom, opening this second balcony on Friday afternoons to all comers at twenty-five cents per head. To do so has been the way of the orchestra "from the earliest times." That it should continue in such course pleases many who help to meet the annual deficits. Possibly those that now swarm into these "rush-seats" would find the Symphony Concerts otherwise beyond their means. However that may be, their favorite places will again be open to them on the familiar terms—not only next season, but probably through many seasons to come.

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SYMPHONY PLANS FOR SEASON

The fortieth season of the Boston Symphony Orchestra will find the Boston Symphony Orchestra with full ranks, and in better playing condition than at any time since the war disrupted its ranks. Its losses, due to the strike last spring, have been insignificant, and the new men in almost every case are as good or better than those who went out. So Manager Brennan declares, and he announces the soloists for the coming season for the first time today. They are as follows:

Pianists, Harold Bauer, Benno Moiseiwitsch, Percy Grainger, Mischa Levitzka, Arthur Rubenstein and Guy Maier and Lee Pattison in numbers for two pianos.

The violinists will include Jacques Thibaud and Isolde Menges.

The singers include Alice Nielsen, Helen Stanley, Hulda Lashanska and Reinald Werrenrath.

Judging from the subscription, attendance at the concerts this season will be the best for several years. Pierre Monteux, the conductor, remains two seasons more in Boston. He has recently returned from France and has brought back a number of novel and interesting scores.

Noted Artists to Be Heard with Boston Symphony

FROM LEFT TO RIGHT—HULDA LASHANSHA, SOPRANO; ISOLDE MENGES, VIOLINIST; JACQUES THIBAUD, VIOLINIST; ALICE NIELSEN, SOPRANO

HERALD SEPT. 12

Theatre
and
Concerts
IN
Wednesday's
Transcript

A Talk with Monteux on
New Music and Recent
Experiences

TRAN. SEPT 14

Changes Coming in Symphony Personnel

By E. F. HARKINS.

CHANGES in the personnel of the Boston Symphony Orchestra, resulting from the "walkout" that occurred last Spring, have been made. They will include, presumably, a new concert master to take the place of Fredric Fradkin. It is more than likely that Mr. Monteux secured this new right-hand man when he went to Paris this Summer. The management will have an announcement to make on this subject before long. It will also announce later the additions to the list of soloists published in last Sunday's Advertiser.

The original list furnishes a striking indication of the liberal policy of offering encouragement to the younger virtuosi of the day. With few exceptions, the soloists will be new-comers at the Symphony concerts. Lashanska, Mosciwitsch, Levitski, Stanley, Grainger, Menges, Werrenrath, Maier, Pattison—these names represent conspicuously the younger element among the musical stars. Alice Neilsen, Harold Bauer and Jacques Thibaud are more familiar figures. And with few exceptions the soloists are Americans or persons of foreign birth now pretty well Americanized. This, too, is a commendable move on the part of the Symphony management. It will stimulate musical art in the United States.

The Boston Symphony Orchestra is fundamentally a great educational insttution. It has always been deemed a rare honor to appear as soloist with the orchestra, and who, pray, better deserves such honors than the young native artists. In recent years the opera companies have, with admirable enterprise, engaged many American singers, among them Miss Lashanska, Miss Stanley and Mr. Werrenwrath. The "Aida" performance given at Braves Field the first of this month was primarily a magnificent illustration of the rise of the American singer. Every one of the four principal singers was a native of this country and worthy of appearance on the most ceelbrated stages.

The Symphony Orchestra is rendering most commendable service to music in the United States by including so many American artists among the soloists secured for the coming season.

* * *

So far as orchestras are concerned, the outstanding novelty of the approaching musical year will be the visit of Arturo Toscanini and his Italian organization. Toscanini, who formerly conducted at the Metropolitan Opera House, was mentioned in connection with the Boston Symphony leadership when Muck was sent to Atlanta to mull over the Kaiser's fatal ambition. However, the distinguished Italian could not then be induced to leave his native land, which was deep in the throes of war. His American tour will be a musical event of the most impressive order, judging by the brilliant success he made at the Metropolitan. It is expected that he will bring his orchestra to Symphony Hall in December.

* * *

On October 10, at Symphony Hall, Tom Burke, the new Irish tenor, will make his first appearance in Boston. Burke was born in England of Irish parentage. He made a triumphal debut at Covent Garden, London, last year with Mme. Melba in "Boheme."

Never has the public manifested a keener interest than in the coming season. All seats for the Friday afternoon concerts have been taken by subscription and only a few for Saturdays are still available. A number of special plans are being entertained for as many events of unusual musical importance as the schedule will permit. There will be several young people's concerts, following the successful experiment of last year.

Mr. Monteux, during his Summer's trip to Europe, has found some new scores of high talent which will figure on the coming programs. Of the younger Italian composers, Respighi di Sabata, Malipiero and Cassella will be represented, and from Spain, deFalla. From France, Darius Milhaud, the young artistic revolutionist, and, of the older generation, Roger Ducasse, Pierne, Dubussy, Franck. An excerpt from a new work of d'Indy, "The Legend of St. Christopher," and a new battle piece by Saint Saens for organ and orchestra, "Cypres et Lauriers," will be heard.

ADVERTISER SEPT. 19.

RECORD SEPT. 25

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Three Debutantes With the Boston Symphony Orchestra

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By J. V. CLARK

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The pianists are in the ascendency among the soloists for this winter. First and foremost is Benno Moiseiwitsch, who has played here once in recital creating something of a sensation. He will make his debut as an orchestral player here with our orchestra. Mischa Levitzki and Arthur Rubinstein, two of the younger Russian pianists, will also appear. Levitzki ran away with the honors in the recital given by four prominent pianists last winter, Mr. Rubinstein did not bear out his reputation at that one Boston appearance. He will have another opportunity to bid for Bostonian favors.

Percy Grainger, the blonde khaki-clad pianist of other days, will return in civilian clothes. He has a multitude of admirers, especially among the fair sex. Messrs. Guy Maier and Lee Pattison will appear in a double piano concerto. Of the older pianists Harold Bauer is alone found in the lists.

Among the singers chief interest centers in Miss Hulda Lashanska, whose warm, rich, vivid voice, and whose personal beauty made her a favorite in New York. She has to build up her following here—presumably an easy task. Other singers to appear are Miss Alice Nielsen, remembered pleasantly from old Boston opera days; Miss Helen Stanley, a stand-by at the Chicago opera, and Reinald Werrenrath, the popular young baritone.

A newcomer violinist, Isolde Menges, the Englishwoman, and an older favorite, Jacques Thibaud, who delights the connoisseurs and who fails to create a large popular clientele, will be the only soloists among the strings. No members of the orchestra have been invited to appear as soloists.

Again Mr. Monteux will be the conductor. In Europe last summer he found some interesting scores among the new music, which he will use to color his programs.

The sponsors of the orchestra stated that the financial prospects for this coming 40th season of the orchestra are extremely bright. All seats for the 24 Friday afternoon concerts have been taken and only a few for the 24 Saturday evening concerts remain.

Probably during the year there will be concerts for school children, as were inaugurated last winter. The great success of the Pops, now in progress, lead many well-wishers of the orchestra to hope that during the season the orchestra may give some similar entertainments, for if Pops are pleasant entertainment and profitable, too, in spring, summer and fall, there is every reason to believe that they would be equally delightful and lucrative in winter.

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There will certainly be given at least a number of Young People's Concerts following the successful experiment of last year. These concerts will enlist the full orchestra and be conducted by Pierre Monteux. They will enable the younger generation of Boston to hear music of direct appeal, but also of high character, and in the finest possible performance.

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Mr. Monteux will also revive works of Sibelius whose music has not been heard here for several seasons. Among native composers there will be Mr. John L. Carpenter and Mr. E. G. Hill. The great classics of enduring fame will, however, have their due place at the Symphony concerts. Bach, Mozart, Haydn, Beethoven, Shubert and Schumann will be duly represented, as well

Of the pianists to appear Sergei Rachmaninoff, Joseph Hoffmann and Benno Moiseivitsch are prominent.

At still other concerts Madame Luiza Tetrazzini will return to Boston, also Eugene Ysaye, the Belgian violinist, the Isadore Duncan Dancers and Anna Pavlova, the famous dancer of another school, with her brilliant company and large orchestra. The usual pension fund concerts by the Boston Symphony Orchestra will also take place on Sunday afternoons.

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~~ADVERTISER~~ SEPT. 19.
POST

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BY OLIN DOWNES

The first pair of Boston Symphony concerts take place in Symphony Hall, Friday afternoon, Oct. 8, and Saturday evening, Oct. 9. With these concerts may be said to occur the formal opening of the Boston musical season. Last season the public's support of these concerts was as remarkable as it was encouraging to a management just emerging from conditions incidental to war, and face to face with the next serious question of its relations with striking players and the musical union. These unfortunate episodes seem now to be of the past. They have not disrupted the orchestra. That they have not affected the confidence of its patrons and their enthusiasm for the concerts is shown by the fact that the subscriptions for the coming season are in all probability the heaviest in the history of the Boston Symphony.

There are no more seats, save the 525 "rush" seats which sell at a quarter each, for the Friday afternoon concerts. All the seats that can be purchased by subscription, that is, all the other seats in the hall save those of the second balcony, have been taken. With the exception of a very few seats remaining the entire house has been sold for the Saturday night concerts, which makes it quite certain that with the sale of single seats through the season, if any are left by the time of the opening, full houses will greet every local appearance of the orchestra.

To meet this exceptional enthusiasm of the public, Mr. Monteux, who spent weeks in France and England during the summer, has brought back with him an uncommonly interesting list of new works to be heard, some of them by composers new to Boston, has scheduled several important American compositions and has balanced the modernity of these compositions by standard works of the repertory.

The Soloists

Most of the soloists are new to Boston Symphony audiences. The list, consisting mainly of young artists, of proven and brilliant gifts, is solidifed by such names as Bauer and Grainger, pianists, Thibaud, violinist, Alice Nielsen, Reinal Warren, singers.

Benno Moisievitch, a new arrival at these concerts, is one of the most gifted young pianists of the day, intellectual, poetic, an individual interpreter and a past master of his instrument, as his recital given last season in Symphony Hall showed.

Guy Maier and Lee Pattison, Boston artists, whose two-piano recitals were conspicuous features of last winter's concerts, as of the concert world of London and Paris when these young men played together during the time of their work for the Red Cross during the war, will make a richly deserved appearance. Mischa Levitski, a brillaint player, a young man who made an excellent impression when he played at the Boston Symphony concerts in 1918, will reappear. Arthur Rubinstein, a celebrated young Russian virtuoso, was expected to appear with the orchestra last season, but was prevented by an accident of travel. His recital at an Ampico concert in Symphony Hall, however, showed his quality as an artist.

Isolde Menges, an English girl of 26, a personality as well as a virtuoso, is an Auer pupil. Successes in Europe, and, last season, in New York, have been responsible for her engagement.

Helen Stanley, soprano, has been heard here in recital, but not with the orchestra. She is an American singer of uncommon talent.

Hulda Laschanska, who has been known in Boston by means of graphphone records, is a pupil of Marcella Sembrich, and made a remarkably successful debut in concert in New York two years ago. She is comely, the wife of a man of means, a serious artist not because of financial necessity but because of her passion for her work. Mr. Werrenrath is today in the front rank of the singers of the younger generation.

Insert, from left to right—Percy Grainger, Mme. Helen Stanley and Miss Isolde Menges.

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1921

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ADVERTISER. SEPT. 2

NEW SOLOISTS FOR SYMPHONY

Many Popular Artists to Appear During the Coming Season

Never before has the sale of seats by subscription for the Boston Symphony concerts in Symphony Hall progressed so rapidly as in the present Summer. All seats for the twenty-four Friday afternoon concerts have been taken and only a few for the twenty-four Saturday evening concerts are still available.

Pierre Monteux, the conductor, whose efforts were a prime reason for the great success of the concerts last season, will continue at the post of honor. In Europe this Summer a diligent search has rewarded this pioneer of the younger and bolder music, with some highly interesting scores, the most promising of which will find their place on his programs.

The soloists for the coming season will comprise an entirely new list from those of 1919-20.

Benno Moiseiwitsch, pianist, has long been admired in London and other European cities. He made a splendid impression here last season in recital. Percy Grainger, the pianist from Australia, has long been a favorite with Boston audiences. Mischa Levitzki, Russian pianist, will make his second appearance with the orchestra. Arthur Rubinstein, another noted pianist from Russia, is among the newcomers. An innovation at these concerts will be a double piano concerto played by Guy Maier and Lee Pattison. Jacques Thibaud, the master violinist of France, and Harold Bauer are well-known visitors. Isolde Menges, the young English violinist, has never been heard in Boston, but her reputation more than justifies her engagement.

Among singers, Alice Nielsen will be fondly recalled by those who remember the days when the Boston Opera Company was in its prime. What Miss Nielsen was to the Boston Opera Company, so is Madame Helen Stanley to the Chicago Opera Company. Another soprano who is to sing with the orchestra for the first time is Madame Hulda Lashanska, a particular favorite among the younger singers. Reinald Werrenrath, the young American baritone, is also one of the soloists.

ADVERTISER. SEPT. 12.

AMONG THE STARS OF THE SYMPHONY SEASON

HULDA LASHANSKA

BENNO MOISEIWITSCH

MISCHA LEVITZKI

ALICE NIELSEN.....

SOLOISTS OF THE SYMPHONY ORCHESTRA

It is evidence of the popularity of the Symphony concerts with their regular patrons that all seats for the coming Friday afternoon series have already been taken by subscription, and only a few seats for the Saturday evening concerts are still available.

The series of concerts in 1920-21 will commemorate the 40th anniversary of the Boston Symphony Orchestra. There will be 24 Friday afternoon and 24 Saturday evening concerts as usual, beginning Oct 8-9 and extending through the following April.

Pierre Monteux, whose direction of the orchestra has been so successful, will continue in this post of honor. Spending a good part of the Summer in England and France, he has brought back some new scores of much promise from each of these countries, and some music of the younger Italian school, as well. The so-called classics, of course, will constitute the backbone of his programs.

The soloists will include a wide range of famous artists. Among the pianists is Harold Bauer, one of the greatest now living. Perhaps no musician has played oftener with the Boston Symphony Orchestra.

Another pianist who will create interest is Benno Moiseiwitsch. Coming to this country for the first time last Winter, he was immediately proclaimed in New York as the "discovery" of the season.

The popularity of Percy Grainger's "Shepherd's Hey" and "County Derry" is exceeded only by its composer's marvelously light-fingered touch as a pianist, and the poetry of his readings. That this artist has never played with the Boston Symphony Orchestra before may be attributed to the chances of bookings and conflicting dates.

Guy Meier and Lee Pattison have succeeded in creating fresh general interest in music for two pianos. By playing a double concerto they will be making a precedent at these concerts.

Mischa Levitzki, who is generally ranked in the forefront of the rising generation of pianists, played with the orchestra here in 1918.

Arthur Rubinstein is new to the orchestra but not to Boston. He crossed the seas some years ago when a mere boy, and astounded those who heard him by his lightning dexterity.

Another artist who will come to Boston with a very considerable European and also a New York reputation is Isolde Menges, the young English violinist. Making her debut in London in February, 1913, she played again and again with different orchestras and in recitals, always with the same brilliant success.

A violinist more familiar to our musical public is Jacques Thibaud. The electric emotional intensity of his playing is well known.

Among singers, Alice Neilson will be fondly recalled by those who remember the days when the Boston Opera Company was in its prime and proclaimed her as its star soprano.

What Miss Neilsen was to the Boston Opera Company so is Mme Helen Stanley to the Chicago Opera Company. It will be her first appearance with the Boston Orchestra.

Another dramatic soprano is Mme Hulda Lashanska, a particular favorite among the younger singers.

The single man singer among the lists of soloists is Reinald Werrenrath. Although this young American baritone has sung in opera, his greatest success has been on the concert stage.

GLOBE SEPT. 12.

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Mr. Monteux, during his summer's trip to Europe, has found some new scores of high talent which will figure on the coming programmes. Of the younger Italian composers, Respighi di Sabata, Halipiero and Cassella will be represented, and from Spain, deFalla. From France Darius Milhaud, the young artistic revolutionist, and of the older generation, Roger Ducasse, Pierne, Dubussy, Franck. An excerpt from a new work of d'Indy, "The Legend of St. Christopher," and a new battle piece by Saint-Saens for organ and orchestra, "Cypres et Lauriers," will be heard. Of the younger Russians, Stravinsky and Vassilenko, and of the older Russians, Rimsky-Korsakoff and Kalinnikoff.

Mr. Monteux will also revive works of Sibelius whose music has not been heard here for several seasons. Among native composers there will be Mr. John L. Carpenter and Mr. E. G. Hill. The great classics of enduring fame will, however, have their due place at the Symphony concerts. Bach, Mozart, Haydn, Beethoven, Shubert and Schumann will be duly represented, as well as Liszt and Wagner.

POST. SEPT. 19

SYMPHONY ORCHESTRA

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Much is to be expected of the coming season of twenty-four Friday afternoon and twenty-four Saturday evening Symphony concerts. Public confidence and enthusiasm have been clearly expressed in the unprecedented sale of seats by subscription—only a few for Saturday evenings remain untaken.

In addition to the regular series some special concerts on a large scale are being planned, and also a number of young people's concerts, to be given by the full orchestra, under the regular conductor, thus further developing the experiment so successfully made last Winter.

AMERICAN. SEPT. 25.

NEWS OF MUSIC

SUNDAY AND OTHER CONCERTS AT SYMPHONY HALL

A Wide Range of Orchestras, Singers, Pianists and Violinists — Dancers as Well—Additions to Mr. Monteux's Programme—Mr. Rabaud, Director of the Conservatory at Paris—From Europe Mr. Stokowski Brings "Novelties" and Opinions—Hard-Working Mr. Stock—The Wagners to Resign Baireuth—Items and Incidents

ONCE more comes preliminary announcement of the annual series of Sunday Concerts at Symphony Hall and once more it follows familiar lines. As usual the concerts will begin in the afternoon at half-past three, from the first Sunday in October through the last Sunday in April. According to recent custom the Symphony Orchestra will provide two for the increase of its Pension Fund; while the Händel and Haydn Society will contribute four divided between as many choral pieces—"The Messiah," Sullivan's "Golden Legend," Verdi's Requiem Mass and Parker's "Hora Novissima." The remaining twenty-odd concerts will fall to singers, in vogue with the miscellaneous audiences of the first day of the week and to singers, violinists and pianists likewise sought by those who discriminate in the pleasures of music. Within the first group are Mme. Schumann-Heink (on Oct. 3), Mme. Galli-Curci, Mme. Gluck, Titta Ruffo of the Chicago Opera Company, Mr. Rosenblatt, the Jewish cantor; and, though he is violinist, Mr. Kubelik of delicately spun tone and gossamer feats of technical skill, about to revisit the United States after many years of absence. In the second group stand three notable pianists—Mr. Rakhmaninov to be heard more than once, Mr. Hofmann after he returns from his present journey to England and Mr. Moiseiwitsch, the applauded newcomer of last year; Mr. Zimbalist, the fine-fibred violinist; Mme. Hempel, Mme. Homer, Mr. Werrenrath and Mr. Edward Johnson (of the Chicago Opera) for singers. As usual the progress of the season will lengthen and diversify this list; but two familiars are necessarily missing from it—Mr. Heifetz, the violinist, soon to depart for a year in Europe, and Mr. McCormack, the singer, busy with a journey that will nearly span the world.

On other afternoons and evenings of the week quite as interesting concerts as this Sunday series will also take place at Symphony Hall. Thus, Mr. Kreisler, the violinist, will be heard at two or three Saturday matinées; Mme. Farrar will return—inimitable in the concert-room; Mr. Charles Hackett, the able light tenor of the Metropolitan Opera House, will sing for the first time in Boston since his days of pupillage; Mme Tetrazzini will take final leave of her Bostonian public; Mr. Ysaye will reappear as violinist; and Messrs. Bauer, Thibaud and Casals will join voices in a concert of chamber-music for piano, violin and violoncello. Of old Paris and London used so to hear these three. Next winter, for the first times in America, they are to appear together. Three orchestras, as already announced, are also to be expected at Symphony Hall—Mr. Toscanini's from Italy, Mr. Stock's from Chicago and Mr. Sokolov's from Cleveland. Finally, the Harvard Glee Club has taken the hall for three concerts of the choral music in which Dr. Davison has carried it so high, with Mr. Kreisler, Mr. Spalding and Mme. Hempel as "assisting artists."

Here in Boston

Two pieces new to Boston and likely to be heard at the Symphony-Concerts in the course of the season were overlooked in the forecast of Mr. Monteux's programmes recently printed in this place—"The Quest of God," an orchestral interlude in d'Indy's new music-drama, "The Legend of St. Christopher," and "Cypress and Laurels," by Saint-Saëns, who, like other old men, cannot part with the late war. Mr. Monteux, by the way, is not of those who believe "St. Christopher" equally adapted to performance in concert-hall or opera house. The one and only place for it, in his view, is the theatre.

TRAN. SEPT. 20

Boston Symphony Season

The Boston Symphony concerts will begin Oct 8 and 9, and of the coming 40th season of 24 Friday afternoons and 24 Saturday evening by the great orchestra much may be expected. In addition to the regular series, some special performances on a large scale are being planned, and also a number of young people's concerts, with regular conductor and full orchestra, thus further developing the experiment so successfully made last winter.

GLOBE SEPT. 26

MUSIC AND MUSICIANS

VISITING CONDUCTORS BOSTON SHOULD HEAR

Mr. Mengelberg, Mr. Coates and Their Deserts with the Symphony Orchestra—The Berkshire Festival Begins—Strauss's "Don Quixote" in 1920—The Piano of the Future—Incidents and Opinions

TWO European conductors of distinction will visit New York next winter—Willem Mengelberg, the leader of the Amsterdam Orchestra, and Albert Coates, the leader of the London Symphony Orchestra and, occasionally, in opera at Covent Garden. Mr. Mengelberg will come at the beginning of January for a stay of three or four months, dividing with Mr. Bodanzky the concerts of the National Symphony Orchestra in New York and a few neighboring cities, and journeying at least once to Philadelphia as "guest-conductor" over Mr. Stokowski's orchestra. Comparatively Mr. Coates's visit will be brief. In December he will spend a fortnight or more in New York, conducting with Mr. Damrosch's orchestra in three concerts, two of which will fall to the music of British composers. As arrangements stand at present, Mr. Coates will go to no other city.

By common consent Mr. Mengelberg ranks high in his profession, applauded in his native Holland, in adjacent Germany, and most of all in Paris. Whenever he went thither before the war, he was extolled, and the cautious Mr. Rabaud—a Frenchman of the French—so admired him as to recommend him to the trustees of the Boston Orchestra as the ablest conductor within reach. Mr. Mengelberg's energy is inexhaustible; journeying has become second nature to him; he is a quick, but exacting drill-master; he has the classic and the modern repertory at fingers' ends; he is a conductor of both individuality and power. Mr. Coates, in turn, is younger and of less far-reaching and established renown. He was highly reputed in Russia, where he began and continued his career until the disorders of the revolution compelled him to migrate. He then settled in London where he has rapidly made his way to distinction. He is a conductor of original mind, warm temperament and communicating force alike to orchestra and audience. He excels in particular in romantic pieces and in the music of our own time. He has cultivated the younger Russians and the younger Britons.

Mr. Mengelberg's reputation long since spread to Boston. When possible conductors for the Symphony Orchestra have been canvassed, he has stood high among them. There is genuine curiosity here to know and judge him at first hand. Why, then, should he not be asked to lead in a pair of Symphony Concerts or, in a concert for the Pension Fund or, at the least, in a concert of his own with the Symphony Orchestra? Every European conductor of high rank knows the quality and the prestige of the band and is keen to try his hand upon it. Since Mr. Mengelberg is to be "guest-conductor" in Philadelphia, he is seemingly free, under his contract with the National Orchestra, to be "guest-conductor" elsewhere. It is long since he crossed the Atlantic to lead the Philharmonic Society of New York in two pairs of concerts; it may be as long before he again—if ever—recrosses the sea. He deserves to be heard in Boston; an eager audience would welcome him; the authorities of the Symphony Orchestra owe an invitation to a conductor of his rank. These are not the hard and fast Higginsonian days with precedents and all that sort of thing; while Mr. Monteux, man of the world as well as notable conductor, seems too courteous and broad-minded not to add his invitation to that of trustees or orchestra.

If Mr. Mengelberg, why not also Mr. Coates? If it is pleasure and profit for us in Boston to hear established European conductors, we are the gainers also when we listen to the rising men. For the first times in years the music of the younger British composers will be deservedly heard at the Symphony Concerts. By the same token a young and distinguished British conductor might also be heard with the Symphony Orchestra, no less desirably, no less pleasurably. In reason, courtesy and just deserts Mr. Coates might be called to a pair of Symphony Concerts or to a concert of his own—sure to flower in novel music as well as novel abilities. The prestige of Boston as a capital of music in America needs stimulating. The less there is of routine at the Symphony Concerts and with the Symphony Orchestra, the more interesting they both become. It will be a pity if, in their own city and with their own orchestra, Bostonians may not hear Mr. Mengelberg and Mr. Coates. To ignore them altogether is to be as parochial as the old gentleman at the club-window.

TRAN. SEPT. 24.

NEW SOLOISTS FOR SYMPHONY

Many Popular Artists to Appear During the Coming Season

Never before has the sale of seats by subscription for the Boston Symphony concerts in Symphony Hall progressed so rapidly as in the present Summer. All seats for the twenty-four Friday afternoon concerts have been taken and only a few for the twenty-four Saturday evening concerts are still available.

Pierre Monteux, the conductor, whose efforts were a prime reason for the great success of the concerts last season, will continue at the post of honor. In Europe this Summer a diligent search has rewarded this pioneer of the younger and bolder music, with some highly interesting scores, the most promising of which will find their place on his programs.

The soloists for the coming season will comprise an entirely new list from those of 1919-20.

Benno Moiseiwitsch, pianist, has long been admired in London and other European cities. He made a splendid impression here last season in recital. Percy Grainger, the pianist from Australia, has long been a favorite with Boston audiences. Mischa Levitzki, Russian pianist, will make his second appearance with the orchestra. Arthur Rubinstein, another noted pianist from Russia, is among the newcomers. An innovation at these concerts will be a double piano concerto played by Guy Maier and Lee Pattison. Jacques Thibaud, the master violinist of France, and Harold Bauer are well-known visitors. Isolde Menges, the young English violinist, has never been heard in Boston, but her reputation more than justifies her engagement.

Among singers, Alice Nielsen will be fondly recalled by those who remember the days when the Boston Opera Company was in its prime. What Miss Nielsen was to the Boston Opera Company, so is Madame Helen Stanley to the Chicago Opera Company. Another soprano who is to sing with the orchestra for the first time is Madame Hulda Lashanska, a particular favorite among the younger singers. Reinald Werrenrath, the young American baritone, is also one of the soloists.

TISER. SEPT. 12.

AMONG THE STARS OF THE SYMPHONY SEASON

BENNO MOSEIWITSCH...
MISCHA LEVITZKI
HULDA LASHANSKA
ALICE NIELSEN....

SOLOISTS OF THE SYMPHONY ORCHESTRA

It is evidence of the popularity of the Symphony concerts with their regular patrons that all seats for the coming Friday afternoon series have already been taken by subscription, and only a few seats for the Saturday evening concerts are still available.

The series of concerts in 1920-21 will commemorate the 40th anniversary of the Boston Symphony Orchestra. There will be 24 Friday afternoon and 24 Saturday evening concerts as usual, beginning Oct 8-9 and extending through the following April.

Pierre Monteux, whose direction of the orchestra has been so successful, will continue in this post of honor. Spending a good part of the Summer in England and France, he has brought back some new scores of much promise from each of these countries, and some music of the younger Italian school, as well. The so-called classics, of course, will constitute the backbone of his programs.

The soloists will include a wide range of famous artists. Among the pianists is Harold Bauer, one of the greatest now living. Perhaps no musician has played oftener with the Boston Symphony Orchestra.

Another pianist who will create interest is Benno Moiseiwitsch. Coming to this country for the first time last Winter, he was immediately proclaimed in New York as the "discovery" of the season.

The popularity of Percy Grainger's "Shepherd's Hey" and "County Derry" is exceeded only by its composer's marvelously light-fingered touch as a pianist, and the poetry of his readings. That this artist has never played with the Boston Symphony Orchestra before may be attributed to the chances of bookings and conflicting dates.

Guy Meier and Lee Pattison have succeeded in creating fresh general interest in music for two pianos. By playing a double concerto they will be making a precedent at these concerts.

Mischa Levitzki, who is generally ranked in the forefront of the rising generation of pianists, played with the orchestra here in 1918.

Arthur Rubinstein is new to the orchestra but not to Boston. He crossed the seas some years ago when a mere boy, and astounded those who heard him by his lightning dexterity.

Another artist who will come to Boston with a very considerable European and also a New York reputation is Isolde Menges, the young English violinist. Making her debut in London in February, 1913, she played again and again with different orchestras and in recitals, always with the same brilliant success.

A violinist more familiar to our musical public is Jacques Thibaud. The electric emotional intensity of his playing is well known.

Among singers, Alice Neilson will be fondly recalled by those who remember the days when the Boston Opera Company was in its prime and proclaimed her as its star soprano.

What Miss Neilsen was to the Boston Opera Company so is Mme Helen Stanley to the Chicago Opera Company. It will be her first appearance with the Boston Orchestra.

Another dramatic soprano is Mme Hulda Lashanska, a particular favorite among the younger singers.

The single man singer among the lists of soloists is Reinald Werrenrath. Although this young American baritone has sung in opera, his greatest success has been on the concert stage.

GLOBE SEPT. 12.

Special Plans for Boston Symphony Season

Never has the public manifested a keener interest than in the coming season of 24 Friday afternoon and 24 Saturday evening Boston Symphony Orchestra concerts which will begin October 8 and 9 in Symphony Hall. All seats for the Friday afternoon concerts have been taken by subscription and only a few for Saturdays are still available. A number of special plans are being entertained for as many events of unusual musical importance as the schedule (already crowded) will permit.

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POST. SEPT. 1[illegible]

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AMERICAN. SEPT. 25.

NEWS OF MUSIC

SUNDAY AND OTHER CONCERTS AT SYMPHONY HALL

A Wide Range of Orchestras, Singers, Pianists and Violinists — Dancers as Well—Additions to Mr. Monteux's Programme—Mr. Rabaud, Director of the Conservatory at Paris—From Europe Mr. Stokowski Brings "Novelties" and Opinions—Hard-Working Mr. Stock—The Wagners to Resign Baireuth—Items and Incidents

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GLOBE SEPT. 26

MUSIC AND MUSICIANS

VISITING CONDUCTORS BOSTON SHOULD HEAR

Mr. Mengelberg, Mr. Coates and Their Deserts with the Symphony Orchestra—The Berkshire Festival Begins—Strauss's "Don Quixote" in 1920—The Piano of the Future—Incidents and Opinions

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TRAN. SEPT. 24.

[24]

RICHARD BURGIN
New Concert Master of the Boston Symphony Orchestra

HERALD. Oct. 1.

IN BOSTON TO JOIN SYMPHONY

Richard Burgin, New Concert Master Will Start Rehearsal Work Today

HAS WON FAME IN NORTHERN EUROPE

Richard Burgin, the new concert master of the Boston Symphony Orchestra, who arrived in Boston from Norway yesterday, will sit this morning at the left of Conductor Pierre Monteux when he lifts his baton for the first rehearsal in preparation for the opening of the season, Oct. 8 and 9.

Although born in Warsaw and of Polish parentage, Mr. Burgin has spent the greater part of his musical career in Russia. Finland and Scandinavia, where as concert master, he won widespread fame.

Lotti His First Teacher

At the age of five he became acquainted with the violin, his original teacher being Lotti, who, with Kreisler, was a fellow-pupil with Massart, the French teacher of the Wieniawski school. When 13 years old he came to this country and in New York attracted considerable attention by his concerts in Carnegie Hall. It was in that city that he first heard of the Boston Symphony Orchestra, attending one of the orchestra's performances in New York. This, however, is his first visit to Boston.

In 1908 he began four years of training under Leopold Auer at Petrograd. Then followed a concert tour of Russia, Poland, Finland and Scandinavia, during which he played both as concert master and soloist. He has played under Max Fiedler and Arthur Nikisch, former conductors of the Boston Symphony Orchestra, likewise under Richard Strauss and Schneevoight, the Finnish conductor of the Philharmonic Society in Stockholm.

While in Stockholm he organized the "Richard Burgin Quartet," and also formed the Philharmonic Society of Christiania, a notable quartet, which played 12 concerts a season.

CONCERT MASTER BURGIN ARRIVES

Attends First Symphony Rehearsal Today

Won Fame in Orchestras in Russia and Scandinavia

Richard Burgin, the new concert master of the Boston Symphony Orchestra, who has been engaged to fill the vacancy caused by the removal last season from that position of Frederick Fradkin, arrived in Boston yesterday from Christiania and will attend the first rehearsal of the orchestra this morning when it is opened by Pierre Monteux, conductor of the orchestra.

Mr Burgin is a native of Warsaw, of Polish parentage, but his musical career has, by the fortunes of war, been confined for the most part to Russia, Finland and Scandinavia, where he has won widespread fame as a concert master in large orchestras during the past 12 years.

At the age of five, Mr Burgin made his first acquaintance with the violin, his original teacher being Lotti, who, with Fritz Kreisler, was the fellow-pupil of Massart, the great French teacher of the Wieniawski School. In 1902 Mr Burgin made his first public appearance as soloist with the Philharmonic Orchestra in Warsaw.

He is not wholly strange to the United States, for at the age of 13 he spent some months in New York, attracting much attention by his concerts there and once attending a concert in that city by the Boston Symphony Orchestra.

In 1908, he began four years of training under the great violin master, Leopold Auer, at Petrograd. Of the Auer pupils of long standing in America, Zimbalist came just before his time, Seidel came later, while Jascha Heifetz was his fellow pupil and friend.

There followed (in 1912) a concert tour of Russia, Poland, Finland, and Scandinavia. He played both as concert master and soloist with the Petrograd Symphony Orchestra, Helsingfors Symphony Orchestra, the Stockholm Concert Society Orchestra and the Christian Philharmonic Society. He played also notably as soloist in Petrograd, Kiev, Moscow, Odessa, Copenhagen, and elsewhere. He played as soloist in Stockholm at the Stockholm Opera House in the first public performance of the violin concerto of Sibelius, and likewise at Helsingfors with the same work under the direction of the famous Finnish composer.

He has played under Max Fiedler and Arthur Nikisch, former conductors of the Boston Symphony Orchestra, likewise under Richard Strauss, and under Schneevoight, the Finnish conductor of the Philharmonic Society in Stockholm.

He organized the Burgin Quartet in Stockholm. He likewise formed from the Philharmonic Society in Christiania, a notable quartet, which played 12 concerts a season, touring from city to city.

GLOBE Oct. 1.

BURGIN IN SYMPHONY AS NEW CONCERT MASTER

Richard Bugrin, announced as the new concert master of the Boston Symphony Orchestra, took his place this morning in the orchestra when Pierre Monteux, the conductor, began rehearsals. Mr. Burgin arrived only yesterday from Norway.

In his youth, Mr. Burgin played in New York as a child violinist and attracted considerable attention. He studied with Lotti and Auer and has played under Fiedler, Nikisch and Strauss.

SYMPHONY OPENING

The program is now announced for the opening concerts of the Boston Symphony Orchestra which will take place Friday and Saturday under the conductorship of Pierre Monteux. The opening program will comprise Beethoven's Eighth Symphony, the so-called "Little Symphony"; a fantasie for orchestra by the French composer, Guillaume Lekeu; Franck's prelude, chorale and fugue, recently orchestrated by Gabriel Pierne, and, finally, Liszt's brilliant symphonic poem, "Tasso."

riment.

RECORD Oct. 1-2.

Symphony Starts Rehearsing

Rehearsals undertaken the past week by Pierre Monteux and the Boston Symphony Orchestra for the opening concerts of the season, next Friday and Saturday, Oct. 8 and 9.

In addition to the regular series, some special concerts on a large scale are being planned, and also a number of young people's concerts with regular conductor and full orchestra, thus further developing the experiment so successfully made last winter.

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POST Oct. 3

SYMPHONY'S NEW CONCERT MASTER

Richard Burgin of Warsaw, Distinguished Violinist of Experience Joins Famous Orchestra Today

RICHARD BURGIN,
Distinguished Polish violinist, now concert master of the Boston Symphony Orchestra.

BY OLIN DOWNES

Richard Burgin—"Boohrgeen," as his countrymen pronounce his name—the new concert-master of the Boston Symphony Orchestra, arrived in this city last night, and will take his place at the left of the conductor when Mr. Monteux directs the first rehearsal of the Boston Symphony Orchestra for the season of 1920-21 this morning in Symphony Hall.

BORN IN WARSAW

This is not Mr. Burgin's first American visit. In his 13th year he gave concerts in New York city, in Carnegie Hall and in Mendelssohn Hall. At that time he listened to a concert by the Boston Symphony, when the thought that he might some day be the concert-master of this orchestra was no doubt very far from his mind.

"Oh, yes," he said, asked if he noticed any difference between the America of that time and this one. "It is very different now. It is"—he hesitated for the right word—"so—dear."

He appears as alert a young man as his remark implies. He is only 28 years old, having been born in 1892 in Warsaw, Poland. His father was an artist and Richard was a child prodigy, beginning to play on the violin at five. He gave his first public concert in his 10th year, appearing as soloist with the Philharmonic Orchestra in Warsaw.

With Famous Orchestras

He has survived the odium of precocious childhood very well indeed, being a frank, outspoken youth, brown-haired, light-complexioned, blue-eyed—a young man whose honors sit easily upon him, an exceptionally serious and broad-minded musician, but seldom disdainful, one would fancy, of a lark.

He studied the violin with Lotti, who, with Fritz Kreisler, was a pupil of Massart. Thus he must have acquired early the fine characteristics of the Wieniawski school. From 1908 to 1912 he was a pupil of Leopold Auer. In 1912 he undertook a concert tour of Russia, Poland, Finland, Scandinavia. He played as concert master and soloist with the Petrograd Symphony Orchestra, the Helsingfors Symphony Orchestra, the Stockholm Concert Society Orchestra, and the Christiania Philharmonic Society. He also appeared as soloist, notably in Petrograd, Kiev, Moscow, Odessa, Copenhagen. He played as soloist in Stockholm at what is said to have been the first public performance of Jean Sibelius' noble violin concerto, and he played the same work at Helsingfors with the composer conducting.

Likes Music of All Periods

Mr. Burgin organized the Burgin String Quartet in Stockholm and formed another quartet from the strings of the Philharmonic Society of Christiania when he was concert master of that body.

Asked about his tastes in music, whether he was a "modernist" or a "classicist," Mr. Burgin answered very sensibly that he did not care for either term as a definition of a musician's tastes or of a school of music.

"There are for me only two kinds of music," he said. "Music that is good and music that is bad. I like music of all periods when it is interesting. Perhaps I like some music which is not music. Thus, I am fascinated by much of the later music of Ravel. I think, though, that this is color more than music. One sees such music rather than hears it. You get certain aural effects, difficult if not impossible to analyze, and these effects to the ear are as rich colors to the eye.

Strauss Too Programmatic

"I am fond of some, though by no means all, of Richard Strauss', but the Strauss of 'Zarathustra,' 'Don Quixote,' the 'Domestic' symphony, I do not care for. His music is too 'programmatic.' Each page of music is intimately associated with some page of a novel or a story. Suppose you make a mistake as to which adventure of Don Quixote is being illustrated by the orchestra? Then you are all wrong. Then you have kissed the wrong girl in the dark. That is not what I call genuine music. It is music which is scenic, music for an ideal cinematograph—moving pictures, in a word, for the ear."

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"But don't you think music related to other arts? Is there not a connection between music and literature, music and painting, etc.?"

"Yes, there is. But the connection is usually observed at different times. Influences which show themselves in literature or painting are often a quarter-century later to be felt in music. Thus we had painters like the composer Maurice Ravel in the '90s. More lately we have had 'cubist' artists, so called. No 'cubist' composer is yet in circulation of whom I know. No doubt he will come. Whether he will be welcome we need not now inquire."

"What European country do you think holds out the most hope of musical advancement?" was the next question.

Most Hope in Russia

"I should say, undoubtedly Russia. There are more men there who are looking forward and striking out into new paths. This is also true of the Finn Sibelius, whose fifth symphony, played in 1914 in Finland, and recently revised by the composer, is even more impressionistic than his remarkable fourth. Certain Frenchmen continue to show new and astonishing perceptions."

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POST Oct.

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Although Richard Burgin's training has been largely in Russia, and a considerable part of his professional career has been confined by stringent conditions in eastern Europe to Russia, Finland and Scandinavia, he is a native of Warsaw and of Polish parentage. Through 12 years he has made his mark as the finest concert master in that part of the world, leading the string sections of the premier orchestras in the larger cities of these countries. He revealed extraordinary talent at the age of 5 and came to America when 13 years old, playing in Carnegie Hall, New York. He has never been to Boston before, although at that time he heard a performance in Carnegie Hall by the Boston Symphony orchestra. His tuition took place, for the most part, in Russia, where he first studied under Lotti; and in 1908 he began four years of training at Petrograd under the great violin teacher, Leopold Auer. Of the Auer pupils of long standing in America, Zimbalist came just before his time; Toscha Seidel came later, while Jascha Heifetz was his fellow-pupil and friend. He then made extensive concert tours through several countries, playing notably as soloist in Petrograd, Kiev, Moscow, Odessa, Copenhagen and other cities. He played as concert master and soloist with the Petrograd Symphony orchestra, the Helsingfors Symphony orchestra, the Stockholm Concert Society orchestra and the Christiania Philharmonic Society orchestra. He played as soloist in the first public performance of the violin concerta Sibelius, under the supervision of the noted composer.

On another occasion he played Glazounoff's concerto, the composer conducting.

Mr. Burgin has served as concert master under two former conductors of the Boston Symphony orchestra—Max Fiedler and Arthur Nikisch. Likewise, under Richard Strauss, at a Strauss festival in Stockholm, and under Schneevoight, the Finnish conductor of the Philharmonic Society in Stockholm and the Philharmonic orchestra of Christiania. Mr. Burgin has conducted this noted orchestra on several occasions, and he also instituted a quartet from its ranks, which toured from city to city, playing 12 concerts each year. Even more celebrated was the Burgin quartet of Stockholm, in which also he played first violin.

HERALD Oct. 3.

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GLOBE Oct. 3

SYMPHONY CONCERTS BEGIN THIS WEEK

The Boston Symphony Orchestra, under the direction of Pierre Monteux, will give its opening concerts next Friday afternoon and Saturday evening. Richard Burgin, celebrated Russian virtuoso, is the new concert master. The opening program will include Beethoven's Eight Symphony, a new orchestral fantasy by Guillaume Lekeu. Caesar Franck's Prelude, Chorale, and Fugue, recently scored for full orchestra, and Liszt's Symphonic Poem, "Tasso."

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ADVER. Oct. 3

CONCERTS IN PROSPECT

Beginnings by the Symphony Orchestra and in the Sunday Series—Mme. Schumann-Heink, Mr. Werrenrath, Mr. Burke and Mr. Charles Hackett for Singers

It is an autumn of early beginnings with the Symphony Concerts, and the first pair for the new season will befall on Friday afternoon and Saturday evening at Symphony Hall. Again the orchestra has been recruited to full strength and traditional ability; again Mr. Monteux is diligently rehearsing it; once more the public has taken every available place. Two novel pieces stand upon the conductor's programme—a fantasia by Lekeu, the Belgian follower of Franck who died in youth and promise, and an arrangement for orchestra, made by Monsieur Pierné the Parisian conductor, of Franck's own Prelude, Choral and Fugue, originally written for piano and so usually played. The full programme is:

Symphony in F major, No. 8........Beethoven
Fantasia for Orchestra...................Lekeu
Prelude, Choral and Fugue..............Franck
(Scored for Orchestra by G. Pierné)
Symphonic Poem, "Tasso"...............Liszt

TRAN. Oct. 2

[25]

1920

RICHARD BURGIN
New Concert Master of the Boston Symphony Orchestra

HERALD. Oct. 1.

IN BOSTON TO JOIN SYMPHONY

Richard Burgin, New Concert Master Will Start Rehearsal Work Today

HAS WON FAME IN NORTHERN EUROPE

Richard Burgin, the new concert master of the Boston Symphony Orchestra, who arrived in Boston from Norway yesterday, will sit this morning at the left of Conductor Pierre Monteux when he lifts his baton for the first rehearsal in preparation for the opening of the season, Oct. 8 and 9.

Although born in Warsaw and of Polish parentage, Mr. Burgin has spent the greater part of his musical career in Russia, Finland and Scandinavia, where as concert master, he won widespread fame.

Lotti His First Teacher

At the age of five he became acquainted with the violin, his original teacher being Lotti, who, with Kreisler, was a fellow-pupil with Massart, the French teacher of the Wieniawski school. When 13 years old he came to this country and in New York attracted considerable attention by his concerts in Carnegie Hall. It was in that city that he first heard of the Boston Symphony Orchestra, attending one of the orchestra's performances in New York. This, however, is his first visit to Boston.

In 1908 he began four years of training under Leopold Auer at Petrograd. Then followed a concert tour of Russia, Poland, Finland and Scandinavia, during which he played both as concert master and soloist. He has played under Max Fiedler and Arthur Nikisch, former conductors of the Boston Symphony Orchestra, likewise under Richard Strauss and Schneevoight, the Finnish conductor of the Philharmonic Society in Stockholm.

While in Stockholm he organized the "Richard Burgin Quartet," and also formed the Philharmonic Society of Christiania, a notable quartet, which played 12 concerts a season.

CONCERT MASTER BURGIN ARRIVES

Attends First Symphony Rehearsal Today

Won Fame in Orchestras in Russia and Scandinavia

Richard Burgin, the new concert master of the Boston Symphony Orchestra, who has been engaged to fill the vacancy caused by the removal last season from that position of Frederick Fradkin, arrived in Boston yesterday from Christiania and will attend the first rehearsal of the orchestra this morning when it is opened by Pierre Monteux, conductor of the orchestra.

Mr Burgin is a native of Warsaw, of Polish parentage, but his musical career has, by the fortunes of war, been confined for the most part to Russia, Finland and Scandinavia, where he has won widespread fame as a concert master in large orchestras during the past 12 years.

At the age of five, Mr Burgin made his first acquaintance with the violin, his original teacher being Lotti, who, with Fritz Kreisler, was the fellow-pupil of Massart, the great French teacher of the Wieniawski School. In 1902 Mr Burgin made his first public appearance as soloist with the Philharmonic Orchestra in Warsaw.

He is not wholly strange to the United States, for at the age of 13 he spent some months in New York, attracting much attention by his concerts there and once attending a concert in that city by the Boston Symphony Orchestra.

In 1908, he began four years of training under the great violin master, Leopold Auer, at Petrograd. Of the Auer pupils of long standing in America, Zimbalist came just before his time, Seidel came later, while Jascha Heifetz was his fellow pupil and friend.

There followed (in 1912) a concert tour of Russia, Poland, Finland, and Scandinavia. He played both as concert master and soloist with the Petrograd Symphony Orchestra, Helsingfors Symphony Orchestra, the Stockholm Concert Society Orchestra and the Christian Philharmonic Society. He played also notably as soloist in Petrograd, Kiev, Moscow, Odessa, Copenhagen, and elsewhere. He played as soloist in Stockholm at the Stockholm Opera House in the first public performance of the violin concerto of Sibelius, and likewise at Helsingfors with the same work under the direction of the famous Finnish composer.

He has played under Max Fiedler and Arthur Nikisch, former conductors of the Boston Symphony Orchestra, likewise under Richard Strauss, and under Schneevoight, the Finnish conductor of the Philharmonic Society in Stockholm.

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GLOBE Oct. 1.

BURGIN IN SYMPHONY AS NEW CONCERT MASTER

Richard Bugrin, announced as the new concert master of the Boston Symphony Orchestra, took his place this morning in the orchestra when Pierre Monteux, the conductor, began rehearsals. Mr. Burgin arrived only yesterday from Norway.

In his youth, Mr. Burgin played in New York as a child violinist and attracted considerable attention. He studied with Lotti and Auer and has played under Fiedler, Nikisch and Strauss.

SYMPHONY OPENING

The program is now announced for the opening concerts of the Boston Symphony Orchestra which will take place Friday and Saturday under the conductorship of Pierre Monteux. The opening program will comprise Beethoven's Eighth Symphony, the so-called "Little Symphony"; a fantasie for orchestra by the French composer, Guillaume Lekeu; Franck's prelude, chorale and fugue, recently orchestrated by Gabriel Pierne, and, finally, Liszt's brilliant symphonic poem, "Tasso."

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RECORD Oct. 1-2.

Symphony Starts Rehearsing

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GLOBE Oct. 3

POST Oct. 3

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Symphonic Poem, "Tasso" .... Lisz

TRAN. Oct. 2.

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HERALD Oct. 3.

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1920

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Oct. 3.

NEW SYMPHONY RICH IN TALENT

With Ranks Full Outlook for Boston Organization Is Best in History

By FRED J. McISAAC.

The Boston Symphony Orchestra, with full ranks, a distinguished new concert master, and Pierr Monteaux, its conductor, commences another season under better conditions than have prevailed since the World War first sewed dissentions in its ranks.

A less virile organization would have been completely ruined by any one of thre of four disasters which have befallen it during the past three seasons.

That Boston still possesses the finest orchestra in the world is very largely due to the courage and skill of Manager W. H. Brennan, who knew what to do and where to go to to repair the damage caused by these disasters.

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The first catastrophe was the loss of Dr. Muck. But the playing quality of the orchestra had been gradually going off before the government jailed the Kaiser's chum. The Germans, French and other aliens in the ranks had been squabbling among themselves for a season or two, and only the Prussian discipline of Muck kept them from assaulting one another with their fiddles.

The orchestra finished out the season without Muck, but under another German conductor, and then a third of its personnel, who were enemy aliens, were deposited in the discard.

Even at that time the Boston Symphony Orchestra was isolated among symphony orchestras in the country because of its refusal to let its players be unionized. Securing new men of the calibre of the Germans seemed an impossible task. Yet that was the job accomplished by Brennan before the new season opened.

In the meantime it had been impossible to secure a great conductor and the directors were forced to accept Henri Rabaud, a good routine opera conductor from Paris. Monteux filled in for two or three concerts because Rabaud was late in arriving and his work in welding the new element in the orchestra won him very favorable comment.

MANY LEFT ORCHESTRA.

The progress made under Rabaud was very slight. He was a nice old gentleman, but aside from Cesar Franck and Saint Saens he didn't know any symphonies, and much as we hated the Germans we didn't think they deserved some of the performances he gave German symphonies.

That Spring a lot of new orchestras, which sprang up like mushrooms around the country raided Boston and carried off a number of players, and it was necessary for Mr. Brennan to repair damages again.

The troubles of last season are too recent to worry about. Thirty-five players went on strike. The directors of the orchestra exhibited so little task that their efforts to straighten things out made them worse, and for some weeks the Boston Symphony Orchestra contained only seventy-five musicians.

Manager Brennan again exhibited acumen by failing to fill up the ranks in a hurry, preferring to wait until he could secure first class men for every position. Some of the strikers straggled back and some found they were not wanted when they came back.

SUBSCRIPTIONS LIBERAL.

All this sounds as though the Boston Symphony were pretty thoroughly disrupted, but it was never so bad as it appeared.

In every orchestra there ar about twenty or thirty men upon whom everything depends. These are the leaders of the different desks, and they are the backbone of the orchestra. Had these men gone out the orchestra would have been ruined indeed, but they have been loyal from the start and filling up the gaps has been comparatively easy since it did not include replacing any of them.

I am informed that the subscription to the orchestra concerts has been the best in years and there is every indication of a prosperous and untroubled season.

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THREE PLAYERS SUE SYMPHONY ORCHESTRA

The Boston Symphony Orchestra is sued in three $10,000 suits entered in the Suffolk superior court by three former players, who seek damages for alleged breach of their contracts. They are Rudolph Nagel, violoncello; Gustav F. Heim, trumpet, and Fortunato Sordillo, trombone. They say they were hired for the seasons 1919-20 to 1921-1922, inclusive, but were dismissed on March [illegible] last. Nagel and Sordillo say their pay under the contracts was $60 a week each and Heim says his pay was $85.72 a week. Arthur Berenson is counsel for the plaintiffs.

HERALD Oct. 8.

40TH SYMPHONY SEASON TO OPEN

Valuable New Members in String Section Increase Orchestra's Strength

PROGRAM FOR THIS WEEK'S CONCERTS

By PHILIP HALE

The 40th season of the Boston Symphony Orchestra will begin with the concert tomorrow afternoon. The orchestra has been strengthened by the addition of valuable new members, chiefly in the string section. This season there will be ten double basses instead of eight. There is a new flute player, replacing the regretted Charles de Mailly.

In spite of the malicious statements that have been published in New York, the orchestra is today of the high standard that made it famous in the past years. Only members that could easily be spared, with one or two exceptions, deserted the orchestra last season. The places of these exceptions have been more than adequately filled. The sale of seats has been gratifyingly large. There are no seats purchasable for the Friday concerts, and the subscription sale for Saturday nights is far greater than it has been in the preceding years.

The program of the concerts this week is as follows: Beethoven, Symphony, No. 8; Lekeu, Fantasia on two folk tunes of Anjou; Franck, Prelude, Chorale and Fugue (orchestrated by Pierne); Liszt's symphonic poem. "Tasso."

Beethoven's eighth Symphony has been on the program of a Boston Symphony concert beginning the season only once in 30 years. During these years Symphonies of Beethoven have had the honor 19 times. The C Minor was the favorite; next to it the Eiroca; then the seventh. The second was played at opening concerts twice; the Pastoral once. At other concerts the symphonies at the opening concert were by Schumann, Brahms, Tschaikowsky, Dvorak and Franck.

The Fantasia by Lekeu and Pierne's orchestral transcription will be performed here for the first time. Lekeu, a Belgian, who died too young, is known in Boston chiefly by his violin sonata. The Fantasia was composed in 1891-92. Pierne's transcription of Franck's noble and familiar piano piece, first played here by Harold Bauer, was brought out at a Colonne concert, Paris, in 1904.

The program of the concerts next week includes Enesco's Symphony, Brahm's piano concerto, No. 1, and the overture to "Benvenuto Cellini," by Berlioz. Harold Bauer will play the concerto for the third time in Boston with this orchestra.

HERALD Oct. 7.

The Musical Courier hears that Mr. d'Indy is disposed to revisit the United States, late next winter and to improve the occasion as "guest-conductor" of American orchestras playing his own music. No doubt, also, he would be glad to share in a performance of his opera-oratorio, "The Legend of St. Christopher" which he regards as the summit of his work. When the composer last visted America in 1905 he was the guest of the Boston Orchestra.

According to Theodore Spiering, the violinist, who revisited Germany last summer, Dr. Muck brought "to pre-war standards," the recent performances in Munich of Wagner's "Ring" operas. There Mr. Spiering also heard Pfitzner's much praised music-drama, "Palestrina" and judged it labored and dull.

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SYMPHONY BILL WELL PLAYED

Opening Concert Reflects Brilliance of Boston Orchestra; French Numbers Given

By FRED J. McISAAC

The fortieth year of the Boston Symphony Orchestra began yesterday afternoon at Symphony Hall in the usual unceremonious manner in which Symphony seasons begin. There was a capacity audience, and I understand that the subscription this season is the best for several years.

Pierre Monteux is again the conductor. Mr. Bergin, the new concert master, who comes from Scandinavia, occupied the chair so curiously vacated by Fradkin last season. Fradkin was the first American concert master. They went back to Europe for his successor.

PLAYS BEAUTIFULLY

There were many new faces in the band, also; and of course the old reliables. With such men as Theodorowicz, Hoffman, Gerardi, Denayer, Mullaly, Schroeder, Barth, Keller Seydel, Longy, Lenom, Laurent, Brook, Vanini, Sand and Kloepfel remain; the Boston Symphony is not fundamentally disturbed.

Naturally we were all interested to hear how the reconstructed orchestra would sound. Considering that it was the opening concert of the season, and that a score or so of the men were new, it sounded beautifully. No orchestra in America can approach it yet. To be sure it is not the band it was in 1914, but the gap between the old Boston Symphony and all other orchestras was so wide that the orchestra could be shattered worse than it has been, and still be supreme.

FANTASIA CHORUS

The program yesterday was Beethoven's Eighth Symphony. I have never enjoyed Beethoven as interpreted by Monteux, and yesterday's performance was no exception. I think he reads passion and fire into these scores at the expense of their sweetness, elegance and grace.

There were two interesting French numbers on the program. The first was a symphonic fantasia by Lekeu, played for the first time in Boston. Lekeu was a young Frenchman who died a generation ago at the age of twenty-four as a result of eating bad ice cream. He might have been a very great composer if he had lived. This fantasia is supposed to picture a rustic dance from which two lovers steal to spoon in the moonlight. It had atmosphere, passion and the aroma of a Summer moonlight night and it pleased the audience mightily. It was performed with exquisite care by Mr. Monteux.

Next came an orchestral setting by Gabriel Pierne of a prelude, choral, and composed for the piano by Cesar Franck. Pierne caught very well the orchestral method familiar to those who know the Franck symphonies. The work itself is too long, like most Cesar Franck things, but has its moments of austere grandeur and magnificence. The familiar tone poem of Liszt, "Tasso," was finely performed at the end of the program.

AMER. Oct. 9.

SYMPHONY ORCHESTRA SUPERFINE

Opens 40th Season With Display of Virtuosity

BY OLIN DOWNES

The opening concert of the season by the Boston Symphony Orchestra, Pierre Monteux conductor, took place yesterday afternoon in Symphony Hall.

When last season ended there was an orchestra diminished in numbers by the strike; there was doubt and anxiety in some minds concerning the artistic future of the organization and the probable quality of its personnel and performances this year. But when the audience entered the auditorium yesterday, an orchestra with its full complement of players confronted them, and either these players are, if anything, better than the players who left the orchestra last spring, or else Mr. Monteux accomplished even more remarkable results with an orchestra of newly revised personnel than he did with the crippled orchestra which ended the season of 1919-20.

TONE RICH AND BRILLIANT

The performances were without exception of surprising euphony and technical precision. The tone quality of the ensemble is both rich and brilliant, particularly in the strings, and it would be invidious at this time to make detailed comparison of the exquisite solo playing of various members of the wind chorus. Above all—and a great test, anyhow, of the true quality of an orchestra—was the delicacy, the tonal beauty and fulness of "pianissimo" passages.

Most of the programme was familiar. There was one novelty in the form of a virtuoso interpretation of Lekeu's Fantasy for orchestra founded on two folk-themes and a "programme" not printed in the original score of the work. But this programme is supplied on the fly-leaf of a four-hand arrangement. It is a tale, a fantasy, of youthful festivity and passion. The walls rock to the dance, as they do when Lenau's Mephistopheles fiddles for Faust and his partner. The youth and maiden disappear from the crowd. There is a love scene in the midst of nature.

Exciting and Mystical

We had as soon not have been bothered with this programme. The music, if somewhat lacking in formal balance and cohesion, as it impressed the writer at a first hearing, is in itself sufficiently exciting, imaginative and frequently mystical in its sensuousness. The Lekeu of haunting pages of chamber and music is found again in mysterious interludes interrupted by wild recurrences or reminiscences of the dance. The transformation of the principal dance themes—there are two folk-themes, but one greatly predominates the work—are more than ingenious, more than "clever," show true creative power.

No wonder the audience applauded this performance of an effective and exacting work by Mr. Monteux and his men, who were called to their feet to acknowledge, with their conductor, the applause.

Caesar Franck Transferred

And yet, by the side of this work, rather tentative, with all its interest and subjectivity, was another which by virtue of its formal strength and grandeur make Lekeu's composition almost amateurish. This was the "Prelude Chorale, and Fugue" of Caesar Franck, originally for the piano, in an orchestral version by Gabriel Pierne. The composition proved one of the few works for piano which do not seem swollen and distorted at the hands of the orchestra. The ideas are so big, the form so extended, the utterance so lofty and inspired. There is a nature in this music, a mood, not a whit less sensitive and intimate than that of Lekeu, yet these moods are captured and perpetuated for all time in a form as powerful and enduring as a mountain range.

The orchestration of Pierne is astonishingly in good taste, in absolute sympathy with the colors as well as the moods in the composer's mind. Anybody, today, can dress up a piece of piano music and give it orchestral clothes which it does not know how to wear, and which look out of place on it. But here, with Pierne, was the characteristic shadowy richness and gorgeousness of Franck. It is a masterpiece of coloring.

Intelligently Scored

Take the chorale, and think of the glowing, transparent tone qualities of the upper instruments which include, if memory serves, some of the woodwind, a harp, a celesta, and then add the vague and sombre colors of other instruments in deep registers of the orchestra which form the background for the swaying chorale. The censer-like chorale, with the bell of the celesta ringing far, far up, as [illegible] topmost niche of some cathedral.

Saying which, and admitting the absolute genius of the accomplishment, we say we prefer this superb composition in its original form, as Franck wrote it, for the piano. This may be pure prejudice. Probably it is, in view of the perfect realization of Franck's idiom with instruments, the clarity which may be obtained by strings, but never by a piano, in the fugue, the matchless splendor of the climaxes when taken up by the brass.

Beethoven's Eighth

The programme opened with Beethoven's 8th symphony, one of the four of the nine symphonies of Beethoven which remain artistically complete and proportionate—as the 9th symphony is not—and as yet secure from ravages of time. These 4 are the 3d, the 5th, the 7th and the 8th. Mr. Monteux showed himself thoroughly in accord with the Beethovenish virility and humor of the whole work.

Of course musicians will always discuss the right tempo of the first part of the third movement. But no one will discuss the wondrous singing of the wind instruments of the orchestra in the trio of this movement, or the general clarity, excellence, animation of the performance.

POST Oct. 9

BOSTON SYMPHONY CONCERTS OPEN

What more fitting introduction for the opening of the season of Symphony concerts than the program rendered by the Boston Symphony Orchestra yesterday afternoon. Mr. Pierre Monteux conducting.

The first number was Bethoven's eighth symphony in F major Bethoven has described this work as a "little symphony in F" as distinguishing it from the seventh in A. The brightness and cheer of this composition are felt from the first strains "Allegro vivace e con brio" to the last measure of the last movement "Allegro Vivace" and Mr. Monteux proved by his interpretation that the work was far from being "little."

The sceond number was a symphonic Fantasia on Two Folk Songs by Guillume Lekeu. This is the first time this composition has been played in Boston, though it has been performed in New York by the Symphony Society. This beautiful and expressive work was delightfully portrayed.

Cesar Franck's Prelude Chorale and Fugue (for piano) which has been orchestrated is full of majesty and serenity

The last number was Liszt's second symphonic poem, "Tasso Lamento e Trionfo" and is a vivid portrayal of the utter sorrow and despondency of the poet Tasso and his final triumph.

The splendid orchestra once more complete and filled with renewed impetus is an instrument which promises a season of all that is best and greatest in music.

TRAV. Oct. 9

SMOOTH OPENING FOR THE SYMPHONY

Capacity Audience to Hear Remodeled Orchestra

Lekeu's Fantasia, Franck's 'Prelude' Among the Novelties

GLOBE Oct. 9

Nothing at yesterday's Symphony concert, the first of the new season, showed that the orchestra experienced unprecedented difficulties last year. The usual capacity audience displayed the usual enthusiasm for a performance which averaged as well as first concerts of other seasons by an orchestra with no vacant places in it, led by an excellent conductor.

All the subscription seats for the Friday series were sold long since, and fewer than usual of the Saturday seats remain available. The rush seats, too, were filled yesterday without the aid of a soloist to account for the fact. The croakers who have been saying that the Boston Symphony was done for were egregiously mistaken.

The quality of the new players is superior on the whole to that of the men they replace, who, with two or three exceptions, will never be missed. The ensemble playing will be somewhat bettered as the season progresses, doubtless, but that has invariably occurred in former years.

The Eighth Symphony of Beethoven, called "little" because it is shorter and less profound than the others, demands an unerring precision and delicacy in performance if it is to make its full effect on the listener. It has not the overwhelming emotional power which hides all minor surface faults at a hearing of the Fifth or "Eroica." Yesterday a slight unevenness in attacks and an occasional lack of proper subordination which allowed wrong groups of instruments to stand out momentarily were noticeable. These faults are inevitable at the first concert after a long vacation period.

Of the two novelties, Lekeu's Fantasia is the more admirable. It is the work of a young master, who died at 24, written under the influence of his teachers, Franck and D'Indy, yet not without its own originality and power.

Franck's "Prelude, Chorale and Fugue" is among the best-known modern piano pieces. We doubt whether its composer would have approved of Pierne's arrangement for orchestra. Beethoven once said that no one could transfer satisfactorily a work originally conceived in terms of one medium to another.

Liszt's showy but empty "Tasso" has a fire and verve in it which atoned for the few minor blemishes. All in all, yesterday's concert was a triumph for all concerned, especially for Mr Monteux, whose patient zeal made it possible. Next week Harold Bauer will play the piano part in Brahm's First Concerto. The other numbers are Enesco's Symphony and Berlioz' Overture to "Benvenuto Cellini."

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NEW SYMPHONY RICH IN TALENT

With Ranks Full Outlook for Boston Organization Is Best in History

By FRED J. McISAAC.

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TONE RICH AND BRILLIANT

The performances were without exception of surprising euphony and technical precision. The tone quality of the ensemble is both rich and brilliant, particularly in the strings, and it would be invidious at this time to make detailed comparison of the exquisite solo playing of various members of the wind chorus. Above all—and a great test, anyhow, of the true quality of an orchestra—was the delicacy, the tonal beauty and fulness of "pianissimo" passages.

Most of the programme was familiar. There was one novelty in the form of a virtuoso interpretation of Lekeu's Fantasy for orchestra founded on two folk-themes and a "programme" not printed in the original score of the work. But this programme is supplied on the fly-leaf of a four-hand arrangement. It is a tale, a fantasy, of youthful festivity and passion. The walls rock to the dance, as they do when Lenau's Mephistopheles fiddles for Faust and his partner. The youth and maiden disappear from the crowd. There is a love scene in the midst of nature.

Exciting and Mystical

We had as soon not have been bothered with this programme. The music, if somewhat lacking in formal balance and cohesion, as it impressed the writer at a first hearing, is in itself sufficiently exciting, imaginative and frequently mystical in its sensuousness. The Lekeu of haunting pages of chamber and music is found again in mysterious interludes interrupted by wild recurrences or reminiscences of the dance. The transformation of the principal dance themes—there are two folk-themes, but one greatly predominates the work—are more than ingenious, more than "clever," show true creative power.

No wonder the audience applauded this performance of an effective and exacting work by Mr. Monteux and his men, who were called to their feet to acknowledge, with their conductor, the applause.

Caesar Franck Transferred

And yet, by the side of this work, rather tentative, with all its interest and subjectivity, was another which by virtue of its formal strength and grandeur make Lekeu's composition almost amateurish. This was the "Prelude Chorale, and Fugue" of Caesar Franck, originally for the piano, in an orchestral version by Gabriel Pierne. The composition proved one of the few works for piano which do not seem swollen and distorted at the hands of the orchestra. The ideas are so big, the form so extended, the utterance so lofty and inspired. There is a nature in this music, a mood, not a whit less sensitive and intimate than that of Lekeu, yet these moods are captured and perpetuated for all time in a form as powerful and enduring as a mountain range.

The orchestration of Pierne is astonishingly in good taste, in absolute sympathy with the colors as well as the moods in the composer's mind. Anybody, today, can dress up a piece of piano music and give it orchestral clothes which it does not know how to wear, and which look out of place on it. But here, with Pierne, was the characteristic shadowy richness and gorgeousness of Franck. It is a masterpiece of coloring.

Intelligently Scored

Take the chorale, and think of the glowing, transparent tone qualities of the upper instruments which include, if memory serves, some of the woodwind, a harp, a celesta, and then add the vague and sombre colors of other instruments in deep registers of the orchestra which form the background for the swaying chorale. The censer-like chorale, with the bell of the celesta ringing far, far up, as if in the very topmost niche of some cathedral!

Saying which, and admitting the absolute genius of the accomplishment, we say we prefer this superb composition in its original form, as Franck wrote it, for the piano. This may be pure prejudice. Probably it is, in view of the perfect realization of Franck's idiom with instruments, the clarity which may be obtained by strings, but never by a piano, in the fugue, the matchless splendor of the climaxes when taken up by the brass.

Beethoven's Eighth

The programme opened with Beethoven's 8th symphony, one of the four of the nine symphonies of Beethoven which remain artistically complete and proportionate—as the 9th symphony is not—and as yet secure from ravages of time. These 4 are the 3d, the 5th, the 7th and the 8th. Mr. Monteux showed himself thoroughly in accord with the Beethovenish virility and humor of the whole work.

Of course musicians will always discuss the right tempo of the first part of the third movement. But no one will discuss the wondrous singing of the wind instruments of the orchestra in the trio of this movement, or the general clarity, excellence, animation of the performance.

POST Oct. 9

BOSTON SYMPHONY CONCERTS OPEN

What more fitting introduction for the opening of the season of Symphony concerts than the program rendered by the Boston Symphony Orchestra yesterday afternoon. Mr. Pierre Monteux conducting

The first number was Bethoven's eighth symphony in F major Bethoven has described this work as a "little symphony in F" as distinguishing it from the seventh in A. The brightness and cheer of this composition are felt from the first strains "Allegro vivace e con brio" to the last measure of the last movement "Allegro Vivace" and Mr. Monteux proved by his interpretation that the work was far from being "little."

The second number was a symphonic Fantasia on Two Folk Songs by Guillume Lekeu. This is the first time this composition has been played in Boston, though it has been performed in New York by the Symphony Society. This beautiful and expressive work was delightfully portrayed.

Cesar Franck's Prelude Chorale and Fugue (for piano) which has been orchestrated is full of majesty and serenity

The last number was Liszt's second symphonic poem, "Tasso Lamento e Trionfo" and is a vivid portrayal of the utter sorrow and despondency of the poet Tasso and his final triumph.

The splendid orchestra once more complete and filled with renewed impetus is an instrument which promises a season of all that is best and greatest in music.

TRAV. Oct. 9

SMOOTH OPENING FOR THE SYMPHONY

Capacity Audience to Hear Remodeled Orchestra

Lekeu's Fantasia, Franck's 'Preludé' Among the Novelties

GLOBE Oct. 9

Nothing at yesterday's Symphony concert, the first of the new season, showed that the orchestra experienced unprecedented difficulties last year. The usual capacity audience displayed the usual enthusiasm for a performance which averaged as well as first concerts of other seasons by an orchestra with no vacant places in it, led by an excellent conductor.

All the subscription seats for the Friday series were sold long since, and fewer than usual of the Saturday seats remain available. The rush-seats, too, were filled yesterday without the aid of a soloist to account for the fact. The croakers who have been saying that the Boston Symphony was done for were egregiously mistaken.

The quality of the new players is superior on the whole to that of the men they replace, who, with two or three exceptions, will never be missed. The ensemble playing will be somewhat bettered as the season progresses, doubtless, but that has invariably occurred in former years.

The Eighth Symphony of Beethoven, called "little" because it is shorter and less profound than the others, demands an unerring precision and delicacy in performance if it is to make its full effect on the listener. It has not the overwhelming emotional power which hides all minor surface faults at a hearing of the Fifth or "Eroica." Yesterday a slight unevenness in attacks and an occasional lack of proper subordination which allowed wrong groups of instruments to stand out momentarily were noticeable. These faults are inevitable at the first concert after a long vacation period.

Of the two novelties, Lekeu's Fantasia is the more admirable. It is the work of a young master, who died at 24, written under the influence of his teachers, Franck and D'Indy, yet not without its own originality and power.

Franck's "Prelude, Chorale and Fugue" is among the best-known modern piano pieces. We doubt whether its composer would have approved of Pierne's arrangement for orchestra. Beethoven once said that no one could transfer satisfactorily a work originally conceived in terms of one medium to another.

Liszt's showy but empty "Tasso" had a fire and verve in it which atoned for the few minor blemishes. All in all, yesterday's concert was a triumph for all concerned, especially for Mr Monteux, whose patient zeal made it possible. Next week Harold Bauer will play the piano part in Brahm's First Concerto. The other numbers are Enesco's Symphony and Berlioz' Overture to "Benvenuto Cellini."

MUSIC

Boston Symphony Orchestra Concert

Specially for The Christian Science Monitor

BOSTON, Massachusetts—The first concert of the fortieth season of the Boston Symphony Orchestra took place on the afternoon of October 8, 1920. The following was the program:

Beethoven ....Eignth Symphony
Lekeu......Symphonic Fantasia on Two Folk Songs of Anjou
Franck.......Prelude, Chorale and Fugue (orchestrated by Gabriel Pierné)
Liszt ....Tasso

The program happily combined the novel and the familiar, the Fantasia by Lekeu and Pierné's orchestral arrangement of the Franck piece being played for the first time in Boston. Of Beethoven's Symphony little need be said. If not one of his greatest, it is one of the most charming, and served well as an opening piece for the season.

Due respect having thus been shown to the classics, Mr. Monteux and the orchestra next turned their attention to the most interesting part of the afternoon's program—Lekeu's Fantasia. This is no trivial potpourri of folk tunes, contrived in the manner of Saint-Saëns and his imitators, no mere series of variations and contrapuntal contortions often clever, sometimes interesting. but rarely creating a mood, an atmosphere.

This Fantasia is a closely knit, skillfully developed symphonic movement. The fact that the thematic material is based on folk song is of secondary interest. The obviousness is filled with a poetic and refined beauty which sharply distinguishes it from the rough, uncouth yet realistic portrayal of folk scenes to which we are too often subjected. Of particular beauty are the closing pages, and the passages for oboe, 'cello and viola solo. The orchestra played with evident enthusiasm for the work.

There are orchestral transcriptions of piano pieces which are often recreative and bring out new and unexpected beauties, as for example, Weingartner's arrangement of Chabrier's Bourrée Fantasque, played in Boston last season. Piano pieces which sound well in orchestral dress are usually those which, although given to the world in pianistic form, were probably conceived by the composer in the orchestra' idiom. Franck's Prelude Chorale and Fugue are too pianistic to make their full appeal in orchestral versions. Pierné's arrangement is cleverly made; indeed, the piano version is often rather too literally transferred to the orchestra. Only occasionally does he catch the mysticism of the music, as in the bass-drum strokes in the Chorale. More often he does the obvious thing, as any clever pupil might do in a similar exercise. It must be confessed that arrangements of this character seem futile, apart from their value as exercises and examples for a class in orchestration.

Liszt's Tasso is not one of his most familiar orchestral compositions, nor yet one of his greatest. Still it is effective, and although all the composer's well known methods of procedure are in evidence the work is of more than passing interest.

The orchestra has undergone many changes during the past year. On the whole these changes seem to be for the better. It would perhaps not be altogether just to mention at this time an occasional roughness of tone, an occasional lack of precision. These slight imperfections will no doubt disappear in the course of the season. The orchestra did its best work in Lekeu's Fantasia. Here was flexibility and great beauty of tone, giving promise of what is to come in the next few weeks.

MONITOR Oct. 9.

SYMPHONY CONCERT

AN OLD-NEW ORCHESTRA BEGINS A NEW SEASON

The Band Refilled with Youthful and Cosmopolitan Recruits—Present Qualities Well Reflecting the Conductor—Lekeu's Fantasia for Novel and Notable Piece—Liszt in True Eloquence, but Dubious and Debatable Beethoven

IN the interests of the hour, at the first Symphony Concert of the fortieth annual series, the orchestra, yesterday afternoon, stood above all else. As it gradually assembled on the stage of Symphony Hall, it was soon clear that, according to promise, conductor and manager had quietly and efficiently refilled the decimated ranks of last spring. The present roster of the band numbers ninety-seven musicians in Boston and at work. To these, five more, now under engagement, will be added, raising the full force of the orchestra to 102—the amplest "personnel" in its history. When the second part of the programme mustered nearly the whole band, observant frequenters of the concerts quickly discovered that it was more youthful in aspect than for many a year. Fortunately the secession of last spring removed not a little elderly and cumbering "deadwood," too long permitted to linger lest the governing powers should seem hard-hearted. As fortunately conductor and manager have sought and found newcomers in young prime, and by such fresh blood the Symphony Orchestra, like any other organized body tending to become static and institutional, is the gainer.

A glance at the page of the programme-book listing this "personnel" was equally inspiriting. Here was a German, there a Frenchman, next an Italian; a little further an American; hard by a Hollander, an Englishman, a Czech, a Slav; then, say, a Pole; and, finally, to fill the measure, a Greek and also an Irishman. In all the long past, never has the orchestra been more various, more cosmopolitan, in the nationality of the members. Clearly only individual fitness has weighed in the refilling of the band. Again the trustees have taken the way of wisdom; again Mr. Monteux as choosing conductor, has proved his rare and signal breadth of mind; again Mr. Brennan, manager and co-operator in these things, has had thought only of the best interests of the band. For the time at least, perhaps for a long future every open or secret desire to nationalize the orchestra, to make it narrowly French, German, American, what not, has been frustrated. As it should be, it is as broad-spreading and cosmopolitan as the art of music it serves. Once again, in "personnel" as in programmes, it asserts its high and fine tradition of catholicity. In equal measure, the trustees and Mr. Monteux have maintained it and thanks and praise from the frequenters of the concerts should go out to them.

Of the quality of the orchestra thus refilled, it is too early to speak either with detail or with certainty. Especially in cities to the Southward, envious detractors, still smarting under years of fruitless rivalry, like to descant upon the decline of the band. Over-zealous partisans at home are as prone to declare that it is again at its best estate. Both assertions err by excess; since, in sober and ascertainable fact, from the concerts of 1918-19 through the first concert of this new season of 1920, the band has seldom risen so high and still more seldom fallen so low as these zealots respectively contend. As it was yesterday, it had been in rehearsal through no more than a week; the newcomers have had barely time to find themselves, become accustomed to strange surroundings, feel out their fellows and their chief; while for a first occasion on Friday, they experienced the public to which they will minister. In the merest common sense, the refilled orchestra is necessarily at beginnings.

Yet a few inferences seem clear and safe. Already the new-old orchestra is responsive and sensitive to the conductor. Most of the intractables to a new dispensation, who occasionally hampered Mr. Monteux last year—rather by inertia than overt act—have departed; while the spirit they represented has altogether vanished. The orchestra is at one with a conductor who deserves its every loyalty and sensibility. It not only hears and obeys; it does both with sympathy and zest. Furthermore: there is no doubting that the string choir plays, at the conductor's will, with an exceeding vitality, incisiveness, precision and power of tone; that the wood-winds and the horns keep old sensuous quality and finesse; that the brass does not lack large sonority; that to the familiar virtuosi of recent years are to be added such newcomers as Mr. Burgin as concert-master, and Mr. Amerena as third flute; that among the recruits are young musicians of proved skill and as clear promise. For the time the shortcomings are a tendency to power rather than to plasticity, to vigors at the expense of delicacy, especially in finely-matched euphonies, to sweep in preference to shading. The rhythmic vigor, the songful warmth, the ardent progress of the orchestra commend it. As yet it is not so fortunate in modulation, in supple advance through long gradients of tone.

To write these sayings is also to write that in not a few of these respects, the orchestra is already taking voice and color from Mr. Monteux himself. He and it were at their best when they unrolled the tonal panorama, sounded the romantic heights and depths of Liszt's symphonic poem, "Tasso." Their performance was like a spectacle upon the theatre of the imagination. Out of the incisive beginning rose the sombre and distraught figure of the poet Liszt would summon; the motiv and measures that would sing his woes pierced the ear and in degrees touched the heart; Mr. Monteux struck fire in the flash from the music of Tasso's pride; the courtly division of the tone-poem was smiling and gracious; the finale of glorification swelled with pomps and power. It was Liszt's music made music-drama, alive anew with romantic ardor that new times and tastes have been known to leave threadbare. Once again illusion was born of it. As many a time last winter, Mr. Monteux's instincts of the opera house heightened and deepened his version of symphonic music.

In good case, too, were conductor and orchestra with Monsieur Pierné's arrangement for a new medium of Franck's Prelude, Choral and Fugue. Being practised conductor, applying for such purpose the resources of instrumental choirs—and not unmindful at need of effect upon an audience—he has made the transcription with craftsman's skill, but hardly with the flashes of divining and recreating imagination that Mottl, for example, when the mood was on him, could bring to like work. As it seemed in a single hearing, the arrangement tended to prolong the appreciable lengths of Franck's piano-piece; while the music spread over a full orchestra seemed also to spread thin. The listening faculties again followed the long ascendant line of the music richly unfolding, cunningly and imaginatively interlaced. They perceived anew Franck's signal and distinctive ability to make serene rhapsody mount from the earth and cleave the heavens. Yet both Monsieur Pierné and Mr. Monteux missed graduations of this ascent, modulations of music and mood, finely attuned relationships that such pianists as Mr. Bauer readily discover in the original piece. Father Franck was aware of the various media for music, skilled and sensitive to them. When he wrote this Prelude, Choral and Fugue, he knew, as his own homeliness of speech might put it, "what he was about." Yet the transcription was not uninteresting while Mr. Monteux and, especially, his string choir were incisive and rhythmic in the Prelude and the Fugue, capable of sustained and expansive instrumental song in the Choral and of large, uppiled sonorous climax at the end.

Again Lekeu's Orchestral Fantasia summoned the finer, the more characteristic powers of conductor and band. In itself and in performance the piece stirred the audience to the heartiest applause of the afternoon, warm as it had been when Mr. Monteux first came to his place and warm as it was to be at the end of "Tasso." Indeed, the wonder was that the Fantasia had never before been played at the Symphony Concerts. The two "folk-songs of Anjou" lying behind the Fantasia are, as they should be, but means to a work of the composer's imagination. From one Lekeu derives the motiv whence upspring the music of his nocturnal dance of peasants—sharp-set, keenly rhythmed, beating high and glad, yet with a hint of that which is heard remote and darkling. To the other folk-song Lekeu owes the motiv germinating the music of the lovers longing as they stray from the dance into the sweetness of nocturnal solitudes à deux.

The Fantasia becomes work of the imagination in the half-fantastical, half-homely thrill that Lekeu imparts to this music of the dance; only a little less, since no demon is present, than the like thrill in Liszt's "Mephisto-Waltz." It is such work again when the motiv of amorous longing penetrates the music of revel, infuses itself, as it were, into the chosen pair. Again imagination speaks out of the music when the dance-motiv, rising and falling, seems to follow them into the woodland shades, until at last the music of desire melts it into itself. And the Fantasia ends—in the stilled intensities of a solitude and a passion needing no speech.

Throughout, Lekeu's workmanship is no less imaginative and even more individual. Seldom with his measures of dance or of desire does he succumb to the mere rhetoric of sumptuous and sonorous music-making—an easy rhetoric in his youth of the late eighties and the early nineties. Everywhere else he plies the economy and directness of musical means dear in our day to Ravel and twenty other composers. Everywhere else he writes a lean-bodied, fine-fibred, keen-edged music of this our particular time—nakedly graphic of the dance, pitched low but deep with the lovers' desire, tingling upon ear and imagination when either impulse haunts the other. Had Lekeu lived he would have been now in his fifty-first year. By the token of this Fantasia, of his chamber-pieces, of other fragments, what music might he not have written. And Death took him in his youth—barbarous, unthinking Death.

As the Fantasia was written, so also was it played with Mr. Monteux's fine instinct for a graphic music that his own imagination can visualize, with more than his usual sensibility. There remains, then, for courteous quarrel only his and the orchestra's version of the Eighth Symphony of Beethoven, the little, the gay, the almost freakish symphony, with which the composer whiffed away a time by no means untroubled. Now, as some of us read and feel this music, rightly or wrongly, it is light, playful, fanciful, almost Mozartean, asking a sprightly, sensitive, adroit hand in the conductor, an equal animation, finesse and elegance in the orchestra. The nicest of modulations should fleck it like sunshine; play of motivs should dart and flash; the long, fine lines of the composer's design should be gracefully, sportively graded. Above all, the tone of the orchestra should be as light and transparent, as variously inflected as the music itself. Even when the rhythm is deliberately and humorously monotonous as Beethoven willed, the beat should be of the lightest; while gamesome and gay as of high spirits, should be the harmonic twist and turns, the prancing chords of the Finale. Beethoven could be gay—and boisterous, as sundry music proves. He could, also, as in this symphony in F major, be gay and nimble.

Agreed that throughout the symphony, Mr. Monteux's pace was as lively as ear or fancy could wish; that the third movement might even have gained, in contrast to its neighbors, by a little slower gait and a little rounder progress. Agreed also that he missed none of the contrasts leaping out of the music to eye and ear. Agreed further that he knows and feels his Beethoven when wood-winds or horns sing under and through the nervous strings; when a racing Finale halts and opens for a jet of warm song. Even so, was not the tone of the orchestra needlessly thick and hard in the first movement and the progress through it superfluously strenuous? And where, where was the elastic modulation, as it were in flow of gayety which this Allegro clearly invites? Mr. Monteux took the Finale at a dashing pace, but he could not or he would not escape too solid tone, too sharp and reiterated emphases. Both haunted it, while lightness, brightness, elegance came not. Such grace and flow again evaded the conductor and orchestra in the minuet, delicately and minutely as he sought to weave it. And where was the inflections that should play over the second movement and make it sound like to the sight of sunshine among leaves when the breeze touches them? Again Mr. Monteux was consciously exact, deliberately suave, assiduously artful. Time and again, in the year that Boston has known him, in the very music yesterday of Liszt and Lekeu, he has been an interesting, eloquent, persuasive, even a stimulating conductor—but not, not in the symphonies of Mozart or Haydn or in this little symphony of Beethoven.

H. T. PARKER

CONCERTS IN PROSPECT

Brahms, Bauer and Mr. Monteux's Next Programme—A Week of "Men-Singers" with Werrenrath, Hackett and Burke—Kubelik and Kreisler at Hand

PIECES already heard at the Symphony Concerts fill Mr. Monteux's programme for Friday afternoon and Saturday evening next. One is the thrice-familiar and perennially brilliant overture to Berlioz's opera, "Benvenuto Cellini." Another is Brahms's concerto in D minor for piano and orchestra—the less exacting of the pair to the hearer, and, perhaps the warmer in imagination. The third is Enesco's symphony in E-flat major, heard at a pair of concerts in Dr. Muck's time, but since unrevived. It is the largest and not the least interesting of his orchestral pieces. In the concerto, Mr. Bauer, eloquent always with such music, will play the piano-part. In order the programme stands:

Symphony in E-flat major..............Enesco
Concerto in D minor for Pianoforte and Orchestra ....Brahms
Overture to the Opera, "Benvenuto Cellini," Berlioz
Pianist: Harold Bauer

On Thursday evening the Symphony Orchestra will begin its annual series of concerts in Sanders Theatre at Cambridge, and again Mr. Bauer will be "assisting artist," but he will play Schumann's—and not Brahms's—concerto. The full programme is:

Symphony in F major, No. 8.........Beethoven
Overture to the Opera, "Benvenuto Cellini," Berlioz
Concerto for Pianoforte with Orchestra, Schumann
Symphonic Poem, "Tasso"..............Liszt
Pianist: Harold Bauer

TRAN. Oct. 9.

—Last Friday and Saturday in Symphony Hall, Boston, the fortieth season of the Boston Symphony Orchestra, which is to give five concerts in the Academy of Music here, opened in brilliant fashion. Richard Burgin, the new concertmaster, recently arrived after a long voyage from Norway, is the only principal newly come to the orchestra this season. Burgin is a native of Warsaw, but his training has taken place largely in Russia, and the latter part of his career, owing to chaotic conditions in the East, was confined to Russia, Finland and Scandinavia. For 12 years he served as concertmaster in the fine orchestras which the larger cities of those countries possess. His first teacher was Lotti and his most famous teacher was Leopold Auer, with whom, at Petrograd, Burgin studied four years. Burgin toured Russia, Poland, Finland and Scandinavia with a great deal of success, playing as soloist in Petrograd, Kieff, Moscow, Odessa, Copenhagen and elsewhere. He has been concertmaster and soloist with the Petrograd Symphony Orchestra, the Helsingfors Symphony Orchestra, the Christiania Philharmonic Society and the Stockholm Concert Society. In Europe he has played as concertmaster under two former conductors of the Boston Symphony Orchestra—Max Fiedler and Nikisch, likewise under Richard Strauss and Schneevoight, the Finnish conductor. He led a notable string quartet in Christiania and formed the Burgin Quartet in Stockholm, which toured from city to city giving 12 concerts each season.

Tickets by subscription are now on sale for the five concerts to be given in Philadelphia on the following Monday evenings: November 1, November 29, January 3, January 31 and March 14. The soloists to appear at these concerts are Helen Stanley, Jean Bedetti, Alfred Cortot, Hulda Lashanska and Erno Dohnanyi.

Phila. Record. Oct. 10.

Bauer, Symphony Soloist

The second pair of concerts by the Boston Symphony Orchestra next Friday afternoon and Saturday evening, will be notable in that Harold Bauer will play with the orchestra as the first soloist of the year. The program will open with the symphony in E-flat major by Georges Enesco. Brahms' pianoforte concerto No. 1, in D minor, will be played by Mr. Bauer. The concerts will end with Berlioz's Overture to "Benvenuto Cellini."

ADVERTISER Oct. 10

MUSIC AND MUSICIANS

Symphony Concert Programs

The opening of a new Symphony season always arouses a certain amount of speculation concerning the items likely to appear during its course on our musical bills of fare. We know of one subscriber to the concerts whose chief anxiety on the subject is jokingly said among his acquaintances to be the chance of hearing a composition by Philip Emanuel Bach, or is it Friedemann Bach? Once years ago one was actually played, and since then he lives in hopes of another one being vouchsafed him.

For our own part it is more Bruckner and more Volkmann we long for. We would gladly have traded the complete works of Saint-Saens, which we think we must have heard under Rabaud, for one more performance of that Seventh Symphony of Bruckner which seemed when we once heard it the nearest to Beethoven of anything not Beethoven we knew.

As for Volkmann he seems a sort of 19th century Haydn, born too late, and so lessened in relative magnitude. We get so little of the original Haydn nowadays that perhaps it is injudicious to crave lesser Haydns.

Apart from such minor masters one claims as a right certain great classics traditionally performed every other year, the Beethoven symphonies, the Brahms' symphonies, the three best-known Mozart ones, the Wagner overtures and preludes, the "Coriolanus," "Egmont," "Leonore No. 3," Brahms' "Tragic" and "Academic," Berlioz and many others of long repute. One hopes also for such recent classics as "The Afternoon of a Faun," "Scheherezade" and the Franck symphony.

Last year Mr Monteux gave us full quota of standard and recent classics, except for Brahms, whose reputation in France is for some reason much smaller than it has become everywhere else, and except for Mozart, where he substituted an unfamiliar and inferior "Concertante Symphony" for one of the immortal three.

His novelties were a welcome variation from those offered by his Teutonic predecessors, which were too often what the Germans themselves have named "conductor's music," thoroughly scholarly, but thoroughly dull. Instead or such routine overtures and pedantically aspiring symphonies, Monteux gave us ballet music of the sort he had conducted during his service with the Ballet Russe and the Metropolitan Opera. We delighted in dances from "Prince Igor," excerpts from "Le Coq d'Or," a suite from "L'Oiseau de Feu" and other brilliant masterpieces.

Only one composer was missing from the moderns we wanted to hear, except Strauss, who was banished for obvious reasons. That was Skriabin, whose "Poem of Ecstasy" seemed when we heard it before the greatest masterpiece produced since Wagner died. We are still hoping for more Skriabin "at these concerts."

Lastly among the American compositions, so many of which escape greatness only because they lack an "indefinable something" called genius, we had the work of Griffes, which if it missed the heights of European achievement missed them by a very narrow margin indeed. May we beg respectfully for more Griffes?

Personal whims aside, every one will agree that Mr Monteux has a genius for program making, on the evidence of last season. We may all look forward to a series of concerts in which each one brings at least one piece we thoroughly enjoy. No more need we dread the off days at Symphony Hall when former conductors used to work off their moribund classics and perfunctory "novelties" in a batch.

Cambridge Symphony Plans

The usual series of eight concerts in Sanders Theatre, Cambridge, by the Boston Symphony Orchestra, will be given beginning next Thursday evening. The other dates are Nov 11, Dec 16, Jan 13, Feb 10, March 24, April 7 and April 28. The soloists are Harold Bauer, Katharine Goodson and Felix Fox, pianists; Eva Gauthier and Alice Neilson, sopranos; Richard Burgin, the new concertmaster of the orchestra, and Antonio Gerardi, violinists; and Alwin Schroeder, the veteran 'cellist.

Friday at 2:30 and Saturday at 8, Boston Symphony Orchestra, second program. Symphony in E flat major, Georges Enesco; pianoforte concerto No. 1, Brahms; overture to "Benvenuto Cellini," Berlioz. Soloist, Harold Bauer.

GLOBE O. 10

Items and Incidents

Upon the programme for the third pair of Symphony Concerts, Mr. Monteux has happily set Sibelius's first symphony—the first piece also of his music to be heard at them (where it once flourished) since the winter of 1917-18. It is characteristic of the conductor's catholicity and curiosity so to restore Sibelius to just place in the active repertory. Le bonhomme Rabaud admitted that he had never heard of him and, since he was unknown in Paris, had no desire to make his acquaintance.

There were diversions, unexpected, if momentary, at both the Symphony Concerts of last week. Twice, on Friday afternoon, a masculine voice cried "Bravo" which is not the usual form of applause among the elect company of the matinées. Twice again, on Saturday evening, rhetorical pauses between Franck's Chorale and the succeeding Fugue and at one of the turns of "Tasso," deceived an auditor into single-handed clapping. There were smiles and shrugs; yet such an eager listener is worth while.

Except from a few malignant old [illegible] in and out of the newspapers, there [illegible] a word of objection to the [illegible] of Strauss's tone-poem, "Death and Transfiguration" in the first concert of Mr. Bodanzky's orchestra last week in New York, where not a note of the Bavarian's music has been heard during three years. Instead, the audience listened eagerly and applauded heartily. With a seeming touch of regret, one of the protestants admits that in music, "the war is a dead issue"—and happily so.

THE PRINCIPALS OF THE BOSTON SYMPHONY ORCHESTRA

FERDINAND THILLOIS
MAX KUNZE
FREDERIC DENAYER
JEAN BEDETTI

ALFRED HOLY
STEFAN NEUMANN
GEORGES LONGY
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To lead the string sections in the Orchestra, Ferdiand Thillois came from France to sit at the head of the second violin section in 1918, while Frederic Denayer and Jean Bedetti came likewise from Europe last autumn to be first viola and first 'cello respectively. These two fine musicians have more than confirmed their reputation abroad as worthy to be ranked among the few masters of their instruments now living.

Of longer standing in Boston are Max Kunze, leader of the double basses, and Julius Theodorowicz, second concertmaster, whose career in Boston dates back to his participation in the Kneisel Quartet. Alfred Holy, the illustrious first harp, is well known indeed to all who are familiar with the orchestra. The veteran among the wood-wind is Georges Longy, who has been named authoritatively as without peer among living oboists. Alfred Sand, the Russian virtuoso, is now serving his seventh year as first clarinet. The newer comers are Georges Laurent, first flute Abdon Laus, first bassoon, and Louis Speyer, English horn, who are now in their third season with the Orchestra. There are, strictly speaking, two English horn ployers, in that Mr. Speyer alternates with Mr. Frederick Mueller, who has played this beautiful wood-wind instrument for many years with the Boston Symphony Orchestra, and under several conductors.

Of the brass choir, Carl Hampe, as first trombone, is the veteran among the leaders, while George Wendler, as first horn, comes second in length of service. Georges Mager is now serving his second season as brilliant first trumpet. Stefan Neuman is perhaps as familiar as any single member of the orchestra on account of his agility and unerring accuracy upon the kettle drums.

HERALD Oct. 10

MR. SCHMITZ, MR. WERRENRATH AND MR. TOM BURKE

A Masculine Sunday at Symphony Hall—The Pianist in Notable Quality, the Familiar Singer in Rich Prime, While the Newcomer Leaves Something to Be Desired—Audience and Orchestra on Saturday—Mr. Bodanzky's New Band in New York—Mr. Vidas, the Violinist, Returns—Strauss After Three Years

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After alluding to the high position the city occupied in the music world when he first came to Boston in 1899, when the choral societies, the church choirs and other musical organizations were of a character unequalled by those of any other in America—he declared that today we have "only the Boston Symphony Orchestra."

Symphony Maligned

"The Boston Symphony Orchestra," said Mr. Hale, "has been damnably maligned and maliciously talked about, not only here, but in New York." With regard to the so-called strike last March by certain members of that orchestra, Mr. Hale characterized Frederic Fradkin, deposed concert master, as a "hot-headed young violinist," but he also said that there was no question that the chairman of the board of trustees was "woefully lacking in tact."

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TRAN Oct. 14.

Schumann, Mr. Bauer and Others

Save in one item, the programme of the Symphony Orchestra's concert in Sanders Theatre at Cambridge last evening was derived from those of last week's and this week's concerts in Boston. From the former came Beethoven's Eighth Symphony and Liszt's "Tasso," and from the latter Berlioz's Overture to his opera "Benvenuto Cellini." But while the soloist of today, Mr. Bauer, was heard last night, his chosen piece was Schumann's concerto, not Brahms's. Doubtless many would have appreciated the substitution of Lekeu's Fantasia for the "Tasso," but Mr. Monteux evidently desired the grandiloquent close which Liszt's symphonic poem affords. As we learn from the programme-book, an orchestra of truly modern proportions played the Eighth Symphony when it was first heard, and in a hall that accommodated three thousand people, yet there is no gainsaying that like the symphonies of Haydn, which it resembles at least in spirit, the piece sounds to better advantage in Sanders Theatre than in a larger auditorium. It is possible to find this "little symphony," as its composer called it, the most engrossing of the nine. In certain of the others Beethoven scaled greater heights and plumbed greater depths. But nowhere is he more resourceful in handling his material or more fertile in the invention of arresting effects—the clicking chords in the second movement, the twittering violins and the explosive C sharp in the finale. Perhaps it was because of the different conditions that Mr. Monteux's (and the orchestra's) performance seemed more flexible, less rigid, than in Boston. It has been said that emotional music wears the quickest, and by that token the greater freshness of the Eighth Symphony is readily understandable.

Had Berlioz been content to write according to the models of his time instead of anticipating the manners and methods of fifty years hence, he would have escaped the suggestion of amateurishness which is not infrequently found in his music. On the other hand he would have given us no excuse for the wonder which he must inevitably feel when we listen to it with a thought for its historical surroundings. In this overture as elsewhere Berlioz is weakest when he attempts sustained melody. He was following a sure instinct when he strove to get away from the square-cut periods of the classical school, but he failed to find a satisfactory substitute. The cantilena near the beginning of the piece is amorphous, and the broken chord accompaniment, on which Berlioz generally relied in such situations, is as bald as anything in Donizetti.

Once that is over with, the overture is a succession of fascinating episodes, and for sheer dazzling brilliance its instrumentation is still unparalleled. How different this brilliance from the blatancy of Liszt's musical flag-raising at the end of "Tasso"—not without its stimulation to the auditory nerve, but yet so trumpery. Aside from the rhetorical melancholy of the opening, which is still impressive, and the soaring melody of the 'cellos which follows, "Tasso" has little to commend it. The episode of the poet at the court of Ferrara is not without a certain charm, but it is almost forgotten in the empty din of the end.

In adding two more movements to his "Allegro Affetuoso," to make his piano-concerto, Schumann descended somewhat from the level of his first inspiration, and the piece as a whole has no such unity as the first division would have had, did it stand alone. Nevertheless we should be grateful for the beauties that these added movements contain, particularly the melody for 'cellos and violas in the Intermezzo. And while the finale has the least to offer of any, it furnishes the excitement without which no concert-piece is supposed to be complete. Nowhere else in his symphonic music does Schumann write with such sustained eloquence—and such coherence—as in this Allegro Affetuoso Moreover, to no pianist of our times is it given to play that entrancing passage which begins the "development" as Mr. Bauer plays it. Here for an instant is the very soul of beauty. For that matter the whole concerto seems to be peculiarly Mr. Bauer's own. The performances of other pianists, however praiseworthy, only serve to enhance the recollection of his. And last evening he was once more wholly in the vein. Throughout he brought to Schumann's music the beauty of tone and warmth of imagination that is its meed. In his hands the melodies of the first movement sang, the phrases of the Intermezzo were lightly carved and flung aside, and the passage-work of the finale ran with due speed and never with haste. And always there was abundant feeling for the poetic quality that sets the piece apart from other concertos.

W. S. S.

RICH FARE IN PROSPECT

MR. MONTEUX OUTLINES PENDING PROGRAMMES

A Wide Range for the Symphony Concerts Next Season—The Classics in Due Place and With Sundry Rediscoveries—Young Englishmen, "New" Italians, a Risen Spaniard, Promising Parisians, Fresh Russians, in Novel Music A-Plenty—Good Share for Americans as Well

THE present conductor of the Symphony Orchestra respects its tradition of widely ranging programmes. In the days when the strewing of scornful epithets upon any and all Germans was a favorite pastime, it was the custom to call his predecessors narrow-minded. Perhaps they were; yet from the first years of Mr. Gericke through the final years of Dr. Muck, they set and maintained a precedent: The repertory must be catholic. Whether a piece of music came from French, German, Czech, Italian, Scandinavian, Russian or American pen, whether it was classic or semi-classic, modern or ultra-modern, it deserved performance, so long as it was impressive, interesting or otherwise significant. As presumption went, the public of the Symphony Concerts was no less open-minded, becomingly curious, as well, about newer and innovating composers. The conductors persisted; audiences usually proved worthy of their good name; and so a fine tradition was established, unexcelled in any orchestra at home or abroad. Mr. Monteux, as the scope of his programmes last season proved, received and cherishes it. Personally, moreover, he has the cosmopolitan outlook; his eagerness for novel and interesting music is unabating; he reads new and old scores unceasingly; he is diligent in the exploration of publishers' shelves; he likes nothing better than to upturn an overlooked piece by a classic or a semi-classic composer, to open the way to an unknown and deserving man. In fine, he would make the Symphony Concerts a mirror of the music of our immediate time no less than a glass reflecting the classics in living image. For Mr. Monteux, music is music, according to intrinsic desert, whatever the nationality of the composer, whatever the date upon the sheets. Modestly and wisely, he counts it the obligation of a conductor to seek tactful contacts with composers and publishers rather than to hold them waiting on his door-step. With these ends in view he journeyed to London and Paris last summer; while annually he purposes to renew these European visits.

[illegible] faith and [illegible] shaped programmes through his [illegible] son as established conductor of the [illegible] phony Concerts. In Boston and in other cities, they pleasured the public, maintained the standards of the orchestra, won him just laurels, heartened the youth of all ages to whom the new and strange is not a fearsome thing. In his second season, beginning next month, he intends to make the repertory yet more varicus and stimulating, so far as twenty-four programmes give him room and there is time and energy for thorough preparation. Daily he is at his studies in the conductor's room at Symphony Hall; soon he will be at the steady work of rehearsals and concerts, both without haste and without rest.

So far as the conductor can accomplish his present plans, English composers from Bantock to Bax will enjoy their first considerable inning at the Symphony Concerts. Four of the "new" Italians, who cultivate symphonic music, will have place. There will be room for the rising Spaniard, de Falla, and for the risen Parisians, Milhaud and Roger-Ducasse. Music of one of the younger Russians, Vassilenko, will be played for the first times in America. An unheard symphony—his third—by Sibelius, the Finn, is in prospect, along with the suite for the concert-hall that Mr. Carpenter has assembled from his ballet, "The Birthday of The Infanta," and a new tone-poem by Mr. Hill, suggested by Poe's grewsome tale, "The Fall of The House of Ussher." From the classics, likewise, Mr. Monteux is minded to rediscover to his hearers at Symphony Hall Schubert's "Tragic Symphony," by way of variation from the endlessly repeated "Unfinished" and Ninth; the gay overture to Mozart's opera, "Il Seraglio" and his prelude to "Don Juan"; and two overlooked concertos of Bach to be played as ensemble pieces—one with violin, flute and piano for outstanding instruments and one with the organ in like place.

Two symphonies by English composers stand high on Mr. Monteux's list of new pieces—Vaughan-Williams's "London Symphony" and Bantock's symphony, "The Hebrides." No music in the larger forms by the younger Britons has been more applauded than this "London Symphony," reaction in tones to the life, atmosphere and stimulus of the Britons' city. In a sense it is "the piece of the hour"; for in America next winter it will be heard in Boston, New York and Chicago. In recent years Bantock's symphony has made the round of English concert-rooms. The aspect and the spirit of those wild islands in the North Atlantic kindled the composer to the music. The melodic material he has drawn from the islanders' folk-tunes. To one of the youngest and most individual of English composers Mr. Monteux has also given ear—Arnold Bax—and one or another piece of his symphonic music is fairly certain to gain place on the conductor's programmes. He likes, too, the vigor, the onrush, the eminently British quality of John Ireland.

Orchestral scores by four of the "new" Italian composers now lie upon Mr. Monteux's desk—Respighi, di Sabata, Malipiero and Casella. The piece by Respighi is in current verbiage a "tone-picture" of four of the familiar fountains of Rome. It has been already played in America by Mr. Stock's orchestra in Chicago and, if memory serves, by Mr. Damrosch's in New York. Sabata's music is a suite of poetized sights and sounds in the country. From Malipiero, whom Mr. Monteux encountered and liked last June in Paris, he has received the two parts of the "Impressioni dal Vero," each in three divisions and again "tone-picturing" in the composer's highly imaginative fashion. One set at least of these "Impressioni" will be played at the Symphony Concerts next winter and after Malipiero's "Pause del Silenzio" of two successive seasons, anticipation warms to them. By common consent Casella is vivid and pungent master of harmonic and instrumental means. He loves, too, a large fervor of expression, a red fire of movement. It has lately pleased him to score for full orchestra, utilized to the utmost, Balakirev's glowing, fantastic piano-piece, "Islamey." It will make vivid, sonorous end to one of the conductor's pending programmes. Another piece, altogether Casella's own, also awaits his hand, "The Convent by the Water" suite, if recollection does not slip, from a highly fanciful piece of the theatre.

Little by little a younger generation of Spaniards, almost wholly unknown to American ears, has made way into the concerts of Paris and London. Of one of them, Turina, Mr. Monteux thinks but poorly. Another, de Falla, he appraises highly. Accordingly, the public of the Symphony Concerts is to hear an orchestral suite from his pen for which his songs, as sung hereabouts by Mme. Gauthier or Miss Janacopulos, raise expectation.

The younger Parisian to whom Mr. Monteux inclines for promise become performance, is Darius Milhaud, barely known in America by a quartet for strings occasionally played by "The Flonzaleys."

[28]

TIGHT BINDING

THE PRINCIPALS OF THE BOSTON SYMPHONY ORCHESTRA

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MAX KUNZE
FREDERIC DENAYER
JEAN BEDETTI
ALFRED HOLY
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To lead the string sections in the Orchestra, Ferdiand Thillois came from France to sit at the head of the second violin section in 1918, while Frederic Denayer and Jean Bedetti came likewise from Europe last autumn to be first viola and first 'cello respectively. These two fine musicians have more than confirmed their reputation abroad as worthy to be ranked among the few masters of their instruments now living.

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Save in one item, the programme of the Symphony Orchestra's concert in Sanders Theatre at Cambridge last evening was derived from those of last week's and this week's concerts in Boston. From the former came Beethoven's Eighth Symphony and Liszt's "Tasso," and from the latter Berlioz's Overture to his opera "Benvenuto Cellini." But while the soloist of today, Mr. Bauer, was heard last night, his chosen piece was Schumann's concerto, not Brahms's. Doubtless many would have appreciated the substitution of Lekeu's Fantasia for the "Tasso," but Mr. Monteux evidently desired the grandiloquent close which Liszt's symphonic poem affords. As we learn from the programme-book, an orchestra of truly modern proportions played the Eighth Symphony when it was first heard, and in a hall that accommodated three thousand people, yet there is no gainsaying that like the symphonies of Haydn, which it resembles at least in spirit, the piece sounds to better advantage in Sanders Theatre than in a larger auditorium. It is possible to find this "little symphony," as its composer called it, the most engrossing of the nine. In certain of the others Beethoven scaled greater heights and plumbed greater depths. But nowhere is he more resourceful in handling his material or more fertile in the invention of arresting effects—the clicking chords in the second movement, the twittering violins and the explosive C sharp in the finale. Perhaps it was because of the different conditions that Mr. Monteux's (and the orchestra's) performance seemed more flexible, less rigid, than in Boston. It has been said that emotional music wears the quickest, and by that token the greater freshness of the Eighth Symphony is readily understandable.

Had Berlioz been content to write according to the models of his time instead of anticipating the manners and methods of fifty years hence, he would have escaped the suggestion of amateurishness which is not infrequently found in his music. On the other hand he would have given us no excuse for the wonder which he must inevitably feel when we listen to it with a thought for its historical surroundings. In this overture as elsewhere Berlioz is weakest when he attempts sustained melody. He was following a sure instinct when he strove to get away from the square-cut periods of the classical school, but he failed to find a satisfactory substitute. The cantilena near the beginning of the piece is amorphous, and the broken chord accompaniment, on which Berlioz generally relied in such situations, is as bald as anything in Donizetti.

Once that is over with, the overture is a succession of fascinating episodes, and for sheer dazzling brilliance its instrumentation is still unparalleled. How different this brilliance from the blatancy of Liszt's musical flag-raising at the end of "Tasso"—not without its stimulation to the auditory nerve, but yet so trumpery. Aside from the rhetorical melancholy of the opening, which is still impressive, and the soaring melody of the 'cellos which follows, "Tasso" has little to commend it. The episode of the poet at the court of Ferrara is not without a certain charm, but it is almost forgotten in the empty din of the end.

In adding two more movements to his "Allegro Affetuoso," to make his piano-concerto, Schumann descended somewhat from the level of his first inspiration, and the piece as a whole has no such unity as the first division would have had, did it stand alone. Nevertheless we should be grateful for the beauties that these added movements contain, particularly the melody for 'cellos and violas in the Intermezzo. And while the finale has the least to offer of any, it furnishes the excitement without which no concert-piece is supposed to be complete. Nowhere else in his symphonic music does Schumann write with such sustained eloquence—and such coherence —as in this Allegro Affetuoso Moreover, to no pianist of our times is it given to play that entrancing passage which begins the "development" as Mr. Bauer plays it. Here for an instant is the very soul of beauty. For that matter the whole concerto seems to be peculiarly Mr. Bauer's own. The performances of other pianists, however praiseworthy, only serve to enhance the recollection of his. And last evening he was once more wholly in the vein. Throughout he brought to Schumann's music the beauty of tone and warmth of imagination that is its meed. In his hands the melodies of the first movement sang, the phrases of the Intermezzo were lightly carved and flung aside, and the passage-work of the finale ran with due speed and never with haste. And always there was abundant feeling for the poetic quality that sets the piece apart from other concertos.

W. S. S.

RICH FARE IN PROSPECT

MR. MONTEUX OUTLINES PENDING PROGRAMMES

A Wide Range for the Symphony Concerts Next Season—The Classics in Due Place and With Sundry Rediscoveries—Young Englishmen, "New" Italians, a Risen Spaniard, Promising Parisians, Fresh Russians, in Novel Music A-Plenty—Good Share for Americans as Well

THE present conductor of the Symphony Orchestra respects its tradition of widely ranging programmes. In the days when the strewing of scornful epithets upon any and all Germans was a favorite pastime, it was the custom to call his predecessors narrow-minded. Perhaps they were; yet from the first years of Mr. Gericke through the final years of Dr. Muck, they set and maintained a precedent: The repertory must be catholic. Whether a piece of music came from French, German, Czech, Italian, Scandinavian, Russian or American pen, whether it was classic or semi-classic, modern or ultra-modern, it deserved performance, so long as it was impressive, interesting or otherwise significant. As presumption went, the public of the Symphony Concerts was no less open-minded, becomingly curious, as well, about newer and innovating composers. The conductors persisted; audiences usually proved worthy of their good name; and so a fine tradition was established, unexcelled in any orchestra at home or abroad. Mr. Monteux, as the scope of his programmes last season proved, received and cherishes it. Personally, moreover, he has the cosmopolitan outlook; his eagerness for novel and interesting music is unabating; he reads new and old scores unceasingly; he is diligent in the exploration of publishers' shelves; he likes nothing better than to upturn an overlooked piece by a classic or a semi-classic composer, to open the way to an unknown and deserving man. In fine, he would make the Symphony Concerts a mirror of the music of our immediate time no less than a glass reflecting the classics in living image. For Mr. Monteux, music is music, according to intrinsic desert, whatever the nationality of the composer, whatever the date upon the sheets. Modestly and wisely, he counts it the obligation of a conductor to seek tactful contacts with composers and publishers rather than to hold them waiting on his door-step. With these ends in view he journeyed to London and Paris last summer; while annually he purposes to renew these European visits.

In such faith and practise Mr. Monteux shaped programmes through his first season as established conductor of the Symphony Concerts. In Boston and in other cities, they pleasured the public, maintained the standards of the orchestra, won him just laurels, heartened the youth of all ages to whom the new and strange is not a fearsome thing. In his second season, beginning next month, he intends to make the repertory yet more varicus and stimulating, so far as twenty-four programmes give him room and there is time and energy for thorough preparation. Daily he is at his studies in the conductor's room at Symphony Hall; soon he will be at the steady work of rehearsals and concerts, both without haste and without rest.

So far as the conductor can accomplish his present plans, English composers from Bantock to Bax will enjoy their first considerable inning at the Symphony Concerts. Four of the "new" Italians, who cultivate symphonic music, will have place. There will be room for the rising Spaniard, de Falla, and for the risen Parisians, Milhaud and Roger-Ducasse. Music of one of the younger Russians, Vassilenko, will be played for the first times in America. An unheard symphony—his third—by Sibelius, the Finn, is in prospect, along with the suite for the concert-hall that Mr. Carpenter has assembled from his ballet, "The Birthday of The Infanta," and a new tone-poem by Mr. Hill, suggested by Poe's grewsome tale, "The Fall of The House of Ussher." From the classics, likewise, Mr. Monteux is minded to rediscover to his hearers at Symphony Hall Schubert's "Tragic Symphony," by way of variation from the endlessly repeated "Unfinished" and Ninth; the gay overture to Mozart's opera, "Il Seraglio" and his prelude to "Don Juan"; and two overlooked concertos of Bach to be played as ensemble pieces—one with violin, flute and piano for outstanding instruments and one with the organ in like place.

Two symphonies by English composers stand high on Mr. Monteux's list of new pieces—Vaughan-Williams's "London Symphony" and Bantock's symphony, "The Hebrides." No music in the larger forms by the younger Britons has been more applauded than this "London Symphony," reaction in tones to the life, atmosphere and stimulus of the Britons' city. In a sense it is "the piece of the hour"; for in America next winter it will be heard in Boston, New York and Chicago. In recent years Bantock's symphony has made the round of English concert-rooms. The aspect and the spirit of those wild islands in the North Atlantic kindled the composer to the music. The melodic material he has drawn from the islanders' folk-tunes. To one of the youngest and most individual of English composers Mr. Monteux has also given ear—Arnold Bax—and one or another piece of his symphonic music is fairly certain to gain place on the conductor's programmes. He likes, too, the vigor, the onrush, the eminently British quality of John Ireland.

Orchestral scores by four of the "new" Italian composers now lie upon Mr. Monteux's desk—Respighi, di Sabata, Malipiero and Casella. The piece by Respighi is in current verbiage a "tone-picture" of four of the familiar fountains of Rome. It has been already played in America by Mr. Stock's orchestra in Chicago and, if memory serves, by Mr. Damrosch's in New York. Sabata's music is a suite of poetized sights and sounds in the country. From Malipiero, whom Mr. Monteux encountered and liked last June in Paris, he has received the two parts of the "Impressioni dal Vero," each in three divisions and again "tone-picturing" in the composer's highly imaginative fashion. One set at least of these "Impressioni" will be played at the Symphony Concerts next winter and after Malipiero's "Pause del Silenzio" of two successive seasons, anticipation warms to them. By common consent Casella is vivid and pungent master of harmonic and instrumental means. He loves, too, a large fervor of expression, a red fire of movement. It has lately pleased him to score for full orchestra, utilized to the utmost, Balakirev's glowing, fantastic piano-piece, "Islamey." It will make vivid, sonorous end to one of the conductor's pending programmes. Another piece, altogether Casella's own, also awaits his hand, "The Convent by the Water," suite, if recollection does not slip, from a highly fanciful piece of the theatre.

Little by little a younger generation of Spaniards, almost wholly unknown to American ears, has made way into the concerts of Paris and London. Of one of them, Turina, Mr. Monteux thinks but poorly. Another, de Falla, he appraises highly. Accordingly, the public of the Symphony Concerts is to hear an orchestral suite from his pen for which his songs, as sung hereabouts by Mme. Gauthier or Miss Janacopulos, raise expectation.

The younger Parisian to whom Mr. Monteux inclines for promise become performance, is Darius Milhaud, barely known in America by a quartet for strings occasionally played by "The Flonzaleys."

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s and the piece in his "Epic mediaeval in suggestion, utilizing liturgical music of his country. Kalinnikov, an older Russian composer, who has occasionally figured upon programmes in America, has also provided a symphony new to Bostonian ears. To Stravinsky Mr. Monteux, after their long collaboration with Mr. Diaghilev's ballet, instinctively turns. From "Petrushka"—the mimodrama of puppets at a Russian fair, seen and heard of old in Boston—the composer once drew a suite for the concert-hall. The conductor believes he can reproduce it. And the music of Rimsky-Korsakov is by no means exhausted. Upon Mr. Monteux's music-rack is the overture to his opera, "A Night in May;" accessible in New York is the suite chosen and sewn together from another opera, "The Tale of Tsar Saltan" in the composer's rich vein of fantastic legend. Near neighbor to these Russians, as the land, though hardly the spirit, goes, is the Finn, Sibelius none of whose music has lately been heard at the Symphony Concerts, persistently as Mr. Fiedler and Dr. Muck gave it vogue. Both overlooked his third symphony. Mr. Monteux will undertake it. The clanging and familiar first also tempts the conductor.

And the Americans to whom Mr. Monteux has long lent a receptive ear? Two of their pieces for which he waits have already been specified—Mr. Carpenter's ballet-suite and Mr. Hill's tone-poem. Add to these, if a performance can be arranged, Mr. Arthur Shepherd's concerto for piano and orchestra, a much-praised music among his fellow composers; a revival of Mr. Loeffler's "Pagan Poem" and of Mr. Carpenter's gay feat of ingenuity and humor, "Adventures in A Perambulator"; certain extremely modern "sketches"—no more than six minutes long—by an obscure New Yorker, discovered by Mr. Monteux; and a deserved repetition of the late Mr. Griffes's "Pleasure-Domes of Kubla Khan," and the more imaginative American voices will not go unheard at Symphony Hall through the winter.

To complete the circle the Germans. From them the classics—Bach and Mozart as already recited; Beethoven in at least two symphonies and sundry miscellaneous pieces; the symphony of Schubert aforesaid, another from Schumann; the fourth symphony of Brahms; the usual modicum of Wagner in the concert-room. Finally, hope of Strauss in the finer-fibred tone-poems. Mr. Monteux does not lack admiration or zest for them. Like the rest of us, he is curious to discover how lapse of years and change of taste have affected impression from them and pleasure in them. He is well aware that other conductors purpose to bring them back to American concert-halls. From their fortunes and from the public of the Symphony Concerts in Boston he awaits a cue. As a cosmopolitan musician, he is valiant for Strauss; as a Franco-American conductor, he would also be discreet.

H. T. PARKER

TRAN. Oct. 15

BAUER SHOWS RARE SKILL AT THE PIANO

Soloist at the Symphony in a Brahms Concerto

Harold Bauer's skillful management of the piano part in Brahams' D minor concerto was the most interesting feature of yesterday's Symphony concert. Probably some of the audience thought during the performance of the fact that this concerto is the one Bauer chose for his American debut, at a Symphony concert Dec 1, 1900. It is obviously a favorite with him, since he also played it here in 1914.

Yet it is scarcely a masterpiece, and has never been popular wth performers or audience. It is an early work, distinctly mediocre in thematic material, and labored in development, though there are moments which foretell the glories of the symphonies. Mr Bauer, perhaps, looks at the music from a pianistic rather than a musical standpoint. He certainly makes the most of the many opportunities afforded him to prove his technical skill, and his understanding of the style of Brahams.

Enesco, whose Symphony in E flat filled most of the rest of the afternoon, once said that his music was derived from both Wagner and Brahms. Although it is certainly true that his orchestration and some of his rhythmic devices are akin to Brahms, and even more obvious that his melodies have been influenced by Wagner, his music seems closer to Tschaikowsky than to anything else.

He is not guilty of the glaring lapses of taste to which the Russian was subject. Neither has his work the sheer emotional power that to many critics redeems the vulgarities of the "Pathetic Symphony." Enesco, in short, has everything needed by a symphonist except genius.

Mr Monteux, after dealing conscientiously with Brahms and Enesco, evidently found satisfaction in the rather tawdry brilliance of Berlioz's Overture to "Benvenuto Cellini." The superb orchestration helps the effectiveness of performance in such music, but the conductor ably seconded the composer's intention, and made the piece seem more alive than it really is.

The trouble with all three numbers is that no one of them contains a profoundly beatiful melody, or a genuinely powerful motive for development. Not by endless taking thought can a composer secure these things. Yet no amount of skill in orchestration or genius for harmonic invention can compensate for their absence in orchestral or in any other music.

Next week the orchestra will play Sibelius's First Symphony; Skriabin' "Poem of Ecstasy"; and a "Divertissment" by Ropartz, (first time in America). There is to be no soloist.

GLOBE Oct. 16

BAUER ASSISTS AT SYMPHONY

Masterly Performance Is Given by Pianist at Afternoon Concert

PROGRAM FOR NEXT WEEK ANNOUNCED

By PHILIP HALE

The second concert of the Boston Symphony Orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony Hall. Harold Bauer, pianist, assisted. The program was as follows: Enesco, Symphony in E-flat major; Brahms, Pianoforte Concerto No. 1; Berlioz, Overture to "Benvenuto Cellini."

This concert, although it evidently gave the great audience pleasure, does not call for laborious comment. The three compositions were more or less familiar, yet it is doubtful whether the first movement of the Roumanian-Parisian symphony would be fully grasped after several performances; it is so complex in the working of inner voices; nor are the motives with the possible exception of the chief theme, of such a salient character that they compel admiration. The second movement is beautiful in its melancholy mood, its gravity that is not austere, its emotional depth. The Finale is spirited and without any too deliberate endeavor on the part of the composer will inevitably provoke hearty applause, when it is played as spiritedly as it was played yesterday. Enesco, a singularly accomplished musician; a violinist and a pianist; as a composer has his own idiom, although he has said that the influence of Wagner and Brahms is shown in his works. This idiom is not easily grasped, any more than the idiom of Delius, or of the Scriabin of the later years.

Mr. Bauer's devotion to the first piano concerto of Brahm's is equalled only by that shown in the Micawber family on a certain memorable occasion. No, Mr. Bauer will not forsake this concerto of Johannes. He played it here 20 years ago, when he first appeared as a pianist in this country. He played it again in 1914, And he has written about it and his fondness for the granitic work. It is true that he plays it uncommonly well; one might say, better than it deserves, for it is far inferior to the second concerto, and for the most part is intolerably long drawn out and dull. The masterly performance only brought out the inherent dryness and forbidding nature of too many pages. Only in the Adazio is there a poetic breath.

A brilliant performance of Berlioz's overture, now nearly 100 years old, brought the concert to a close. How fresh it sounds today! More modern than many orchestral works composed during the last 20 years.

The concert will be repeated tonight. The program next week is as follows: Siblius, Symphony in E Minor No. 1; Guy Ropartz, Divertissement (first time in America); Scriabin, "The Poem of Ectasy."

The management announces that in future late-comers will be admitted during the performance of a symphony only after the first movement. The doors will be closed during the pauses between the other movements.

HERALD Oct. 16

BOSTON SYMPHONY PROGRAM

Pierre Monteux has arranged an interesting program for the third pair of Boston Symphony concerts to be given in Symphony Hall next Friday afternoon and Saturday evening. A notable revival will be the First Symphony of the Finnish composer, Sibelius, long popular at these concerts.

The novelty of the program will be a divertiissement for orchestra by Guy Ropartz, the talented pupil of Cesar Franck, which will on this occasion have its first performance in America.

The final number will be the revolutionary "Poem of Ecstasy," by the Russian, Scriabin, and which is said to express the joy of untrammeled activity.

AMER. Oct. 16.

BAUER'S ART AMAZES AT SYMPHONY

Master Pianist Plays Brahms' D Minor Concerto

BY OLIN DOWNES

The D minor concerto of Brahms is the most Scandinavian music that can be imagined. Music of northern nature and northern gods, who might thus contend on the mountain tops. This work was given a remaarkable performance by Harold Bauer as pianist at the concert of the Boston Symphony Orchestra, Pierre Monteux conductor, yesterday afternoon in Symphony Hall. The other compositions on the programme were Enesco's symphony in E-flat, an early work, of a noisy character, and Berlioz' overture to his opera, "Benvenuto Cellini."

RUGGED AND BEAUTIFUL

It is no wonder that the audience applauded and repeatedly recalled Mr. Bauer. He has played this concerto, which is too rarely heard, before with the Boston Symphony. Doubtless his conception of the music continues to broaden and deepen with the years. Certainly this is one of the compositions which have no limit of wonder for the listener. It seems with every hearing—at least at the hands of this pianist—that the music is more rugged, dramatic and grandly beautiful.

As one of the few examples of really great and enduring art, this concerto has at once the boundless energy and the underlying vast repose of nature. Especially, be it noted again, northern nature. The first theme, stark, heroic, Scandinavian, leaps out of the orchestra with much of the shattering force, the blinding energy of the lightning flash. Theme clashes against theme. The orchestra is full of gray and storm. Yet there are other episodes entirely congruous with the composer's idea, of the most lofty and poetc beauty, as sudden marvellous vistas might be seen between the lifting of clouds or the lines of cragged peaks.

Has Right to Play It

A frightful task for a pianist! And one of the distinctions of Mr. Bauer's performance is that it never sounds that way! Strength, virtuosity, tonal loveliness go hand in hand. His sense of instrumental ensemble and his profound knowledge of his score make him one of the very few who have the right to interpret this music. Nor should Mr. Monteux's superb conducting go unmentioned. Two admirable musicians collaborated with memorable results. Thank heaven that the concerto is so hard to play, that it looks so ungrateful to the pianist anxious to make a quick, superficial success. He will leave it alone, as he should. Where this music is concerned only great artists should apply.

Enesco's Work Noisy

Enesco, the Rumanian, was 25 when he composed his symphony. To those who have ever tried to write any music for orchestra this accomplishment on the part of a young man of 25 speaks for itself. It is enormously difficult to write any symphony at all. Having said this, it is fair to add that the symphony is not particularly worth hearing. It has by no means the individuality of mood and idiom that the suite, op. 9, possesses. It is thickly, brassily orchestrated in the first and last movements, showing unmistakably the influence of Brahms, whom we greatly prefer in his undiluted state, with an occasional admixture of a modern French ninth or a bouquet of augmented chords. Most of the instruments are going all the time. There is so much counter-point, so muddily arranged, that half the time you are scratching your ear trying to find out which melody is the principal one in the tonal mass. The form of first and last movements is deadly orthodox.

The movement which remains in the memory is the second, in which, after some dark chords sprung from the underground caves of the Nibelungen, some music that is legendary and melancholy is heard—music which offers more than a foretaste of the later Enesco, a man who, when he speaks his own musical language in his own way, arrests the attention of the writer and communicates certain artistic impressions which are not communicated by any other modern composer.

POST

BAUER SOLOIST WITH SYMPHONY

Yesterday afternoon marked the second of this season's concerts by the Boston Symphony Orchestra, Pierre Monteux, conducting.

Mr. Harold Bauer, the soloist, played Brahms Pianoforte Concerto, No. 1, in D minor. This is the third time Mr. Bauer has performed his composition with Boston Symphony Orchestra. The first time was in 1900, again in 1914 and yesterday afternoon. Mr. Bauer played with much brilliance and assurance. His interpretation of the second movement, "Adagio" (which in form is an ornamentation of a single theme) was tender tho' temperate. He asserted his brilliance of technique and style in the last, a rondo form, "Allegro non Troppo." The large audience rendered enthusiastic and appreciative applause.

The first number on the program was an E flat major symphony by Georges Enesco. Boston has heard this splendid work before. As performed by the orchestra yesterday its magnificance was apparent. The first movement climbs height after height until at length the climax is reached with full orchestral strength. The second movement "a Lament" on three notes is full of beauty. Its ending is appealing. The last movement is all that the tempo mark expresses "Vif et Vigoreux."

Berlioz, overture "Benvenuto Cellini" was the last number on the program. Its performance merited the warm applause which it received.

The concert next week will include Sibelius's E minor Symphony No. 1,and "Le Paeme de L'Extase" by Ccriabin.

TRAV. Oct. 16.

Sibelius and Skriabin on Mr. Monteux's Next Programme—Mme. Galli-Curci in Routine—Mr. Kreisler, Mr. Kubelik and Mme. Homer at Hand — The London String Quartet at Harvard

TWO composers neglected at the Symphony Concerts since the departure of Dr. Muck will return to them on Mr. Monteux's programme for next Friday afternoon and Saturday evening—Sibelius, the Finn, and Skriabin, the Russian. Sibelius will speak through the large clangors, the deep voiced eloquence, the seething progress of his symphony in E-minor, first of the series. Skriabin, in turn, will be heard in his one symphonic piece that has found way into the repertory of the Boston Orchestra——"The Poem of Ecstasy," charged and surcharged with a singular and poetizing rhapsody and rich in purely musical suggestion. Both pieces, moreover, should kindle Mr. Monteux's best powers. The third item on the conductor's programme is novel, a "Divertissement,"—no doubt a variation of an eighteenth-century "Divertimento"—by Ropartz, French composer of the elder generation too little known in America. In order the programme stands:

Symphony in E minor, No. 1..........Sibeliu
Divertissement ....Ropart
Poem of Ecstasy.........................Skriab

TRANS. Oct. 16.

Oct. 16.

SYMPHONY CONCERT

FROM ENESCO, THROUGH BRAHMS TO BERLIOZ

Orchestra, Conductor and, in Particular, Mr. Bauer in the Vein — The Roumanian's Music of Native Wildness—The German's Cool Charm and Musing Voice in His First Piano-Concerto—The Parisian's Overture of the Opera House

MOST things worked together for good, and also for pleasure, at the Symphony Concert of yesterday afternoon. The programme was relatively long, since it could hardly be otherwise with Brahms's piano-concerto in D minor upon it, and as further happened an uncommonly lengthy intermission. There must be contrasting pieces to this many-paged and generally exacting Concerto, if the audience is to be primed before it and soothed after it. Mr. Monteux chose Enesco's symphony in E-flat, unheard at Symphony Hall through five years, and a "standard" overture, Berlioz's to his opera, "Benvenuto Cellini." Both invite the conductor's familiar abilities and accord with the present progress of his refilled orchestra. "To a resolute intellectual scrutiny," as Mr. Shaw used to say, when he felt the oats of his own superiority, the symphony may not yield too much. Yet it "sounds"; the first and the last divisions move ardently, vigorously at moments tumultuously; while the slow section between is surcharged with a melancholy hungry for expression. Enesco can ply rhythm, lay on color, sharpen contrast, intensify mood. So also can Mr. Monteux and the orchestra with him. The composer likes to fling about sonorous, largely hewn masses of tone, to upbuild broad climaxes, to proceed in sharp transitions. So also does the conductor; while the band, as it now is, readily answers to both. Sombrely moves the slow division and all concerned readily sustain its quality. Of kin in time and degree is Berlioz's overture.

Displayful passages for single instruments or groups of instruments recur, and our orchestra does not lack adept and alert virtuosi. The music moves impetuously, abruptly or else halts the while for orotund song. All is motion, color, sharp effect and broad impression. Mr. Monteux, in and out of the opera house, excels in such music and is bringing his orchestra to like excellence—the more quickly, the more easily, for the new concert-master's obvious zest for both. Already it is possible to discover Mr. Burgin's incisive bowing, broad phrasing, quick sense of rhythm and generally communicating energy stimulating the string choir.

Brahms's concerto is, of course, music of another voice. In the progress of it sensitive ears readily discovered the lack of middle tints in the orchestra's present shading, of middle force in its present gamut of power, of fine modulations, gradients, euphonies, of the golden glow that is halo upon orchestral tone and that even Brahms, once called the muddy in such things, often hears in imagination and forthwith summons. But these are the virtues of a band at summit of perfections and not in eager and loyal advance toward them. Let them come, as time and tide bring them. Besides, there were compensations. Mr. Monteux, being intelligent over every sort of music, abides by the precedent set by Mr. Fiedler and Dr. Muck with Brahms—the tradition—since it has now become such—of pre-voiced, mettlesome, keenly rhythmed and warmly colored performance. The four horn-players, moreover, had only to meet once more Brahms's imagination for their instruments with their own sensibility.

There was also Mr. Bauer—in his own particular dominion, so to say, when a piano-concerto of Brahms is to be played. Be it the first, as it was yesterday, or the second, as it was nearly five years ago, there is no pianist now traversing "these concerts" to match him in such music save only Mr. Gabrilowitsch. Mr. Bauer has the perceiving mind and the reveal-ing hand. Thereby he opens the design of Brahms, and the clearer when it is abstruse or intricate. Mr. Bauer has the divining mind and the communicating touch. Thereby he enters into Brahms's musical thought and poetizing moods and imparts them, feelingly to hearers. The pianist possesses the selective faculty and the discriminating finger. Therefore, he does not play the long concerto as though every measure in it were of equal worth and impression. He is unemphatic with tonal paragraphs that Brahms himself knew were only filling; he does not labor over measures that cannot and will not "sound." For this concerto in D minor dates from no more than the twenty-seventh year of the composer's young age.

Finally, Mr. Bauer is sensitive and secure master of the voice of the piano. He never forces it; he never turns mechanical; always, unless a composer absolutely defeats him, he keeps it musical and individual. His touch can traverse all the gradation of tone; his imagination ranges over the whole palette of color. Neither exposition nor song, neither play of figures nor play of ornament, baffle him. Incandescent he seldom is; but the concerto of Brahms does not exact that quality; while always he is luminous. He knows out of himself the passion that is quite as much of the mind as of the heart—and that he can transmit and enhance it—and that is the passion of Brahms in the piano concertos. With reason conductor, orchestra and audience rose to such a pianist, achieving no mean task.

So much for record of performance that largely or finely touched the music in hand. Yet that music, even when it was as familiar as Berlioz's overture, kept intrinsic interest as well. Professionally "thoughtful people"—a priggish and pestilent b——do not set much store by Enesco's sounding symphony. They say, with reason, that the music lacks large and firmly knit substance; that it neither scales heights nor plumbs depths of reflection or emotion; that it is prone to substitute power for passion; that it less advances, intensifies, cumulates musical thought, fancy and design than threshes about from key to key, rhythm to rhythm, color to color, mood to mood. It is not necessary to deny these reproaches, which in the main seem sound, in order to enjoy what Enesco makes and accomplishes. Before this symphony, indeed, better is it for the listener to be regenerate and pleasured than pedantic and free.

Agreed that there are measures in the first movement wherein Enesco seems to be groping for the next turn of the musical way; wherein his tonal fabric not only sags, but also falls apart. None the less, it is easily possible to enjoy the rhythmic verve, the sonorous voice, the rich color, the restless progress of the music. As often in Enesco composing, native wildness is in it, a pulse of race not so long frankly barbaric—the inspiriting, the [illegible] quality that, for the life of them, neither the reflective Brahms nor the imaginative Debussy—for convenient examples—could summon. There is likely to be too little of it in music of a twentieth century—unless, like Enesco's, written to a background of Roumanian hills, or, like Sibelius's in an endless [illegible] of Finnish forest.

Recall—since it first seizes the ear and then lingers in the memory—the [illegible] the horns, pervading, indeed [illegible] Enesco's slow division. The [illegible] the tang of that Balkan Europe [illegible] welter of races still wild at heart [illegible] imagination, clearly savors it. [illegible] drenches it, a melancholy that [illegible] ens into intense longing, as the [illegible] home-sickness in the world [illegible] within it—the malady of the [illegible] as their music and poetry show, that most besets these races, [illegible] less and cribbed. It can still [illegible] co's spirit, though his body [illegible] Paris, and intensify this slow [illegible] sombre fires. Enesco lavishes upon [illegible] and instrumental color [illegible] They deepen atmosphere and [illegible] Of a piece with the rhapsodic [illegible]

...s and the piece in his "Epic ... mediæval in suggestion, utilizing ...urgical music of his country. Kal[illegible]nnikov, an older Russian composer, who has occasionally figured upon programmes in America, has also provided a symphony new to Bostonian ears. To Stravinsky Mr. Monteux, after their long collaboration with Mr. Diaghilev's ballet, instinctively turns. From "Petrushka"—the mimodrama of puppets at a Russian fair, seen and heard of old in Boston—the composer once drew a suite for the concert-hall. The conductor believes he can reproduce it. And the music of Rimsky-Korsakov is by no means exhausted. Upon Mr. Monteux's music-rack is the overture to his opera, "A Night in May;" accessible in New York is the suite chosen and sewn together from another opera, "The Tale of Tsar Saltan" in the composer's rich vein of fantastic legend. Near neighbor to these Russians, as the land, though hardly the spirit, goes, is the Finn, Sibelius none of whose music has lately been heard at the Symphony Concerts, persistently as Mr. Fiedler and Dr. Muck gave it vogue. Both overlooked h's third symphony. Mr. Monteux will undertake it. The clanging and familiar first also tempts the conductor.

And the Americans to whom Mr. Monteux has long lent a receptive ear? Two of their pieces for which he waits have already been specified—Mr. Carpenter's ballet-suite and Mr. Hill's tone-poem. Add to these, if a performance can be arranged, Mr. Arthur Shepherd's concerto for piano and orchestra, a much-praised music among his fellow composers; a revival of Mr. Loeffler's "Pagan Poem" and of Mr. Carpenter's gay feat of ingenuity and humor, "Adventures in A Perambulator"; certain extremely modern "sketches"—no more than six minutes long—by an obscure New Yorker, discovered by Mr. Monteux; and a deserved repetition of the late Mr. Griffes's "Pleasure-Domes of Kubla Khan," and the more imaginative American voices will not go unheard at Symphony Hall through the winter.

To complete the circle the Germans. From them the classics—Bach and Mozart as already recited; Beethoven in at least two symphonies and sundry miscellaneous pieces; the symphony of Schubert aforesaid, another from Schumann; the fourth symphony of Brahms; the usual modicum of Wagner in the concert-room. Finally, hope of Strauss in the finer-fibred tone-poems. Mr. Monteux does not lack admiration or zest for them. Like the rest of us, he is curious to discover how lapse of years and change of taste have affected impression from them and pleasure in them. He is well aware that other conductors purpose to bring them back to American concert-halls. From their fortunes and from the public of the Symphony Concerts in Boston he awaits a cue. As a cosmopolitan musician, he is valiant for Strauss; as a Franco-American conductor, he would also be discreet.

H. T. PARKER

TRAN. Oct. 15

BAUER SHOWS RARE SKILL AT THE PIANO

Soloist at the Symphony in a Brahms Concerto

Harold Bauer's skillful management of the piano part in Brahams' D minor concerto was the most interesting feature of yesterday's Symphony concert. Probably some of the audience thought during the performance of the fact that this concerto is the one Bauer chose for his American debut, at a Symphony concert Dec 1, 1900. It is obviously a favorite with him, since he also played it here in 1914.

Yet it is scarcely a masterpiece, and has never been popular wth performers or audience. It is an early work, distinctly mediocre in thematic material, and labored in development, though there are moments which foretell the glories of the symphonies. Mr Bauer, perhaps, looks at the music from a pianistic rather than a musical standpoint. He certainly makes the most of the many opportunities afforded him to prove his technical skill, and his understanding of the style of Brahams.

Enesco, whose Symphony in E flat filled most of the rest of the afternoon, once said that his music was derived from both Wagner and Brahms. Although it is certainly true that his orchestration and some of his rhythmic devices are akin to Brahms, and even more obvious that his melodies have been influenced by Wagner, his music seems closer to Tschaikowsky than to anything else.

He is not guilty of the glaring lapses of taste to which the Russian was subject. Neither has his work the sheer emotional power that to many critics redeems the vulgarities of the "Pathetic Symphony." Enesco, in short, has everything needed by a symphonist except genius.

Mr Monteux, after dealing conscientiously with Brahms and Enesco, evidently found satisfaction in the rather tawdry brilliance of Berlioz's Overture to "Benvenuto Cellini." The superb orchestration helps the effectiveness of performance in such music, but the conductor ably seconded the composer's intention, and made the piece seem more alive than it really is.

The trouble with all three numbers is that no one of them contains a profoundly beatiful melody, or a genuinely powerful motive for development. Not by endless taking thought can a composer secure these things. Yet no amount of skill in orchestration or genius for harmonic invention can compensate for their absence in orchestral or in any other music.

Next week the orchestra will play Sibelius's First Symphony; Skriabin' "Poem of Ecstasy"; and a "Divertissment" by Ropartz, (first time in America). There is to be no soloist.

GLOBE Oct. 16

BAUER ASSISTS AT SYMPHONY

Masterly Performance Is Given by Pianist at Afternoon Concert

PROGRAM FOR NEXT WEEK ANNOUNCED

By PHILIP HALE

The second concert of the Boston Symphony Orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony Hall. Harold Bauer, pianist, assisted. The program was as follows: Enesco, Symphony in E-flat major; Brahms, Pianoforte Concerto No. 1; Berlioz, Overture to "Benvenuto Cellini."

This concert, although it evidently gave the great audience pleasure, does not call for laborious comment. The three compositions were more or less familiar, yet it is doubtful whether the first movement of the Roumanian-Parisian symphony would be fully grasped after several performances: it is so complex in the working of inner voices; nor are the motives with the possible exception of the chief theme, of such a salient character that they compel admiration. The second movement is beautiful in its melancholy mood, its gravity that is not austere, its emotional depth. The Finale is spirited and without any too deliberate endeavor on the part of the composer will inevitably provoke hearty applause, when it is played as spiritedly as it was played yesterday. Enesco, a singularly accomplished musician; a violinist and a pianist; as a composer has his own idiom, although he has said that the influence of Wagner and Brahms is shown in his works. This idiom is not easily grasped, any more than the idiom of Delius, or of the Scriabin of the later years.

Mr. Bauer's devotion to the first piano concerto of Brahm's is equalled only by that shown in the Micawber family on a certain memorable occasion. No, Mr. Bauer will not forsake this concerto of Johannes. He played it here 20 years ago, when he first appeared as a pianist in this country. He played it again in 1914. And he has written about it and his fondness for the granitic work. It is true that he plays it uncommonly well; one might say, better than it deserves, for it is far inferior to the second concerto, and for the most part is intolerably long drawn out and dull. The masterly performance only brought out the inherent dryness and forbidding nature of too many pages. Only in the Adazio is there a poetic breath.

A brilliant performance of Berlioz's overture, now nearly 100 years old, brought the concert to a close. How fresh it sounds today! More modern than many orchestral works composed during the last 20 years.

The concert will be repeated tonight. The program next week is as follows: Siblius, Symphony in E Minor No. 1: Guy Ropartz, Divertissement (first time in America); Scriabin, "The Poem of Ectasy."

The management announces that in future late-comers will be admitted during the performance of a symphony only after the first movement. The doors will be closed during the pauses between the other movements.

HERALD Oct. 16

BOSTON SYMPHONY PROGRAM

Pierre Monteux has arranged an interesting program for the third pair of Boston Symphony concerts to be given in Symphony Hall next Friday afternoon and Saturday evening. A notable revival will be the First Symphony of the Finnish composer, Sibelius, long popular at these concerts.

The novelty of the program will be a divertiissement for orchestra by Guy Ropartz, the talented pupil of Cesar Franck, which will on this occasion have its first performance in America.

The final number will be the revolutionary "Poem of Ecstasy," by the Russian, Scriabin, and which is said to express the joy of untrammeled activity.

AMER. Oct. 16.

BAUER'S ART AMAZES AT SYMPHONY

Master Pianist Plays Brahms' D Minor Concerto

BY OLIN DOWNES

The D minor concerto of Brahms is the most Scandinavian music that can be imagined. Music of northern nature and northern gods, who might thus contend on the mountain tops. This work was given a remaarkable performance by Harold Bauer as pianist at the concert of the Boston Symphony Orchestra, Pierre Monteux conductor, yesterday afternoon in Symphony Hall. The other compositions on the programme were Enesco's symphony in E-flat, an early work, of a noisy character, and Berlioz' overture to his opera, "Benvenuto Cellini."

RUGGED AND BEAUTIFUL

It is no wonder that the audience applauded and repeatedly recalled Mr. Bauer. He has played this concerto, which is too rarely heard, before with the Boston Symphony. Doubtless his conception of the music continues to broaden and deepen with the years. Certainly this is one of the compositions which have no limit of wonder for the listener. It seems with every hearing—at least at the hands of this pianist—that the music is more rugged, dramatic and grandly beautiful.

As one of the few examples of really great and enduring art, this concerto has at once the boundless energy and the underlying vast repose of nature. Especially, be it noted again, northern nature. The first theme, stark, heroic, Scandinavian, leaps out of the orchestra with much of the shattering force, the blinding energy of the lightning flash. Theme clashes against theme. The orchestra is full of gray and storm. Yet there are other episodes entirely congruous with the composer's idea, of the most lofty and poetc beauty, as sudden marvellous vistas might be seen between the lifting of clouds or the lines of cragged peaks.

Has Right to Play It

A frightful task for a pianist! And one of the distinctions of Mr. Bauer's performance is that it never sounds that way! Strength, virtuosity, tonal loveliness go hand in hand. His sense of instrumental ensemble and his profound knowledge of his score make him one of the very few who have the right to interpret this music. Nor should Mr. Monteux's superb conducting go unmentioned. Two admirable musicians collaborated with memorable results. Thank heaven that the concerto is so hard to play, that it looks so ungrateful to the pianist anxious to make a quick, superficial success. He will leave it alone, as he should. Where this music is concerned only great artists should apply.

Enesco's Work Noisy

Enesco, the Rumanian, was 25 when he composed his symphony. To those who have ever tried to write any music for orchestra this accomplishment on the part of a young man of 25 speaks for itself. It is enormously difficult to write any symphony at all. Having said this, it is fair to add that the symphony is not particularly worth hearing. It has by no means the individuality of mood and idiom that the suite, op. 9, possesses. It is thickly, brassily orchestrated in the first and last movements, showing unmistakably the influence of Brahms, whom we greatly prefer in his undiluted state, with an occasional admixture of a modern French ninth or a bouquet of augmented chords. Most of the instruments are going all the time. There is so much counter-point, so muddily arranged, that half the time you are scratching your ear trying to find out which melody is the principal one in the tonal mass. The form of first and last movements is deadly orthodox.

The movement which remains in the memory is the second, in which, after some dark chords sprung from the underground caves of the Nibelungen, some music that is legendary and melancholy is heard—music which offers more than a foretaste of the later Enesco, a man who, when he speaks his own musical language in his own way, arrests the attention of the writer and communicates certain artistic impressions which are not communicated by any other modern composer.

POST

BAUER SOLOIST WITH SYMPHONY

Yesterday afternoon marked the second of this season's concerts by the Boston Symphony Orchestra, Pierre Monteux, conducting.

Mr. Harold Bauer, the soloist, played Brahms Pianoforte Concerto, No. 1, in D minor. This is the third time Mr. Bauer has performed his composition with Boston Symphony Orchestra. The first time was in 1900, again in 1914 and yesterday afternoon. Mr. Bauer played with much brilliance and assurance. His interpretation of the second movement, "Adagio" (which in form is an ornamentation of a single theme) was tender tho' temperate. He asserted his brilliance of technique and style in the last, a rondo form, "Allegro non Troppo." The large audience rendered enthusiastic and appreciative applause.

The first number on the program was an E flat major symphony by Georges Enesco. Boston has heard this splendid work before. As performed by the orchestra yesterday its magnificance was apparent. The first movement climbs height after height until at length the climax is reached with full orchestral strength. The second movement "a Lament" on three notes is full of beauty. Its ending is appealing. The last movement is all that the tempo mark expresses "Vif et Vigoreux."

Berlioz, overture "Benvenuto Cellini" was the last number on the program. Its performance merited the warm applause which it received.

The concert next week will include Sibelius's E minor Symphony No. 1,and "Le Paeme de L'Extase" by Ccriabin.

TRAN. Oct. 16.

Sibelius and Skriabin on Mr. Monteux's Next Programme—Mme. Galli-Curci in Routine—Mr. Kreisler, Mr. Kubelik and Mme. Homer at Hand — The London String Quartet at Harvard

TWO composers neglected at the Symphony Concerts since the departure of Dr. Muck will return to them on Mr. Monteux's programme for next Friday afternoon and Saturday evening—Sibelius, the Finn, and Skriabin, the Russian. Sibelius will speak through the large clangors, the deep voiced eloquence, the seething progress of his symphony in E-minor, first of the series. Skriabin, in turn, will be heard in his one symphonic piece that has found way into the repertory of the Boston Orchestra——"The Poem of Ecstasy," charged and surcharged with a singular and poetizing rhapsody and rich in purely musical suggestion. Both pieces, moreover, should kindle Mr. Monteux's best powers. The third item on the conductor's programme is novel, a "Divertissement,"—no doubt a variation of an eighteenth-century "Divertimento"—by Ropartz, French composer of the elder generation too little known in America. In order the programme stands:

Symphony in E minor, No. 1..........Sibeliu
Divertissement ....Ropart
Poem of Ecstasy..........................Skriab

TRANS. Oct. 16.

Oct. 16

SYMPHONY CONCERT

FROM ENESCO, THROUGH BRAHMS TO BERLIOZ

Orchestra, Conductor and, in Particular, Mr. Bauer in the Vein — The Roumanian's Music of Native Wildness—The German's Cool Charm and Musing Voice in His First Piano-Concerto—The Parisian's Overture of the Opera House

MOST things worked together for good, and also for pleasure, at the Symphony Concert of yesterday afternoon. The programme was relatively long, since it could hardly be otherwise with Brahms's piano-concerto in D minor upon it, and as further happened an uncommonly lengthy intermission. There must be contrasting pieces to this many-paged and generally exacting Concerto, if the audience is to be primed before it and soothed after it. Mr. Monteux chose Enesco's symphony in E-flat, unheard at Symphony Hall through five years, and a "standard" overture, Berlioz's to his opera, "Benvenuto Cellini." Both invite the conductor's familiar abilities and accord with the present progress of his refilled orchestra. "To a resolute intellectual scrutiny," as Mr. Shaw used to say, when he felt the oats of his own superiority, the symphony may not yield too much. Yet it "sounds"; the first and the last divisions move ardently, vigorously at moments tumultuously; while the slow section between is surcharged with a melancholy hungry for expression. Enesco can ply rhythm, lay on color, sharpen contrast, intensify mood. So also can Mr. Monteux and the orchestra with him. The composer likes to fling about sonorous, largely hewn masses of tone, to upbuild broad climaxes, to proceed in sharp transitions. So also does the conductor; while the band, as it now is, readily answers to both. Sombrely moves the slow division and all concerned readily sustain its quality. Of kin in time and degree is Berlioz's overture.

Displayful passages for single instruments or groups of instruments recur, and our orchestra does not lack adept and alert virtuosi. The music moves impetuously, abruptly or else halts the while for orotund song. All is motion, color, sharp effect and broad impression. Mr. Monteux, in and out of the opera house, excels in such music and is bringing his orchestra to like excellence—the more quickly, the more easily, for the new concert-master's obvious zest for both. Already it is possible to discover Mr. Burgin's incisive bowing, broad phrasing, quick sense of rhythm and generally communicating energy stimulating the string choir.

Brahms's concerto is, of course, music of another voice. In the progress of it sensitive ears readily discovered the lack of middle tints in the orchestra's present shading, of middle force in its present gamut of power, of fine modulations, gradients, euphonies, of the golden glow that is halo upon orchestral tone and that even Brahms, once called the muddy in such things, often hears in imagination and forthwith summons. But these are the virtues of a band at summit of perfections and not in eager and loyal advance toward them. Let them come, as time and tide bring them. Besides, there were compensations. Mr. Monteux, being intelligent over every sort of music, abides by the precedent set by Mr. Fiedler and Dr. Muck with Brahms—the tradition—since it has now become such—of pre-voiced, mettlesome, keenly rhythmed and warmly colored performance. The four horn-players, moreover, had only to meet once more Brahms's imagination for their instruments with their own sensibility.

There was also Mr. Bauer—in his own particular dominion, so to say, when a piano-concerto of Brahms is to be played. Be it the first, as it was yesterday, or the second, as it was nearly five years ago, there is no pianist now traversing "these concerts" to match him in such music save only Mr. Gabrilowitsch. Mr. Bau has the perceiving mind and the reveal-ing hand. Thereby he opens the desig of Brahms, and the clearer when it i abstruse or intricate. Mr. Bauer has the divining mind and the communicating touch. Thereby he enters into Brahms's musical thought and poetizing moods and imparts them, feelingly to hearers. The pianist possesses the selective faculty and the discriminating finger. Therefore, he does not play the long concerto as though every measure in it were of equal worth and impression. He is unemphatic with tonal paragraphs that Brahms himself knew were only filling; he does not labor over measures that cannot and will not "sound." For this concerto in D minor dates from no more than the twenty-seventh year of the composer's young age.

Finally, Mr. Bauer is sensitive and se-cure master of the voice of the piano. He never forces it; he never turns mechanical; always, unless a composer absolutely defeats him, he keeps it musi-cal and individual. His touch can traverse all the gradation of tone; his imagination ranges over the whole palette of color. Neither exposition nor song, neither play of figures nor play of ornament, baffles him. Incandescent he seldom is; but the concerto of Brahms does not exact that quality; while always he is luminous. He knows out of himself the passion that quite as much of the mind as of the heart he can transmit and enhance it—and that is the passion of Brahms in the piano-concertos. With reason conductor, orchestra and audience rose to such a pianist, achieving no mean task.

So much for record of performance that largely or finely touched the music in hand. Yet that music, even when it was as familiar as Berlioz's overture, kept intrinsic interest as well. Professionally "thoughtful people"—a priggish and pestilent breed—do not set much store by Enesco's sounding symphony. They say, with reason, that the music lacks large and firmly knit substance; that it neither scales heights nor plumbs depths of reflection and emotion; that it is prone to substitute power for passion; that it less advances, intensifies, cumulates musical thought, feeling and design than threshes about from key to key, rhythm to rhythm, color to color, mood to mood. It is not necessary to deny these reproaches, which in the main seem valid, in order to enjoy what Enesco manifestly accomplishes. Before this symphony, indeed, better is it for the listener to be regenerate and pleasured than pedantically free.

Agreed that there are measures in the first movement wherein Enesco seems to be groping for the next turn of the musical way; wherein his tonal fabric not only sags, but also falls apart. None the less, it is easily possible to enjoy the rich verve, the sonorous voice, the [illegible] the restless progress of the music [illegible] often in Enesco composing, native [illegible] is in it, a pulse of race not so long [illegible] frankly barbaric—the inspiriting, the [illegible] lading quality that, for the life of [illegible] neither the reflective Brahms nor [illegible] imaginative Debussy—for conventional examples—could summon. There is [illegible] to be too little of it in music of [illegible] tieth century—unless, like Enesco's, written to a background of [illegible] hills, or, like Sibelius's in an [illegible] of Finnish forest.

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most part, a Czech, a Roumanian, a Hungarian, writing music of large design and dimension, must rhapsodise or founder. Because Enesco is Enesco, he must set his strings whirring and racing, catch up and fling about motive and fragments of motivs from the rest of the music, recall those three notes of the sorrowing horns; then smother them in loud fanfares, and leap on, shout on, from sonority to sonority. There is, or there ought to be, a barbaric streak in each of us, under the veneers of civilization and cultivation, as in Enesco's music in this symphony, as in many another of his pieces, sets it throbbing.

And the foil to Enesco—to reverse the process suggested at the beginning of this review—is the Brahms of the concerto in D minor. Once more was Mr. Monteux astute, even imaginative, programme-maker. Brahms has his fervors no less than Enesco—in the entrance and proclamation, for example, of the second motiv in the "majestical" movement, in not a little of its progress through the music. Yet they are grave fervors, more reticent than Enesco's more concentrated, maybe running deeper. The voice of mourning rises out of Brahms's slow division, as the voice of melancholy outfolds from Enesco's. The Roumanian of our day is more poignant than the German of the middle years of the last century; but not for him is the gaining of the note of exaltation that stirs out of the music of Brahms, though he be no more than at the end of his twenties. Brahms laments by himself with an accent of nobility in his tones; Enesco, as an Irishman might say, "keens" so that all ears may hear. Enesco's finale rhapsodizes; Brahms's—because such a temperament as his cannot help it—takes thought even of lively spirits.

As with the matter, so with the manner of the two pieces—and with due allowance for the difference in end and task. Where Enesco must strike fire, Brahms is content with cool charm, as with many a purling passage for the piano or well-fused euphony between it and the orchestra. There are lovely details in this concerto when Mr. Bauer plays it. Enesco, when Mr. Monteux seconds his energies, prefers the broad or the sharp stroke. If Enesco, as at moments in his first division, is groping and inconsequential, Brahms can match him with arid spots even when he would be "majestical." Yet when Brahms at last flows and sometimes for long, how warm and deep, how serene and secure is the current of even this youthful, this obviously studied, music! Therein, though in young work and young years, is the sign of the master to ripen and endure. Enesco, in the symphony, set alight in many of us, a smouldering native wildness. Brahms brushed it away, stirring minds, at moments even sinking (and also singing) into hearts. There is heat in white fires as well as in red.

Foil again in Berlioz's overture. The opera that it preluded, "Benvenuto Cellini," has been seldom enough staged—nowhere for long, indeed, except under Mottl at Carlsruhe and Munich. But hardly are we hearers past the first rhetorical pause and into the rotund measures of the Cardinal than straightway we are in the theatre. Enesco's Roumanian wilds vanish far away is the meditative seclusion of Brahms. Holà for the rushes of the Roman folk—and their fitful moods—up and down the music. Holà for the fanciful tune of the mimes, of the brave, warm melody of Cellini taking thought of his mistress. Holà for Berlioz, splashing this way and that in all sorts of romantic excitements; yet somehow finding the exact timbre, rhythm, modulation, color, to speed everything home to us listeners. Even "the mere opera-goer" much chastised, yet ever resilient figure, would rejoice in the songful tumult, the endless ardors of this overture, though the rest of "Benevenuto Cellini" might bore him off to the nearest "Palais de Danse." . . . Yes: there was good sport, if the phrase may be forgiven of Brahms, at the Symphony Concert yesterday.

H. T. PARKER

TRANS. Oct. 16

Boston Symphony Programme

For the third pair of Symphony concerts to be given in Symphony Hall next Friday afternoon and Saturday evening, Pierre Monteux will revive the first symphony of Sibelius, the Finnish composer, which has been for a number of seasons in the past particularly popular with the patrons of the Symphony concerts.

The novelty of the programme will be the first performance in America of a divertissement for orchestra by Guy Ropartz, the celebrated pupil of Cesar Franck, who is considered one of the most talented of his generation. The "Poem of Ecstasy" by the Russian composer, Scriabin, who died in 1915, will close the programme. This bold and brilliant score, which is said to express "the joy of untrammeled activity," was played at the Symphony concerts in 1917.

POST. Oct. 17.

NEXT SYMPHONY PROGRAM

For the Symphony concerts next Friday afternoon and Saturday evening, Pierre Monteux will revive the First Symphony of Sibelius. The novelty on the program will be a divertissement for orchestra by Guy Ropartz. The "Poem of Ecstasy," by Scriabin, will close the program.

ADVERTISER Oct 17

BAUER PLEASES AT SYMPHONY

Gives Engrossing Performance of Brahams' Concerto; Enesco's Work Well Played

Harold Bauer was the soloist at the second program this season of the Boston Symphony Orchestra, Pierre Monteux, conductor. He played Brahms' piano concerto No. 1, in D minor; and the concert included also Enesco's Symphony in E-flat major and the Overture to Benvenuto Cellini by Berlioz.

In many ways a brilliant, though not a spectacular program, brilliantly performed. Mr. Bauer's technic and artistry are by this time like the rock of Gibraltar; there they stand, and one can only contemplate them with wonder, love and praise.

If anyone could make the Brahms concerto engrossing, he is the man. Most of the time, he did; but the work has many passages that make one recall Lesbia's speech in Shaw's "Getting Married:"

"Excuse me for interrupting you, Boxer, but your sentiments are always so correct that I know exactly what you are going to say."

The pianist was recalled with a degree of enthusiasm that made one wonder why Boston audiences are called "cold."

The program for next week is: Sibelius' Symphony No. 1 in E minor; the first performance of a Divertissement for Orchestra by Ropartz; and Scriabin's "Poeme de l'Extase."

AMER. Oct. 16.

BAUER PLAYS AT SYMPHONY

Pianist Triumphs at His Twentieth Anniversary Concerts Here

By E. F. HARKINS

Harold Bauer's appearance as soloist with the Boston Symphony Orchestra, at the concerts of Friday and Saturday, was of an anniversary character and for this reason well worth special attention.

It was twenty years ago, lacking a few weeks, that this poetic pianist, of mixed German-English blood, like the British royal family, made his American debut as Symphony soloist, playing the Brahms Concerto in D minor, which had never before been played here. He chose the same work for these twentieth anniversary performances, displaying in its full maturity an artistic temperament that long since recommended him for a place among the foremost virtuosi of the century.

In these two decades Mr. Bauer has considerably increased his fame and has won a staunch following in Boston both as soloist and ensemble player. There was ample evidence of this admiration in the cordial greeting given him Friday afternoon and in the hearty applause that rewarded his performance.

But the concerto has gained no impressiveness since 1900, although Brahms as a whole is not the "caviare to the general" that he was then. The work is acceptable only when, as at these Symphony concerts, it reflects the brilliancy of pianist and orchestra. It is not a favorite with pianists, but to Mr. Bauer it is both a happy medium for a flawless technique and a problem in metaphysics.

On the other hand, the Enesco Symphony in E-flat major, played for the first time in five years, improves with age. The first movement remains vague, but the "splendor of color and ornament" noted in the slow movement by one of the Enesco guides was vividly apparent in Mr. Monteux' interpretation. So were the Wagnerian influences which the composer has acknowledged. The lively third part, equally colorful and ornamental, is more suggestive of the composer's native Rumania than any other part. The Symphony made a very favorable impression, thanks to a spirited performance that proved the renewed power of the orchestra.

Berlioz' "Benvenuto Cellini" overture was also played.

ADVERTISER Oct. 17.

Boston as a Musical Center People in New York have long been saying that Boston is off the map musically. Recently Bostonians themselves have been inclined to admit in private and sometimes even publicly that there is truth in the accusation. But is there? It is a subject on which everyone has a right to his own opinion, of course, yet we are inclined on the whole to disagree with the pessimists.

We disagree emphatically, in the first place, with those who insist that the Symphony Orchestra has gone or is going to the dogs. On the contrary it is well on the way to regaining the superlative excellence of the days before the United States entered the war and caused incidentally some regrettable upsets in the orchestra.

Dr Muck, whatever his non-musical delinquencies were, is one of the three or four finest living conductors of symphonic and operatic music. Mr Rabaud, despite his many merits and his personal integrity, was not Muck's equal as a conductor. The same holds true of Mr Monteux. It is commonly overlooked, however, by detractors of the orchestra, that with the single possible exception of Nikisch's short term many years ago, we have never had conductors of superlative excellence for the Symphony.

Monteux and Rabaud compare very favorably with Fiedler and Paur, by all accounts. Gericke, too, except as a disciplinarian, was inferior to Muck. The moral is obviously that one can make a wonderful orchestra without a great genius to wield the conductor's baton. The present membership of the orchestra averages well, how well we are not yet certain in detail. The present leader, Mr Monteux, is a fine musician, and a skilled and gifted conductor. We have every reason to hope and not croak as far as the Symphony is concerned.

It is true that we have no resident opera company, but did we have one in the "good old days?" It is perhaps true also that our old established choral organizations have each and all seen better days. Any long established chorus would be better for that drastic elimination of dead wood which its social character always hinders. Our local choral societies, too, are most of them in a rut as far as their repertories are concerned. We shall never evade these defects as long as we are without endowed choruses run on a professional basis like the Symphony, except under specially favorable circumstances.

There is indeed only one chorus in America which does evade them triumphantly at the present moment. That is the reorganized Harvard Glee Club, which is certain to clinch this season its position as the best choral organization in America. If we didn't dislike hints we might hint that we have inside information, not yet for publication on that subject. And although a university organization is never strictly local Boston is justified in regarding Harvard and all its works as more hers than anyone else's.

When it comes to chamber music and recitals of all sorts the quantity offered here is at least as great as it ever was, and the quality equal to the general average in New York. Almost every artist worth listening to who comes to this country appears here.

The excellent work of Mr Longy's Boston Musical Association, organized last season, permits us to hear adequate performances of much novel and interesting music outside the beaten track of concert givers.

We have many excellent teachers of all sorts of music both in and outside the New England Conservatory. We have innumerable private or semi-private concerts such as those at the Algonquin Club and the Boston Athletic Association. Yet all public concerts by artists of established high rank are well patronized. The standard of public taste, though it might often be higher in some respects, is not notably lower in Boston than in New York, or in Paris, for that matter.

Surely with all these points in her favor, Boston may still claim her place on the musical map, though we all hope that place may in time become more prominent.

Friday at 2:30 and Saturday at 8—Boston Symphony Orchestra. Third program. Symphony No. 1, Sibelius; Divertissement, Ropartz (first performance in America); "Poem of Ecstasy," Skriabin. There is no soloist.

GLOBE Oct. 17.

WHY BAUER PLAYED BRAHMS' CONCERTO

Harold Bauer had sentimental reasons for playing Brahms' D Minor Pianoforte Concerto last week with the Boston Symphony Orchestra. He made his American debut with the same orchestra and playing the same Concerto 20 years ago, Nov. 30, 1900.

"I was extremely anxious about my debut in America," he said, "for I had gathered a high opinion about the American public and about the Boston public in particular. Moreover, I came over with but a single engagement—to play with the Boston Symphony Orchestra, and subsequent engagements would naturally depend upon the success of that. I did not choose a more brilliant concerto, not wishing to appear too ambitious for my years before my new public. I rejected the idea of playing a Beethoven concerto, because they had been played so often before. Accordingly, I hit upon Brahms, and anxiously wrote to Mr. Gericke, then conductor of the orchestra, asking his sage counsel. From Mr. Gericke came a polite 'Yes.' Arriving in Boston, I found that the music of Brahms stirred up bitter controversy in many quarters, but I was received warmly by the critics, and about subsequent engagements there was no trouble whatsoever."

HERALD Oct. 17.

BOSTON SYMPHONY

For the third pair of Symphony concerts in Symphony Hall next Friday afternoon and Saturday evening Mr. Monteux will revive the First Symphony of Sibelius, the Finnish composer, which has been for a number of seasons in the past particularly popular with the patrons. The novelty of the program will be the first performance in America of a Divertissement for orchestra by Guy Ropartz, a celebrated pupil of Cesar Franck. "The Poem of Ecstasy," by the Russian, Scriabin, will close the program, a bold and brilliant score, which is said to express "the joy of untrammelled activity."

HERALD Oct. 17.

TRIBUNE
ress New York City
OCT 17 1920

The Boston Orchesta will celebrate the fortieth year of its existence. M. Monteux will conduct the ten concerts as usual in Carnegie Hall. In place of the concertmaster who led the turmoil of last season, which only reacted on the heads of those who participated in it, there will be a newcomer in the person of Mr. Richard Burgin. Of Polish parentage and a native of Warsaw, Mr. Burgin's training has nevertheless taken place largely in Russia, and part of his career has been confined by chaotic conditions in the East to Russia, Finland and Scandinavia. For twelve years he served as concertmaster in the fine orchestras which the largest cities of these countries possess. His first teacher was Lotti and his most famous teacher was Leopold Auer, with whom, at Petrograd, he studied four years. Of Auer's pupils of long standing in America, Zimbalist came before his time; Seidel and Piastro came later, while Heifetz was his fellow pupil and friend. Thus prepared for his professional career, he toured Russia, Poland, Finland and Scandinavia with a great deal of success, playing as soloist in Petrograd, Kiev, Moscow, Odessa, Copenhagen and elsewhere. He has been concertmaster and soloist with the Petrograd Symphony Orchestra, the Helsingfors Symphony Orchestra, the Christiania Philharmonic Society and the Stockholm Concert Society. New York is not entirely strange to him, for he crossed the ocean as a boy of twelve and played, to the marvel of many, at Carnegie Hall and in the now vanished Mendelssohn Hall. He has served as concertmaster under two former conductors of the Boston Symphony Orchestra—Max Fiedler and Arthur Nikisch—likewise under Richard Strauss and Schneevoight, the Finnish conductor. He led a notable string quartet in Christiania, and formed the Burgin Quartet in Stockholm, which regularly toured from city to city, performing twelve recitals a season.

ULLETIN,
Providence, R. I.
OCT 23

BOSTON SYMPHONY TO GIVE FIVE PROVIDENCE CONCERTS

Strong Programmes Arranged for Infantry Hall Dates.

Five concerts will be given in Infantry Hall during the coming winter by the n Symphony Orchestra, which celees its 40th anniversary this winter, the schedule of concerts being more pretentious than ever before. The dates that have been selected for these concerts in Providence are all for Tuesday evenings, as follows: Nov. 16, Dec. 14, Jan. 25, March 8 and April 12, and subscriptions will be placed on sale beginning Monday, Nov. 1, at Seddon's news stand, Butler Exchange building. Pierre Monteux, who became director of the orchestra last year, will continue this season.

The five concerts in Providence will be made the more memorable by the appearance at each of a notable singer or virtuoso. The soprano will be Alice Neilsen, who since her triumphant seasons as prima donna of the now extinct Boston Opera Company, has made many notable appearances in concert. Reinald Werrenrath, the young American baritone, is also in the list and his many appearances in opera, oratorio and recitals of his own, and also as soloist, are well remembered in the concert world. Felix Fox will be the only pianist.

Samuel Gardner, the young American violinist, who is known hereabouts, having lived many years in Providence, could not be more fittingly heard than as soloist with the great orchestra. The favorite pupil of Franz Kneisel, he has since won a foremost place among violinists by his many recitals and appearances with orchestras. Another violinist is Richard Burgin, concert master of the Boston Symphony Orchestra, who has recently come from the eastern part of Europe.

HERALD
ss Washington, D. C.
OCT 24

M. Monteux's Program.

Pierre Monteux, conductor of the Boston Symphony Orchestra, has made an engrossing program for the opening concert of the season at the New National Theater, which will take place Tuesday afternoon, November 2.

The symphony to be played will be the eighth, the so-called "Little Symphony" of Beethoven, with which also Mr. Monteux opened the season in Boston. This masterpiece is especially remembered by the fantastic Larghetto, which is a burlesque of the metronome of Maelzel newly invented at the time of its composition.

CONCERT-CHRONICLE

A New "House Rule" for the Symphony Concerts—Only One Opening of Doors for the Tardy—Mme. Galli-Curci Sings Familiar and Unfamiliar Pieces According to Expectation — Prospective and Abandoned Recitals

THE new season has brought a minor change in the routine of the Symphony Concerts that observant auditors are beginning to notice. Mr. Monteux, like most of his recent predecessors, usually puts the symphony of the day at the beginning of the programme. A week ago, at the end of the first movement of Beethoven's eighth symphony, the usual late-comers trooped to their places, but after the second and the third came none of these tardy stragglers. Again, on Friday and Saturday of last week, the usual concourse followed the first division of Enesco's symphony; but at the end of the second the conductor had no need to pause for the dilatory to seat themselves. Optimistic observers, seeing these things, believed they descried the dawn of the millenium in the concert-hall. At last there were no late-comers to enter after the second or the third section of the symphony in hand. But there were; probably, until human nature is made anew, there always will be; only they were held in durance behind doors opened at the close of the first movement, but thereafter shut tight until the end of the whole symphony.

So goes and so is politely enforced a new house-rule, as the word is in clubs, at the Symphony Concerts. Every conductor inwardly, and sometimes outwardly, has resented the long pauses that the tardy have compelled him to make between the movements of a symphony, placed at the beginning of the concert. Such halts threw him and the orchestra out of their stride. Hardly less they distracted an audience intent upon the music and often illuded by it. So to vex a hundred men seeking to do their best in performance, so to annoy 2500 listeners settled into the concert, because ten, twenty or thirty happened or chose to be late, did not appeal to the management's sense of fairness. Hence the new "house-rule" and, thus far, praiseworthy results from it. In consideration of those accidentally delayed, the doors are opened once; thereafter they remain closed until the symphony is done. So do the Symphony Concerts and the public thereof gradually progress toward that happy, but probably distant day, when there will be no pause between the movements of a symphony, beyond the instant or two necessary to the change of measure and mood—no pause even for applause. Then at last will the impression of music and performance be altogether unified and more sensitive auditors take uninterrupted and undisturbed pleasure in both. But we write of the ideal in a world that, in twice twenty centuries and in a great many things, can do no more than toddle toward it.

H. T. P.

TRAN. Oct. 18

Evening Star
Baltimore, Md.

BOSTON SYMPHONY

An engrossing program has been made by Pierre Monteux, conductor of the Boston Symphony Orchestra, for the opening concert of the season at the Lyric Theater Wednesday evening, November 3, for which seats will be placed on sale, beginning next Wednesday morning.

The symphony will be the first of the Finnish composer, Sibelius, in E minor, which, by virtue of its striking melodies and national character, has long been one of the most popular of his works with local audiences. Mr. Monteux will also conduct Berlioz's brilliant overture to "Benvenuto Cellini," and, for a novelty, a new poem for orchestra by Edward Burlingame Hill, the American composer, based on "The Fall of the House of Usher," the poem of Edgar Allan Poe.

As the soloist of the evening Madame Helen Stanley, foremost among the lyric sopranos of the concert stage, with also a notable operatic career to her credit, will sing Mendelssohn's air, "Infelice," and the Letter Song from Tschaikowsky's opera, "Eugen Onlegin."

[30]

TIGHT BINDING

MUSIC AND THE DANCE

A NOTABLE SYMPHONY CONCERT IN PROSPECT

6.V.21

Restored Sibelius, Revived Skriabin and a Novel Piece by Ropartz—Pavlova and Removable Uncertainties — Sunday-Evening Concerts at the Copley-Plaza—Programmes at Hand—An Impressive Pianist Rises in New York — Incidents and Opinions

UNLESS performance belies anticipation—and so to fall short is not Mr. Monteux's way—the Symphony Concerts of tomorrow and Saturday should be the most interesting, thus far, of the season. First and foremost they restore Sibelius to the active repertory of the orchestra. Under Mr. Fiedler and Dr. Muck his music flourished there; while, from year to year and with piece after piece, audiences heard it, interested, impressed, stirred. Thereafter, of a sudden, it vanished from Symphony Hall, outside occasional performance at The Pops of a single tone-poem, "Finlandia." There was no reason to "ban" Sibelius in the queer fashion of those amusing days of intolerance. He was not German by either birth or musical practice. Racially, nationally, he was Finn of the Finns, while, if ever there was an individualist among composers, it is he. Upon his own land and into his own heart, he has looked and then written—altogether in his own way. Probably Mr. Rabaud was merely ignorant of Sibelius, though the conductor's temperament was not one readily responsive to this music of the North. Mr. Monteux, of course, knew him; was disposed to bring him back; but perforce deferred the occasion until last summer gave him opportunity for study and choice. Betimes he has set the Finn's first symphony upon his programme for the current week; and, as after long silence, two audiences will hear anew this terse, sinewy, clanging, darksome music, like to none other that composer in our time has put to paper.

Sibelius begins the two concerts; while, for further good fortune, Skriabin ends them. The chosen piece is "The Poem of Ecstasy"—the one full score from the Russian in the library of Symphony Hall, though it is high time that the earlier "Divine Poem" and the culminating "Prometheus" should also find place there. Agreed that Skriabin is not all that some of his recent priests and prophets assert; that, under long sifting of the searching years, he may slip from his present pinnacle. Beyond peradventure, as man and as musician he had weaknesses, while in his music are the idiosyncrasies of a spirit perverted in measure by its own faiths and visions. Agreed also that in method, until he felt as secure in his own ways as he does in "Prometheus," he cultivated the orchestral procedures of the romantic Germans in general and of Wagner in particular. None the less, a clear flare of genius seems to illuminate Skriabin's symphonic music. It is intensely personal and introspective; it springs from a dreamer of dreams rapt in his own keen sensations; it heaps ardor upon ardor in a veritable passion, at moments almost hysterical, for full expression; if it is not always choice of means, it can be exceedingly poignant with them. Again a composer that deserves to be heard at the Symphony Concerts, whether the hearer is sympathetic or resentful. Once and again Mr. Monteux's German predecessors gave Skriabin an inning; now the cosmopolitan Frenchman is as kind.

The middle piece upon the programme is new to any and all ears, unless they chance to have heard it in France. It is a Divertissement by Guy Ropartz, and in French musical parlance (writes W. S. S.) the word may signify several things, including a short ballet and an entr'acte, in any case, something essentially diverting. Perhaps this particular Divertissement might serve as an entr'acte, though it seems a bit too scholarly for the purpose. Yet it is plainly a piece for entertainment rather than reflection. A single theme of the composer's own devising, though savoring strongly of the folk-music of his native Brittany, serves him for material. Throughout the piece it is modified in interval and rhythm, and subjected to all the devices of "development." And ever and anon it reassuringly appears in original form. A vigorous unison of the four horns proclaims the opening measures, then with a pronounced slackening of the tempo, divided strings—first the violins then 'cellos and violas—bring the theme to a strangely peaceful conclusion. The same device is repeated with different instrumentation and harmony, after which the English horn sings a lyrical motiv derived from the initial phrase, but so changed that the eye rather than the ear recognizes it. No special analysis of the rest of the piece is needed, as the composer's purposes are plain. The harmonic idiom is conservatively modern, varied and stimulating, but never troubling. The orchestration is skillful; for what else would one expect from a modern Frenchman? There is a quiet and beautiful close, and at the last a clarinet breathes a B natural over the tonic chord of C major—an ending which today seems perfectly logical. The place of the Divertissement on Friday's programme—between the vigors of Sibelius and the ecstacies of Skriabin—would seem to be happily chosen.

TRAN. Oct. 21.

SENSUAL MUSIC BY SYMPHONY

Scriabine's "Poem of Ecstasy" Superbly Played

BY OLIN DOWNES

Orchestral music of uncommon interest made the programme of the concert given by the Boston Symphony Orchestra, Pierre Monteux conductor, yesterday afternoon in Symphony Hall, the first symphony of Sibelius, a new divertissement for orchestra, played for the first time in America, by Guy Ropartz, and Scriabine's "Poem de l'Extase."

DISPLAY OF VIRTUOSITY

The performances were of extraordinary brilliancy. Never has the orchestra played so well so early in the season. It was not only Mr. Mager, player of the difficult first trumpet part in Scriabine's work, who distinguished himself during that performance. It was every section and every solo player of the organization. There had been no such interpretation of Scriabine's music here, though it was conducted both by Mr. Fiedler in 1910 and Dr. Muck in 1917. The music had never been so clear, nor had its passionate and rhapsodical career been so fortunately conveyed.

Some do not like this "Poeme de l'Extase" at all. Others, and the writer among them, listen to it with keen interest, but strong reservations. Others are wildly enthusiastic. Everyone was stirred by the performance yesterday. The music?

Written by Master

It is a composition which will not down. One thing is now clearly understood, thanks largely to Mr. Monteux's reading, as well as to increased familiarity with the work—it is made with a master hand, not formally according to so-called "classic" standards, but with an extremely definite concept in the composer's mind, with a clearly perceived and irresistibly approached climax, which is one of the most brilliant in modern orchestral music. Whether you like it is another thing. But this is music of extraordinary workmanship and of a tonal physiognomy, so to speak, which, once heard, is not readily dismissed from the mind or forgotten.

The poetic programme of the work has roughly three divisions outlined by the composer in a long and strange poem. (a) "His (the composer's) soul in the orgy of love." (b) "The realization of a fantastic dream." (c) "The glory of his own art." This programme finds a musical prototype in a long, very gradual, masterly progress from a soft opening to the final outburst, most effectively planned and fulfilled.

Amazingly Orchestrated

No one can question the composer's sincerity. You do not strike out a new idiom like this unless there is a driving sincerity, an uncompromising determination to discover a new path, back of your pen. There is unquestioned originality of invention, themes that are like no other men's themes, that are labelled "Scriabine" in letters for those who run to read. Perhaps there is derivation from Chopin, but one's impression is essentially that of a completely new, confident voice. And there is the amazing orchestration which drips color.

But the things which determine an individual's opinion of an important work of art are after all less facts than matters of personal temperament and disposition. Each of us knows of certain composers of whom he says: "It may be fine, but I don't like his tunes." We do not like the tunes of this "Poeme de l'Extase," ready as we are to pay tribute to their unusual curve, their frequent harmonic pungency and their wonderful adaptability to the poetic purpose. And we do not like the spirit of the music.

Erotic and Sensual

The music is erotic and sensual. True, sensuality in greater or lesser degree is inherent in art. In this place we are personally repulsed by it, and we understand for the first time the ire of revered seniors of criticism at whom we used to wonder when they exclaimed passionately against the lewdness of a Strauss or even a Berlioz. They meant it. They abhorred their music so intensely that they were willing to fight it all their lives. Are we getting old? We don't like these tunes; we sicken of the languorousness, the hot-house intensity of this music, and we are repelled by its general flambuoyancy.

Perhaps it seemed wilder and more lurid because of the dry-as-dust "Divertissement" of Ropartz which preceded. This may have been "divertissement" for scholar and technician like Ropartz, in its incessant juggling with a particle of tune. For most of us it was a deadly bore, an emptiness exposed the more forcibly by the other virile compositions.

Sibelius' Symphony

The Sibelius symphony—a composer who stands lonely and incomparable today, whom no one can imitate, whose works reflect in the most grand, sombre and dramatic manner northern nature, northern rebellion against sullen skies and fate, a symphony of the elements, a defiance of this puny age by a Northman reborn to his people. This work was applauded until the orchestra rose to its feet with the conductor. There was even greater enthusiasm for the music of Scriabine.

POST Oct. 23.

Posed on the Stage Exclusively for the Boston Sunday Post

First Photograph of the Complete New

BOSTON SYMPHONY ORCHESTRA

Showing the Reorganized Orchestra of 1920, Including New Members, with Identification of Each Player.

Get It in Tomorrow's Boston

SUNDAY POST

POST Oct. 23.

For its third program of the season the Boston Symphony Orchestra, on the afternoon of October 22, played Sibelius' Symphony No. 1 in E minor, op. 39; Ropartz's "Divertissement for Orchestra," and Scriabin's "Poem of Ecstasy," op. 54. Pierre Monteux proved during the lengthy, intricate and highly varied course of the Sibelius symphony that he has his forces well in hand, firm and elastic in response to the slightest shading of his brilliant readings. The pleasure of the audience in the exquisite rendering of the second movement of the symphony was especially marked. In the allegro Mr. Monteux reveled in the hearty mocking humor, and brought the movement to an end with a huddling of pace that was like a fat boy trying to run faster than he possibly could and ending by tumbling down in a sudden inglorious sprawl. The finale, possibly, might have had a greater dignity, but one could not cease to remark the variety of Mr. Monteux's handling of the parts. The Ropartz divertissement had a most sympathetic and well-prepared performance, with every detail and mass of the form brought out clearly in a rendering that could be called interesting at all times. There is something hugely refreshing in the prodigal way Scriabin tosses forth his emotional thoughts, giving little hints of his themes here and there out of a tumultuous tonal sea, tidbits to pique the intelligence instead of long, fully stated phrases that some composers too often repeat tediously. Impressions of life and nature, uncramped by tidy little formulas, but having a firm logic all Scriabin's own—such seems this music in effect. And because it does not depend for its large thrusting effects upon anything like meticulous handling of its details, Mr. Monteux appeared to take it in a freer fashion than he had done with the other pieces, as if he had turned from circumscribed lyrics to the throb, swing and soar of blank verse.

MONITOR Oct. 23

SIBELIUS AND SKRIABIN HEARD AGAIN

**Content and Discontent Over the Paired
Composers—The Dull, Blank Twilig
of Mr. Kubelik — Mr. Goding's We
managed Recital—Edward Johnson
Singer Out of the Opera House—Ite
and Opinions**

THOSE who resent the prolixity
much music written in our ti
must have sat well content, at t
Symphony Concert of Saturd
before Sibelius. In this first sympho
he is not so terse and bare as in the seco
or the fourth; but in both respects
gladdens many a surfeited ear. There
no mistaking the motivs out of which
would generate his music. Each is cle
of outline, brief and pregnant; each i
presses the hearing ear. The upspringi
melodies are as plain of contour, as f
of character. In the progress of
symphony, there is no meaningless m
ulation, no contested wallowing in m
harmonic textures, no playing with the
sources of the orchestra as with a many sided and susceptible toy. Instead, all is direct; all is clear; nothing is superfluous; and nearly all rings with imagination or marches with power. A stripped music if the hearer will, but music also in which bone and sinew tell, and in a day in which too many composers, like Bunthorne, are "fleshly" and also fleshy "poets" in tones.

Because Skriabin in "The Poem of Ecstasy" twice seeks and gains the upswelling and mighty climax in the manner of Wagner and Strauss seems hardly reason for the resentful to label him as apostle of din. Such climaxes were a fashion of music in the days in which Skriabin wrote his tone-poem. They are inevitable also, like his fondness for many instruments, to a composer with his passion for the fullest expression. It is not, however, in these relatively conventional passages that either his imagination or his procedure most penetrate and impress the hearer. More characteristic is the fashion in which the motiv of ecstasy, pursued, gained, lost and seized again, flickers and flames above the tonal mass as in a tongue of white, darting, inextinguishable fire; while of Skriabin and of none other is the sudden staying of the surging music, the sudden opening of the close-packed voices upon a few measures of glowing celestial vision and as ardent spiritual beatitude. Skriabin may be this, that or the other in the final category of composers; but imagination with genius in it does such works as these.

SKRIABIN ENLIVENS SYMPHONY CONCERT

Sibelius and Ropartz Also Contribute to Program

Skriabin's "Poem of Ecstasy" made yesterday's Symphony concert memorable for many listeners. It was played for the third time at these concerts and the rehearing strengthened previous impressions that its composer is the one unmistakably great genius of the last 30 years.

This music, with its masterful use of novel harmonies, its intricate counterpoint and its powerful generative motives, achieves triumphantly in a fashion which overwhelms the listener what such lesser geniuses as Sibelius and Ropartz painstakingly and timidly attempt.

One has but to feel the sweep of the broadening and mounting phrases as the climaxes are built up to be conscious of Skriabin's essential kindship with the Wagner of "Tristan," whom almost all the moderns have imitated without rivaling. Even Wagner moreover never made a tonic chord in the elementary key of C major sound like a revelation from on high as Skriabin does at the end of the "Poem of Ecstasy."

The only grave limitations of the composer's genius perceptible without long and patient study of his now completely unprocurable score, are a futile attempt to confuse the arts of music and poetry revealed in the long and tiresome theosophic poem printed as motto for the music, and a slight tendency which persists from his earlier piano works to employ the melodic idiom of Chopin's "Nocturnes." The performance was eloquent. Its only flaw was Mr Monteux's long familiar way of failing to make his climaxes gradual and steady.

Sibelius' First Symphony, written under the manifest influence of Grieg, Tschaikowsky and Wagner at a time when he had not yet found the distinctive idiom he so well employs in the later Fourth Symphony, is not a characteristic work. It was superbly played and much applauded.

Ropartz' new "Divertissement" is erudite and rather labored, showing traces of the influence of Massenet, as well as again demonstrating that of Franck on modern French music. It is far inferior to his symphony recently played here.

Next week the soloist will be Helen Stanley. Her numbers are arias by Mendelssohn and Tschaikowsky. The orchestra will play Schumann's Fourth Symphony, Beethoven's "Leonore No. 3" overture, and a new symphonic poem by E. B. Hill, entitled after Poe's tale, "The Fall of the House of Usher."

GLOBE Oct. 23.

Mr. Monteux is producing this ye
more interesting programmes tha
ever. One of the most interesting w
the programme of Friday afternoon a
last night. There were powerful co
trasts. The first symphony of Je
Sibelius was again heard, and aga
made an irresistible impression.
makes this impression because althou
it is an early work it has the primev
atmosphere, the nature mood, t
heroic and sombre quality of all
Sibelius. Yet it is in some respects, f
those of us who accept the Sibelius n
merely of the first and the seco
symphony, but the Sibelius of "Ph
jola's Daughter," of the "Night Ri
and Sunrise," of the "Oceanidee,"
the 4th symphony, a student work, co
ventional by the side of later maste
pieces.

The first movement is in part th
mighty north reborn in the music o
this Finnish master, but it is also Wa
ner, and even Mendellsohn. The slo
movement is in large part Tschaikow
sky. We rejoice in this music, but wh
not go a little farther? Many an audi
ence here still stops at this first sym
phony of Sibelius, whereas the secon
symphony is stronger, deeper, not les
picturesque and much more individu
Mr. Monteux will play later in the yea
the third symphony, as yet unheard
Boston. It is said that Mr. Richa
Burgin, the new concert master, wh
knows Sibelius and his music very we
and is a fervent admirer of the man an
the composer, will play the violin co
certo for his first solo performance
the Symphony concerts.

Let us also acknowledge the gre
good fortune of another hearing of t
Poeme d'Extase of Scriabine. Scriabin
is unfortunately the least known, eve
today, of the modern Russians. Stra
insky, of the new school, has either b
the inherent virtue or by a skilful
laid programme of propaganda, ove
shadowed him. Men like Rimsky-Kor
sakoff, Borodine, etc., only a few years
ago, wild radicals, now Russian co
servatives of the most respected kin
preceded him, and obtained a prior ho
on the interests and admiration of the
public. Yet Scriabine, whether we like
him or not, is very obviously an im
portant personality, a fearless but con
sistent innovator in harmony, in rhythm,
in plans and development, in instrumen
tation. He went through a very uncom
mon evolution. Neither his antecedents
nor his developments were those of any
of his contempararies. In the domain
of piano music, in which he has done
much that is very important, he seems
to have been one of the very few wh
fully absorbed and conciously and in
telligently developed the path blazed by
Chopin. Chopin has only one descend
ant in music, if he has any. If we grant
he has any, that descendant is surely
Scriabine.

This is a conclusion we cannot avoid,
ter having been privileged to examine
number of compositions of piano
usic, up to and including the fifth
nata of this composer, whose music it
now almost impossible to obtain
ce the war from Russia. What he
s beyond the fifth sonata is not well
own to the writer, but up to that
nt the note of Chopin is readily per
ved.

the "Poeme d'Extase," in which,
, we find traces of Chopin, there is
ertheless exploited very fully the in
dual and mature elements of
abine's genius, breaking through
throwing off the yoke of prece
. Mr. Monteaux's performance,
t be said again, was a further reve
n of the power of the music, now
to be not merely formless, mad
sody, but a structure very care
built, shrewdly planned, efficiently
uted, and flung over this structure
of the freest and most individua
essions of modern music.

BOSTON SYMPHONY

At the fourth pair of Boston Symphony concerts to be given in Symphony Hall next Friday afternoon and Saturday evening, prior to the first Southern tour of the orchestra, which will occupy the succeeding week, the soloist will be Helen Stanley. Her numbers will be Mendelssohn's concert aria, "Infelice," and the Letter Song from Tschaikowsky's opera, "Eugen Oniegin."

Pierre Monteux will conduct Schumann's Fourth Symphony in D-minor, Beethoven's Overture to Leonore No. 3, and a new work by Edward Burlingame Hill, "The Fall of the House of Usher," a poem for orchestra after the short story by Edgar Allen Poe.

Possible late comers are reminded of the fact that Schumann's Symphony, which opens the programme, is played without pauses between the four movements.

POST Oct. 2

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TIGHT BINDING

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VAUDEVILLE
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1:30 to 10:30

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Special Two Reel
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7. All New Vaudeville

CONTINUOUS TO 10:30
COMEDIES — MUSIC

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om TRIBUNE
ddress: Providence, R. I.
Date

COMING BOSTON SYMPHONY SEASON.

The Boston Symphony Orchestra has auspiciously begun the 40th season in its history, which is so closely connected for many years back with the musical development of this country. As usual, five concerts are to be given at Infantry Hall on the Tuesday evenings of Nov. 16, Dec. 14, Jan. 25, March 8 and April 12, for which seats by subscription will be placed on sale beginning Monday, Nov. 1, at Seddons's news stand in the Butler Exchange building. The anniversary season, which will comprise a schedule of concerts of unprecedented size, began in brilliant fashion in Symphony Hall, Boston, on Oct. 8 and 9. On that occasion the full-numbered body of musicians and the superfine quality of their performance won alike the highest praise. These auspicious beginnings promise to make the coming season memorable indeed. Continuing in the post of conductor, to which he came last year, Pierre Monteux is again winning the acclaim of his audiences, not only by the inspired quality of his direction, but by his evident skill as a drillmaster and his discernment in the making of programs, which has already become a by-word in the musical world. During his sojourn in Europe last summer, Mr. Monteux found some highly itneresting new works by the living composers of Italy, France, England, Russia and Spain. These new scores, duly balanced by the older and finer music of the established orchestral repertory, may be expected to provide material for unusually engrossing programs. The appearance at each of the coming concerts in Providence of a notable singer or virtuoso will add an additional interest. The soprano will be Alice Nielsen, one of the talented and popular American singers, whose triumphs as prima donna of the opera in Boston are only equalled by her subsequent appearance in concert in each of our larger cities.

Reinald Werrenrath, the young American baritone, who has no peer in popularity upon the concert stage, is also in the list, and his many appearances in opera, oratoria and recitals of his own, and also as soloist with this orchestra, are well remembered in the concert world.

Felix Fox, who played with the Boston Symphony Orchestra in Boston last year, will be the only pianist.

Samuel Gardner, the young American violinist of highest talents, who is known hereabouts by the many many years he has lived in Providence, could not be more fittingly heard than as soloist with the great orchestra. The favorite pupil of Franz Kneisel and once a member of that eminent musician's quartet, he has since won a foremost place among violinists by his many recitals and appearances with orchestras.

Another violinist is to be heard—Richard Burgin, concert master of the Boston Symphony Orchestra, who is the only newcomer among the leaders of the various sections, all these virtuosi being unchanged from last year. Burgin, of Polish birth and Russian training, has recently come from the eastern part of Europe, in which part of the country he is considered by a long count the finest master.

From
Inquirer OCT 24 1920 K
Philadelphia, Pa.

Opening Boston Symphony Programme

For the opening of the season of Boston Symphony concerts in the Academy of Music on Monday evening, November 1, for which tickets will be sold singly beginning tomorrow morning, Pierre Monteux has arranged a programme of unusual interest.

The Symphony in E flat major by Georges Enesco, which is considered the masterpiece of this Rumanian composer, will be the first number. The soloist of the evening will be Madame Helen Stanley, formerly star of the Chicago Opera Company. In several concert tours during recent seasons she has established herself as one of the finest lyric sopranos which America has produced.

Madame Stanley will sing Mendelssohn's aria "Infelice" and the letter song from Tschaikowsky's opera, "Eugene Onegin." The remainder of the programme will consist of Cesar Franck's Prelude, Chorale and Fugue, orchestrated by the French composer-conductor, Gabriel Pierne, and Beethoven's Overture to Leonore,

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From
CITIZEN, 24
Brooklyn, N. Y.

BOSTON SYMPHONY PLANS.

Will Open Its Brooklyn Season on Friday, Nov. 5.

With Mme. Helen Stanley as soloist, the Boston Symphony Orchestra, under the ladership of Pierre Monteux, will give the opening concert of the season on Friday evening, Nov. 5, at the Academy of Music.

Mr. Monteux will open the Brooklyn season with the Eighth Symphony of Beethoven, with which also he opened the season in Boston. Caesar Franck's prelude, choral and fugue, orchestrated by the French composer-conductor, Gabriel Pierne, will also be played, and Berlioz's overture to "Benvenuto Cellini."

Helen Stanley will sing Mendelssohn's aria, "Infelice," and the "Letter" aria from Tschaikowsky's opera, "Eugen Oniegin."

AMERICAN, OCT 24 1920
Baltimore, Md.

Mr. Grice Writes of the Superb Work Done by the Boston Symphony Orchestra and Tells of a Performance He Attended in Boston.

To the Editor: It is, indeed, gratifying to know that the Boston Symphony Orchestra has overcome its strike troubles and has arranged to give its usual season of concerts in Baltimore at the Lyric Theater.

The music lovers of Baltimore, particularly those of experience, realize how much ths superb orchestra has done for Baltimore musically, as it came here season after season at a financial loss in order to bring to us its symphonic treasures, and the spirit which actuated the backers of the orchestra deserved the success which was finally won in packed houses and prolonged plaudits.

The writer had the pleasure of first hearing this orchestra perform a Wagnerian program in the Concordia Opera House under the baton of Arthur Mikisch, and many enjoyable and uplifting hours have resulted from attendance at succeeding concerts, distributed over a period of years.

That the orchestra is still true to its fine form of past years was evidenced during a recent trip which the writer made to Boston, as on that occasion the "pop" concerts were being given at Symphony Hall, and it was the good fortune of the signatory to hear two fine programs rendered, the entire program of the second concert, which was rendered on September 23, being made up by popular request, and it is a tribute to the good taste of Bostonians to be able to say that the concert was one of fine compositions only, such numbers being played as the overture to "Tannhauser," introduction to Act 3 of "Lohengrin," Handel's largo, overture "Solonelle, 1812," Tsehaikowsky, Rachmaninoff's prelude, largo from Dvorak's "New World Symphony," Rubinstein's "Kammenoi Ostrow," "The Blue Danube" waltz of Strauss, and Czibulka's "Love's Dream After the Ball," etc.

The performance of Handel's largo was so wondrously beautiful that it seemed as though nothing could be closer to perfection until the enthralling strains of "Kammenoi Ostrow" created doubt as to which was the most exquisite, yet there was such a wealth of tone and harmonic beauty from the other numbers that one left the famous hall of music wondering which melodic gem shone most brilliantly.

The music lovers of Baltimore are no doubt looking forward with pleasant anticipations to the concerts scheduled here and the support which will be given this premier orchestra will be indicative of our appreciation of the good, the true and the beautiful. Yours truly,

LOUIS M. GRICE,
2836 Parkwood Avenue, Baltimor

Record
Philadelphia, Pa.

OCT 24 1920 K

—For the opening of the season of Boston Symphony concerts in the Academy of Music on Monday evening next week, Pierre Monteux has arranged a program of unusual interest. The symphony in E flat major by Georges Enesco, which is considered the masterpiece of this Rumanian composer, will be the first offering. The soloist of the evening will be Helen Stanley, formerly star of the Chicago Opera Company. In several concert tours during recent seasons she has established herself as one of the finest lyric sopranos America has produced. Madame Stanley will sing Mendelssohn's aria "Infelice" and the letter song from Tschaikowsky's opera, "Eugen Onegin." The remainder of the program will consist of Cesar Franck's prelude, chorale and fugue, orchestrated by the French composer-conductor, Gabriel Pierne, and Beethoven's overture to Leonore, No. 3.

OURNAL OCT 24 1920 A
Providence, R. I.

Announcement has been made of the dates for the concerts of the Boston Symphony Orchestra which will take place this season at Infantry Hall, on Tuesday evenings of Nov. 16, Dec. 14, Jan. 25, March 8 and April 12, for which seats by subscription will be placed on sale beginning Monday, Nov. 1.

At each of the concerts there will be a prominent soloist assisting. The list includes Anna Nielson, soprano; Reinald Werrenrath, baritone; Felix Fox, pianist; Samuel Gardner, violinist, and Richard Burgin.

The soprano, Alice Nielsen, is a prima donna to whom the fame of the Boston Opera Company in its palmiest days was largely due. Since the opera in Boston ceased to be, Miss Neilsen has been singing in concerts in all parts of the United States.

Reinald Werrenrath has to his credit a long list of appearances in oratorio and in opera, as well as in recitals of his own. His interpretation of Antonio in Pagliacci at the Metropolitan Opera House made a considerable stir in New York, and he has sung a number of times with the Boston Symphony Orchestra notably when he took the part of Christ when the orchestra performed Bach's Saint Matthew Passion Music.

The pianist, Felix Fox, played as soloist with the Symphony Orchestra in Symphony Hall last year.

Samuel Gardner, violinist, spent years of his life in Providence. Although brought to America in babyhood, when his parents were forced to take flight from persecution in Russia, Mr. Gardner has entirely identified himself with the musical life of this country. For a long time the favorite pupil of Franz Kneisel, he played second violin in the famous Kneisel Quartet for a whole season during the absence of Mr. Letz. Since that time he has been soloist with larger orchestras and in recitals of his own.

There will be interest in the Providence debut of Richard Burgin, the new concertmaster of the orchestra, who is the only newcomer among the leaders of the various sections, the other virtuosi remaining in every case unchanged from last season. Mr. Burgin arrived recently from Eastern Europe.

A native of Poland, his training was mostly Russian, and at Petrograd he studied four years under Leopold Auer. He has played as concert master and soloist with the large orchestras in Petrograd, Helsingfors, Finland, also Christiania and Stockholm. He has played in Europe as concert master under two former conductors of the Boston Symphony Orchestra—Max Fiedler and Arthur Nikisch—and under Richard Strauss. He has also performed with notable string quartets in the last two cities mentioned.

Pierre Monteux continues at the head of the orchestra. Returning from his summer's sojourn in Europe, he has brought with him some notable new scores from France and England, where he visited, and from Italy, Spain and Russia as well. The younger and bolder generation of Italian composers will best be represented at these concerts by Respighi di Sabata, Cassella and Malipiero; by the Frenchmen, Milhaud and Roger Ducasse; the Spaniard, deFaila; the Russians, Rimsky-Korsakoff, Stravinsky and Vassilenko, and the English composers, Vaughn Williams, Bantock and Bok.

New American works to be heard are Mr. Hill's tone poem, "The Fall of the House of Usher," and a symphonic version of Carpenter's "Birthday of the Infanta," thus arranged by the composer. Some scores of the Finnish composer, Sibelius, will be revived, notably his First and Third Symphonies. The classic masterpieces of long standing and enduring popularity with symphony audiences will have their due place upon Mr. Monteux's programmes.

From
EAGLE, OCT 24 1920 D
Brooklyn, N. Y.

Boston Symphony.

For the opening Boston Symphony program in Carnegie Hall on Thursday evening, Nov. 4, Pierre Monteux, conductor of the orchestra, will present Beethoven's Symphony No. 8, the so-called "Little Symphony." He will also conduct "Two Folk-Songs of Anjou," a symphonic fantaisia by Guillaume Lekeu. Another number will be the Prelude, Chorale and Fugue by Cesar Franck himself, which has been arranged for orchestra by Gabriel Pierne, and, to close, Liszt's Symphonic Poem, "Tasso."

For the Saturday matinee on Nov. 6, the symphony will be the "First in E Minor," by Sibelius. A new work by the American composer, Edward Burlingame Hill, based on Edgar Allan Poe's poem "The Fall of the House of Usher," will be the novelty of the afternoon, and the closing number, Scriabin's "Poem of Ecstasy."

PHILADEL
OCT 24
NO. AM. REVIEW.

The first concert in the symphony series here by the Boston Symphony Orchestra, to be given at the Academy, Monday evening, November 1, will open with the Symphony in E Flat Major, by Georges Enesco, which is considered the masterpiece of this Rumanian composer. The soloist will be Helen Stanley, formerly of the Chicago Opera Company. Madame Stanley will sing Mendelssohn's aria "Infelice" and the "Letter Song" from Tchaikovski's opera, "Eugen Onegin." The remainder of the program will consist of Cesar Franck's Prelude, Chorale and Fugue, orchestrated by the French composer-conductor, Gabriel Pierne, and Beethoven's overture, "Leonore, No. 3."

EAGLE, OCT 24 1920 D
Brooklyn, N. Y.

BROOKLYN CONCERTS

With Mme. Helen Stanley as soloist, the Boston Symphony Orchestra, under the leadership of Pierre Monteux, will give the opening concert of the sason on Friday evening, Nov. 5, at the Academy of Music.

Mr. Monteux will open the Brooklyn season with the Eighth Symphony of Beethoven. Cesar Franck's Prelude, Chorale and Fugue, orchestrated by the French composer-conductor, Gabriel Pierne, will also b played, and Berlioz's overture to "Benvenuto Cellini."

Helen Stanley, the American soprano, who since her debut with the Chicago Opera Company has made herself a favorite with our concert audiences season after season, will sing Mendelssohn's aria from Tschaikowsky's opera "Eugen Onegin."

TIMES,
Brooklyn, N. Y.

OCT 24 1920 Y

BOSTON SYMPHONY BILL.

With Madam Helen Stanley as soloist, the Boston Symphony Orchestra, under the leadership of Pierre Monteux, will give the opening concert of the season on Friday evening, November 5, at the Academy of Music.

Monteux will open the Brooklyn season with the Eighth Symphony of Beethoven, with which also he opened the season in Boston. This so-called "Little Symphony" is particularly popular on account of its slow movement which is said to be a burlesque of the metronome, newly invented by Maelzel at the time of its composition.

Caesar Franck's Prelude, Chorale and Fugue, finely orchestrated by the French composer-conductor, Gabriel Pierne, will also be played, and Berlioz's brilliant overture to "Benvenuto Cellini."

Helen Stanley, the American soprano, who since her debut with the Chicago Opera Company has made herself a favorite with our concert audiences season after season, will sing Mendelssohn's aria, "Infelice," and the noted "Letter" aria from Tschaikowsky's opera, "Eugen Oniegin."

Public Ledger
Philadelphia, Pa.

OCT 24 1920 K

For the opening of the season of the Boston Symphony concerts in the Academy of Music on Monday evening, November 1, Pierre Monteux has arranged a program of unusual interest. The symphony in E-flat major by Georges Enesco, which is considered the masterpiece of this Roumanian composer, will be the first number. The soloist of the evening will be Madame Helen Stanley, lyric soprano. Madame Stanley will sing Mendelssohn's aria, "Infelice," and the Letter Song from Tschaikowsky's opera, "Eugen Oneigin." The remainder of the program will consist of Cesar Franck's Prelude, Chorale and Fugue, orchestrated by Pierne, and Beethoven's Overture to Leonore, No. 3.

SYMPHONY PROGRAM

At the Symphony concerts next Friday afternoon and Saturday evening the soloist will be Helen Stanley, the noted lyric soprano. Her numbers will be Mendelssohn's concert aria, "Infelice," and the letter song from Tschaikowsky's opera, "Eugen Oniegin." Schumann's Fourth Symphony in D-minor, Beethoven's Overture to "Leonore," No. 3, and a new work by Edward Burlingame Hill, "The Fall of the House of Usher," after the story of Edgar Allen Poe, will be the orchestral numbers.

EVENING JOURNAL,
Oct. 29 New York City

As a fact, the evening bore the general and particular aspect of the old days (one already falls into that phraseology concerning them) of the Boston Symphony concerts in New York. Everybody who is anybody hereabouts had tried to get into the hall last night, but many of the somebodies were more prescient or just more forehanded than others, and had rounded out a full subscription; wherefore there was a considerable number of familiar faces among the well-packed standees around the rear rail.

TIMES,
Washington, D. C.
OCT 28 1920 L

FIRST BOSTON SYMPHONY.

At the opening of the season of five Boston Symphony Orchestra concerts at the New National Theater Tuesday afternoon, November 2, at 4:30, Pierre Monteux will conduct the following program. Berlioz's Overture to "Benvenuto Cellini," Beethoven's Eighth Symphony in F major, and Liszt's Symphonic Poem Tasso.

The soloist is to be Madame Helen Stanley, whose brilliant career as lyric soprano has won her the highest place in the estimation of our audiences. She will sing at this concert Mendelssohn's concert aria, "Infelice" and Tatiana's Letter Scene from Tschaikowsky's opera, "Eugen Oniegin."

EVENING POST,
New York City

In Carnegie Hall the fortieth season of the Boston Symphony Orchestra will open next Thursday evening at 8:15 and Saturday afternoon at 2:30. For the opening concert Pierre Monteux will conduct the first symphony of Sibelius, Lekeu's symphonic fantasia on Two Folk-Songs of Anjou, and Scriabin's "Poem of Ecstasy." For the Saturday matinée there will be the symphony of the Rumanian composer, Enesco, for a novelty, the new work by the American composer, Edward Burlingame Hill, "The Fall of the House of Usher," which will then have its first performance in New York. The other numbers will be Franck's Prelude, Chorale and Fugue, orchestrated by Gabriel Pierné and Berlioz's overture, "Benvenuto Cellini."

New York City
OCT 30 1920 D SUN.

SATURDAY.

Aeolian Hall, morning, Symphony Society of New York. Carnegie Hall, afternoon, Boston Symphony Orchestra. Aeolian Hall, afternoon, London String Quartet. Carnegie Hall, evening, 'cello recital, Mildred Wellerson. Aeolian Hall, evening, piano recital, Edwin Hughes.

NEW YORK OCT 30 1920 L
ESTABLISHED
From
Telegram

Boston Symphony Concert.

In Carnegie Hall, the fortieth season of the Boston Symphony Orchestra will open with a pair of concerts next Thursday evening and Saturday afternoon. For the opening concert, Pierre Monteux will conduct the strikingly melodious First Symphony of Sibelius, Finnish composer; Lekeu's Symphonic Fantasia on two folk songs of Anjou, and Scriabin's "Poem of Ecstasy," which has been described as expressing "the joy of untrammeled activity." For the Saturday matinee there will be the Symphony of the Roumanian composer, Enesco, said to be his masterpiece; for a novelty, the new work by an American composer, Edward Burlingame Hill, "The Fall of the House of Usher," which will then have its first performance in New York. The other numbers will be Franck's Prelude, Chorale and Fugue, orchestrated by Gabriel Pierne, and Berlioz's Overture, "Benvenuto Cellini."

World OCT 31 1920 L
New York City

Boston Symphony.

The opening concerts of the Boston Symphony season in Carnegie Hall will take place next Thursday evening at 8.15, and Saturday afternoon at 2.30. Pierre Monteux will conduct on Thursday the first symphony by Sibelius in E minor, a symphonic fantasia on two folk songs of Anjou by Guillaume Lekeu, and the "Poem of Ecstasy" by the revolutionary composer, Scriabine. This work has been described as expressing "the joy of untrammeled activity." For the Saturday concert the symphony will be the E flat major of Enesco, the Roumanian composer. A new work by Edward Burlingame Hill, the American composer, "The Fall of the House of Usher," will have its first performance in New York. The other numbers will be Cesar Franck's prelude, chorale and fugue, orchestrated by Gabriel Pierne and Berlioz's overture "Benvenuto Cellini."

SUN OCT 29 1920 D

For the opening pair of Boston Symphony concerts to be given in Carnegie Hall on Thursday evening, November 4, and on Saturday afternoon, November 6, Pierre Monteux, conductor of the orchestra, has compiled the following programmes: For Thursday, Beethoven's Eighth Symphony, the so called "Little Symphony," Lekeu's Symphonic Fantasia on two folksongs of Anjau, Cesar Franck's Prelude, Chorale and Fugue, orchestrated by Gabriel Pierne, and Liszt's symphonic poem, "Tasso." For the Saturday matinee the First Symphony in E minor by Sibelius, the Finnish composer; a new poem for orchestra, "The Fall of the House of Usher," by E. B. Hill, the American composer, and Scriabin's "Poem of Ecstasy."

[32]

TIGHT BINDING

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COMING BOSTON SYMPHONY SEASON.

The Boston Symphony Orchestra has auspiciously begun the 40th season in its history, which is so closely connected for many years back with the musical development of this country. As usual, five concerts are to be given at Infantry Hall on the Tuesday evenings of Nov. 16, Dec. 14, Jan. 25, March 8 and April 12, for which seats by subscription will be placed on sale beginning Monday, Nov. 1, at Seddons's news stand in the Butler Exchange building. The anniversary season, which will comprise a schedule of concerts of unprecedented size, began in brilliant fashion in Symphony Hall, Boston, on Oct. 8 and 9. On that occasion the full-numbered body of musicians and the superfine quality of their performance won alike the highest praise. These auspicious beginnings promise to make the coming season memorable indeed. Continuing in the post of conductor, to which he came last year, Pierre Monteux is again winning the acclaim of his audiences, not only by the inspired quality of his direction, but by his evident skill as a drillmaster and his discernment in the making of programs, which has already become a by-word in the musical world. During his sojourn in Europe last summer, Mr. Monteux found some highly itneresting new works by the living composers of Italy, France, England, Russia and Spain. These new scores, duly balanced by the older and finer music of the established orchestral repertory, may be expected to provide material for unusually engrossing programs. The appearance at each of the coming concerts in Providence of a notable singer or virtuoso will add an additional interest. The soprano will be Alice Nielsen, one of the talented and popular American singers, whose triumphs as prima donna of the opera in Boston are only equalled by her subsequent appearance in concert in each of our larger cities.

Reinald Werrenrath, the young American baritone, who has no peer in popularity upon the concert stage, is also in the list, and his many appearances in opera, oratoria and recitals of his own, and also as soloist with this orchestra, are well remembered in the concert world.

Felix Fox, who played with the Boston Symphony Orchestra in Boston last year, will be the only pianist.

Samuel Gardner, the young American violinist of highest talents, who is known hereabouts by the many many years he has lived in Providence, could not be more fittingly heard than as soloist with the great orchestra. The favorite pupil of Franz Kneisel and once a member of that eminent musician's quartet, he has since won a foremost place among violinists by his many recitals and appearances with orchestras.

Another violinist is to be heard—Richard Burgin, concert master of the Boston Symphony Orchestra, who is the only newcomer among the leaders of the various sections, all these virtuosi being unchanged from last year. Burgin, of Polish birth and Russian training, has recently come from the eastern part of Europe, in which part of the country he is considered by a long count the finest master.

From
Inquirer OCT 24
Philadelphia, Pa.

Opening Boston Symphony Programme

For the opening of the season of Boston Symphony concerts in the Academy of Music on Monday evening, November 1, for which tickets will be sold singly beginning tomorrow morning, Pierre Monteux has arranged a programme of unusual interest. The Symphony in E flat major by Georges Enesco, which is considered the masterpiece of this Rumanian composer, will be the first number. The soloist of the evening will be Madame Helen Stanley, formerly star of the Chicago Opera Company. In several concert tours during recent seasons she has established herself as one of the finest lyric sopranos which America has produced. Madame Stanley will sing Mendelssohn's aria "Infelice" and the letter song from Tschaikowsky's opera, "Eugen Onegin." The remainder of the programme will consist of Cesar Franck's Prelude, Chorale and Fugue, orchestrated by the French composer-conductor, Gabriel Pierne, and Beethoven's Overture to Leonore, No. 3.

From
CITIZEN, 24
Brooklyn, N. Y.

BOSTON SYMPHONY PLANS.

Will Open Its Brooklyn Season on Friday, Nov. 5.

With Mme. Helen Stanley as soloist, the Boston Symphony Orchestra, under the ladership of Pierre Monteux, will give the opening concert of the season on Friday evening, Nov. 5, at the Academy of Music.

Mr. Monteux will open the Brooklyn season with the Eighth Symphony of Beethoven, with which also he opened the season in Boston. Caesar Franck's prelude, choral and fugue, orchestrated by the French composer-conductor, Gabriel Pierne, will also be played, and Berlioz's overture to "Benvenuto Cellini."

Helen Stanley will sing Mendelssohn's aria, "Infelice," and the "Letter" aria from Tschaikowsky's opera, "Eugen Oniegin."

AMERICAN, OCT 24
Baltimore, Md.

Mr. Grice Writes of the Superb Work Done by the Boston Symphony Orchestra and Tells of a Performance He Attended in Boston.

To the Editor: It is, indeed, gratifying to know that the Boston Symphony Orchestra has overcome its strike troubles and has arranged to give its usual season of concerts in Baltimore at the Lyric Theater.

The music lovers of Baltimore, particularly those of experience, realize how much ths superb orchestra has done for Baltimore musically, as it came here season after season at a financial loss in order to bring to us its symphonic treasures, and the spirit which actuated the backers of the orchestra deserved the success which was finally won in packed houses and prolonged plaudits.

The writer had the pleasure of first hearing this orchestra perform a Wagnerian program in the Concordia Opera House under the baton of Arthur Mikisch, and many enjoyable and uplifting hours have resulted from attendance at succeeding concerts, distributed over a period of years.

That the orchestra is still true to its fine form of past years was evidenced during a recent trip which the writer made to Boston, as on that occasion the "pop" concerts were being given at Symphony Hall, and it was the good fortune of the signatory to hear two fine programs rendered, the entire program of the second concert, which was rendered on September 23, being made up by popular request, and it is a tribute to the good taste of Bostonians to be able to say that the concert was one of fine compositions only, such numbers being played as the overture to "Tannhauser," introduction to Act 3 of "Lohengrin," Handel's largo, overture "Solonelle, 1812," Tsehaikowsky, Rachmaninoff's prelude, largo from Dvorak's "New World Symphony," Rubinstein's "Kammenoi Ostrow," "The Blue Danube" waltz of Strauss, and Czibulka's "Love's Dream After the Ball," etc.

The performance of Handel's largo was so wondrously beautiful that it seemed as though nothing could be closer to perfection until the enthralling strains of "Kammenoi Ostrow" created doubt as to which was the most exquisite, yet there was such a wealth of tone and harmonic beauty from the other numbers that one left the famous hall of music wondering which melodic gem shone most brilliantly.

The music lovers of Baltimore are no doubt looking forward with pleasant anticipations to the concerts scheduled here and the support which will be given this premier orchestra will be indicative of our appreciation of the good, the true and the beautiful. Yours truly,

LOUIS M. GRICE,
2836 Parkwood avenue, Baltimor

Record
Philadelphia, Pa.

OCT 24

—For the opening of the season of Boston Symphony concerts in the Academy of Music on Monday evening next week, Pierre Monteux has arranged a program of unusual interest. The symphony in E flat major by Georges Enesco, which is considered the masterpiece of this Rumanian composer, will be the first offering. The soloist of the evening will be Helen Stanley, formerly star of the Chicago Opera Company. In several concert tours during recent seasons she has established herself as one of the finest lyric sopranos America has produced. Madame Stanley will sing Mendelssohn's aria "Infelice" and the letter song from Tschaikowsky's opera, "Eugen Onegin." The remainder of the program will consist of Cesar Franck's prelude, chorale and fugue, orchestrated by the French composer-conductor, Gabriel Pierne, and Beethoven's overture to Leonore, No. 3.

* * *

OURNAL
Providence, R. I. OCT 24 A

Announcement has been made of the dates for the concerts of the Boston Symphony Orchestra which will take place this season at Infantry Hall, on Tuesday evenings of Nov. 16, Dec. 14, Jan. 25, March 8 and April 12, for which seats by subscription will be placed on sale beginning Monday, Nov. 1.

At each of the concerts there will be a prominent soloist assisting. The list includes Anna Nielson, soprano; Reinald Werrenrath, baritone; Felix Fox, pianist; Samuel Gardner, violinist, and Richard Burgin.

The soprano, Alice Nielsen, is a prima donna to whom the fame of the Boston Opera Company in its palmiest days was largely due. Since the opera in Boston ceased to be. Miss Neilsen has been singing in concerts in all parts of the United States.

Reinald Werrenrath has to his credit a long list of appearances in oratorio and in opera, as well as in recitals of his own. His interpretation of Antonio in Pagliacci at the Metropolitan Opera House made a considerable stir in New York, and he has sung a number of times with the Boston Symphony Orchestra notably when he took the part of Chris when the orchestra performed Bach's Saint Matthew Passion Music.

The pianist, Felix Fox, played as soloist with the Symphony Orchestra in Symphony Hall last year.

Samuel Gardner, violinist, spent years of his life in Providence. Although brought to America in babyhood, when his parents were forced to take flight from persecution in Russia. Mr. Gardner has entirely identified himself with the musical life of this country. For a long time the favorite pupil of Franz Kneisel, he played second violin in the famous Kneisel Quartet for a whole season during the absence of Mr. Letz. Since that time he has been soloist with larger orchestras and in recitals of his own.

There will be interest in the Providence debut of Richard Burgin, the new concert-master of the orchestra, who is the only newcomer among the leaders of the various sections, the other virtuosi remaining in every case unchanged from last season. Mr. Burgin arrived recently from Eastern Europe.

A native of Poland, his training was mostly Russian, and at Petrograd he studied four years under Leopold Auer. He has played as concert master and soloist with the large orchestras in Petrograd, Helsingfors, Finland, also Christiania and Stockholm. He has played in Europe as concert master under two former conductors of the Boston Symphony Orchestra—Max Fiedler and Arthur Nikisch—and under Richard Strauss. He has also performed with notable string quartets in the last two cities mentioned.

Pierre Monteux continues at the head of the orchestra. Returning from his summer's sojourn in Europe, he has brought with him some notable new scores from France and England, where he visited, and from Italy, Spain and Russia as well. The younger and bolder generation of Italian composers will best be represented at these concerts by Respighi di Sabata, Cassella and Malipiero; by the Frenchmen, Milhaud and Roger Ducasse; the Spaniard, deFalla; the Russians, Rimsky-Korsakoff, Stravinsky and Vassilenko, and the English composers, Vaughn Williams, Bantock and Bok.

New American works to be heard are Mr. Hill's tone poem, "The Fall of the House of Usher," and a symphonic version of Carpenter's "Birthday of the Infanta," thus arranged by the composer. Some scores of the Finnish composer, Sibelius, will be revived, notably his First and Third Symphonies. The classic masterpieces of long standing and enduring popularity with symphony audiences will have their due place upon Mr. Monteux's programmes.

* * *

From
EAGLE,
oklyn, N. Y.

Boston Symphony.

For the opening Boston Symphony program in Carnegie Hall on Thursday evening, Nov. 4, Pierre Monteux, conductor of the orchestra, will present Beethoven's Symphony No. 8, the so-called "Little Symphony." He will also conduct "Two Folk-Songs of Anjou," a symphonic fantaisia by Guillaume Lekeu. Another number will be the Prelude, Chorale and Fugue by Cesar Franck himself, which has been arranged for orchestra by Gabriel Pierne, and, to close, Liszt's Symphonic Poem, "Tasso."

For the Saturday matinee on Nov. 6, the symphony will be the "First in E Minor," by Sibelius. A new work by the American composer, Edward Burlingame Hill, based on Edgar Allan Poe's poem "The Fall of the House of Usher," will be the novelty of the afternoon, and the closing number, Scriabin's "Poem of Ecstasy."

PHILADE
4
NO. AM. REVIEW.

* * *

The first concert in the symphony series here by the Boston Symphony Orchestra, to be given at the Academy, Monday evening, November 1, will open with the Symphony in E Flat Major, by Georges Enesco, which is considered the masterpiece of this Rumanian composer. The soloist will be Helen Stanley, formerly of the Chicago Opera Company. Madame Stanley will sing Mendelssohn's aria "Infelice" and the "Letter Song" from Tchaikovski's opera, "Eugen Onegin." The remainder of the program will consist of Cesar Franck's Prelude, Chorale and Fugue, orchestrated by the French composer-conductor, Gabriel Pierne, and Beethoven's overture, "Leonore, No. 3."

* * *

EAGLE, OCT 24 D
Brooklyn, N. Y.

BROOKLYN CONCERTS

With Mme. Helen Stanley as soloist, the Boston Symphony Orchestra, under the leadership of Pierre Monteux, will give the opening concert of the sason on Friday evening, Nov. 5, at the Academy of Music.

Mr. Monteux will open the Brooklyn season with the Eighth Symphony of Beethoven. Cesar Franck's Prelude, Chorale and Fugue, orchestrated by the French composer-conductor, Gabriel Pierne, will also b played, and Berlioz's overture to "Benvenuto Cellini."

Helen Stanley, the American soprano, who since her debut with the Chicago Opera Company has made herself a favorite with our concert audiences season after season, will sing Mendelssohn's aria from Tschaikowsky's opera "Eugen Onegin."

TIMES,
Brooklyn, N. Y.

OCT 24

BOSTON SYMPHONY BILL.

With Madam Helen Stanley as soloist, the Boston Symphony Orchestra, under the leadership of Pierre Monteux, will give the opening concert of the season on Friday evening, November 5, at the Academy of Music.

Monteux will open the Brooklyn season with the Eighth Symphony of Beethoven, with which also he opened the season in Boston. This so-called "Little Symphony" is particularly popular on account of its slow movement which is said to be a burlesque of the metronome newly invented by Maelzel at the time of its composition.

Caesar Franck's Prelude, Chorale and Fugue, finely orchestrated by the French composer-conductor, Gabriel Pierne, will also be played, and Berlioz's brilliant overture to "Benvenuto Cellini."

Helen Stanley, the American soprano, who since her debut with the Chicago Opera Company has made herself a favorite with our concert audiences season after season, will sing Mendelssohn's aria, "Infelice," and the noted "Letter" aria from Tschaikowsky's opera, "Eugen Oniegin."

Public Ledger
Philadelphia, Pa.

OCT 24

For the opening of the season of the Boston Symphony concerts in the Academy of Music on Monday evening, November 1, Pierre Monteux has arranged a program of unusual interest. The symphony in E-flat major by Georges Enesco, which is considered the masterpiece of this Roumanian composer, will be the first number. The soloist of the evening will be Madame Helen Stanley, lyric soprano. Madame Stanley will sing Mendelssohn's aria, "Infelice," and the Letter Song from Tschaikowsky's opera, "Eugen Oneigin." The remainder of the program will consist of Cesar Franck's Prelude, Chorale and Fugue, orchestrated by Pierne, and Beethoven's Overture to Leonore, No. 3.

SYMPHONY PROGRAM

At the Symphony concerts next Friday afternoon and Saturday evening the soloist will be Helen Stanley, the noted lyric soprano. Her numbers will be Mendelssohn's concert aria, "Infelice," and the letter song from Tschaikowsky's opera, "Eugen Oniegin." Schumann's Fourth Symphony in D-minor, Beethoven's Overture to "Leonore," No. 3, and a new work by Edward Burlingame Hill, "The Fall of the House of Usher," after the story of Edgar Allen Poe, will be the orchestral numbers.

EVENING JOURNAL,
New York City

As a fact, the evening bore the general and particular aspect of the old days (one already falls into that phraseology concerning them) of the Boston Symphony concerts in New York. Everybody who is anybody hereabouts had tried to get into the hall last night, but many of the somebodies were more prescient or just more forehanded than others, and had rounded out a full subscription; wherefore there was a considerable number of familiar faces among the well-packed standees around the rear rail.

TIMES,
Washington, D. C.

OCT 28

FIRST BOSTON SYMPHONY.

At the opening of the season of five Boston Symphony Orchestra concerts at the New National Theater Tuesday afternoon, November 2, at 4:30, Pierre Monteux will conduct the following program. Berlioz's Overture to "Benvenuto Cellini," Beethoven's Eighth Symphony in F major, and Liszt's Symphonic Poem Tasso.

The soloist is to be Madame Helen Stanley, whose brilliant career as lyric soprano has won her the highest place in the estimation of our audiences. She will sing at this concert Mendelssohn's concert aria, "Infelice" and Tatiana's Letter Scene from Tschaikowsky's opera, "Eugen Oniegin."

EVENING POST,
New York City

In Carnegie Hall the fortieth season of the Boston Symphony Orchestra will open next Thursday evening at 8:15 and Saturday afternoon at 2:30. For the opening concert Pierre Monteux will conduct the first symphony of Sibelius, Lekeu's symphonic fantasia on Two Folk-Songs of Anjou, and Scriabin's "Poem of Ecstasy." For the Saturday matinée there will be the symphony of the Rumanian composer, Enesco, for a novelty, the new work by the American composer, Edward Burlingame Hill, "The Fall of the House of Usher," which will then have its first performance in New York. The other numbers will be Franck's Prelude, Chorale and Fugue, orchestrated by Gabriel Pierné and Berlioz's overture, "Benvenuto Cellini."

New York City
OCT 30 D SUN.

SATURDAY.

Aeolian Hall, morning, Symphony Society of New York. Carnegie Hall, afternoon, Boston Symphony Orchestra. Aeolian Hall, afternoon, London String Quartet. Carnegie Hall, evening, 'cello recital, Mildred Wellerson. Aeolian Hall, evening, piano recital, Edwin Hughes.

NEW YORK
ESTABLISHED OCT 30
From
Telegram

Boston Symphony Concert.

In Carnegie Hall, the fortieth season of the Boston Symphony Orchestra will open with a pair of concerts next Thursday evening and Saturday afternoon. For the opening concert, Pierre Monteux will conduct the strikingly melodious First Symphony of Sibelius, Finnish composer; Lekeu's Symphonic Fantasia on two folk songs of Anjou, and Scriabin's "Poem of Ecstasy," which has been described as expressing "the joy of untrammeled activity." For the Saturday matinee there will be the Symphony of the Roumanian composer, Enesco, said to be his masterpiece; for a novelty, the new work by an American composer, Edward Burlingame Hill, "The Fall of the House of Usher," which will then have its first performance in New York. The other numbers will be Franck's Prelude, Chorale and Fugue, orchestrated by Gabriel Pierne, and Berlioz's Overture, "Benvenuto Cellini."

World
New York City

Boston Symphony.

The opening concerts of the Boston Symphony season in Carnegie Hall will take place next Thursday evening at 8.15, and Saturday afternoon at 2.30. Pierre Monteux will conduct on Thursday the first symphony by Sibelius in E minor, a symphonic fantasia on two folk songs of Anjou by Guillaume Lekeu, and the "Poem of Ecstasy" by the revolutionary composer, Scriabine. This work has been described as expressing "the joy of untrammelled activity." For the Saturday concert the symphony will be the E flat major of Enesco, the Roumanian composer. A new work by Edward Burlingame Hill, the American composer, "The Fall of the House of Usher," will have its first performance in New York. The other numbers will be Cesar Franck's prelude, chorale and fugue, orchestrated by Gabriel Pierne and Berlioz's overture "Benvenuto Cellini."

SUN OCT 29

For the opening pair of Boston Symphony concerts to be given in Carnegie Hall on Thursday evening, November 4, and on Saturday afternoon, November 6, Pierre Monteux, conductor of the orchestra, has compiled the following programmes: For Thursday, Beethoven's Eighth Symphony, the so called "Little Symphony," Lekeu's Symphonic Fantasia on towo folksongs of Anjau, Cesar Franck's Prelude, Chorale and Fugue, orchestrated by Gabriel Pierne, and Liszt's symphonic poem, "Tasso." For the Saturday matinee the First Symphony in E minor by Sibelius, the Finnish composer; a new poem for orchestra, "The Fall of the House of Usher," by E. B. Hill, the American composer, and Scriabin's "Poem of Ecstasy."

Oct. 24

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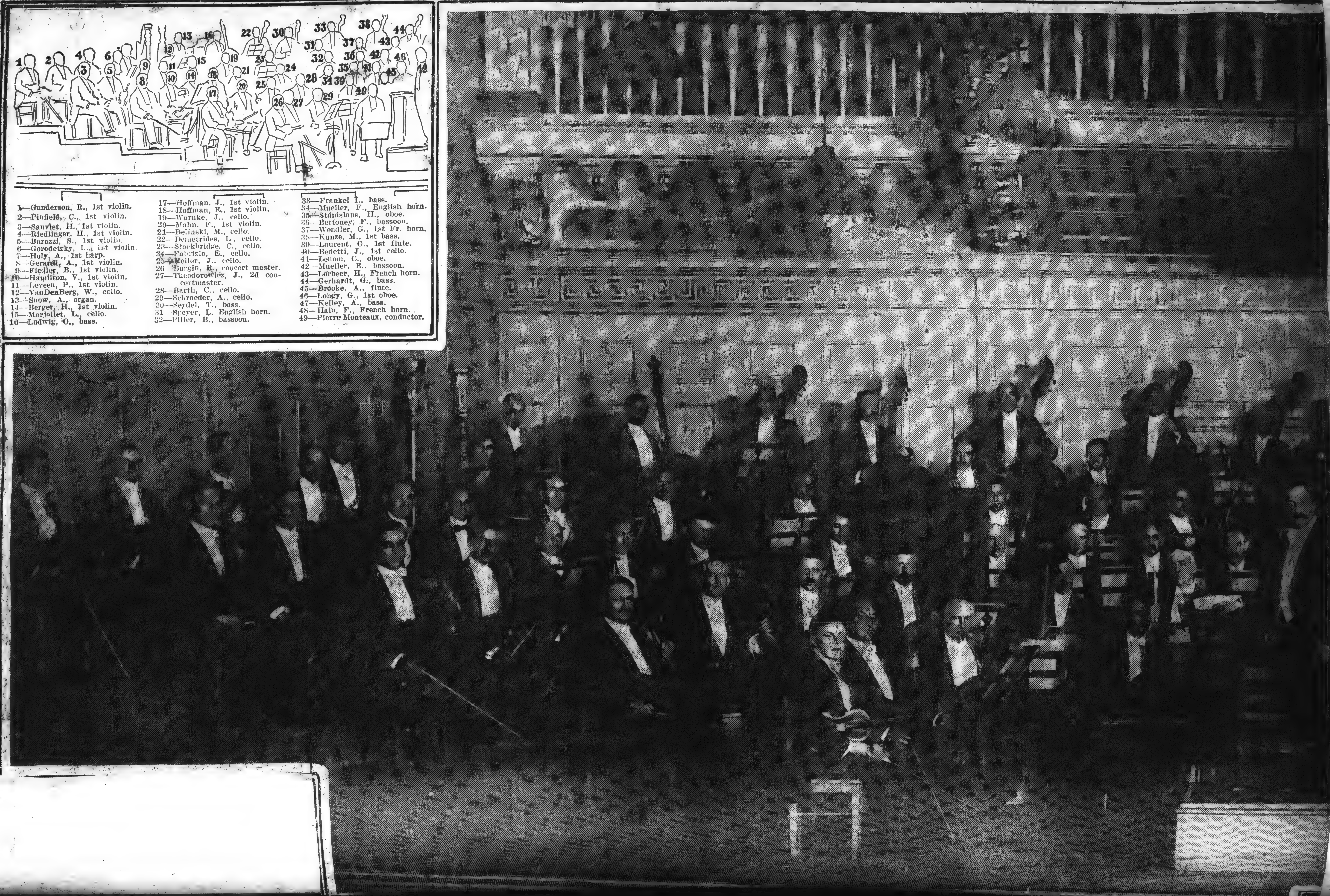
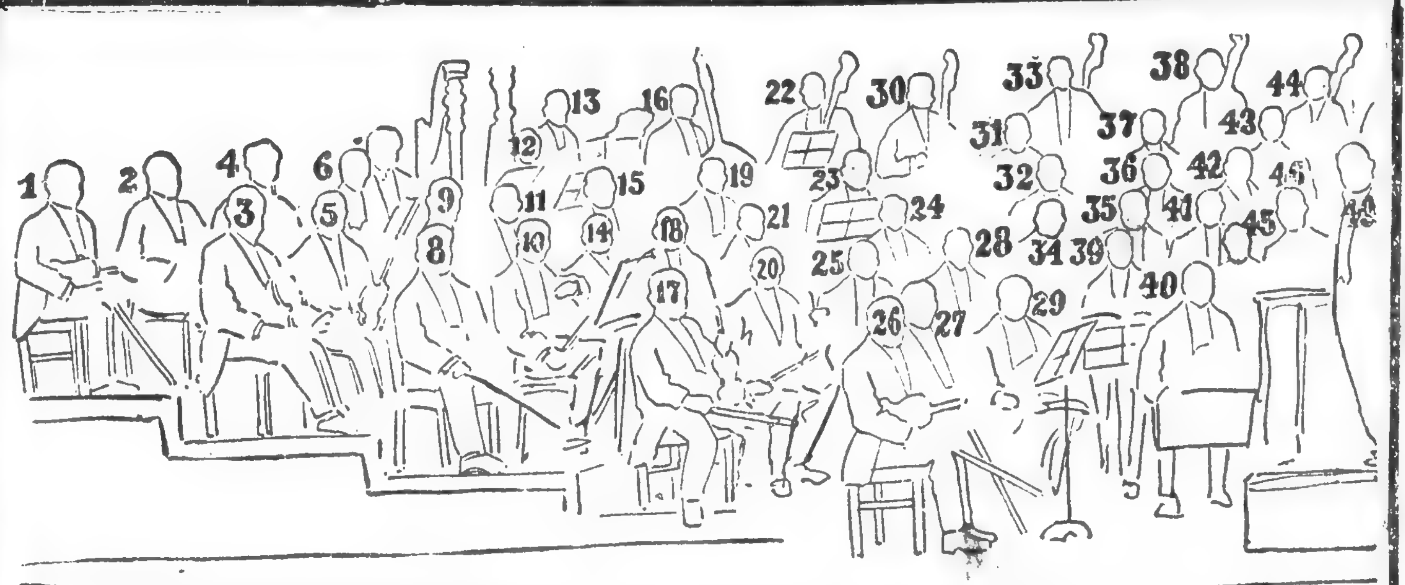
FIRST PHOTOGRAPH OF THE REORGANIZED BOSTON



1—Gunderson, R., 1st violin.
2—Pinfield, C., 1st violin.
3—Sauvlet, H., 1st violin.
4—Riedlinger, H., 1st violin.
5—Barozzi, S., 1st violin.
6—Gorodetzky, L., 1st violin.
7—Holy, A., 1st harp.
8—Gerardi, A., 1st violin.
9—Fiedler, B., 1st violin.
10—Hamilton, V., 1st violin.
11—Leveen, P., 1st violin.
12—VanDenBerg, W., cello.
13—Snow, A., organ.
14—Berger, H., 1st violin.
15—Marjollet, L., cello.
16—Ludwig, O., bass.
17—Hoffman, J., 1st violin.
18—Hoffman, E., 1st violin.
19—Warnke, J., cello.
20—Mahn, F., 1st violin.
21—Belinski, M., cello.
22—Demetrides, L., cello.
23—Stockbridge, C., cello.
24—Fabrizio, E., cello.
25—Keller, J., cello.
26—Burgin, R., concert master.
27—Theodorowicz, J., 2d concertmaster.
28—Barth, C., cello.
29—Schroeder, A., cello.
30—Seydel, T., bass.
31—Speyer, L. English horn.
32—Piller, B., bassoon.
33—Frankel I., bass.
34—Mueller, F., English horn.
35—Stanislaus, H., oboe.
36—Bettoney, F., bassoon.
37—Wendler, G., 1st Fr. horn.
38—Kunze, M., 1st bass.
39—Laurent, G., 1st flute.
40—Bedetti, J., 1st cello.
41—Lenom, C., oboe.
42—Mueller, E., bassoon.
43—Lorbeer, H., French horn.
44—Gerhardt, G., bass.
45—Brooke, A., flute.
46—Longy, G., 1st oboe.
47—Kelley, A., bass.
48—Hain, F., French horn.
49—Pierre Monteaux, conductor.

FILMED AS BOUND

FIRST PHOTOGRAPH OF THE REORGANIZED BOSTON



1—Gunderson, R., 1st violin.
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3—Sauvlet, H., 1st violin.
4—Kiedlinger, H., 1st violin.
5—Barozzi, S., 1st violin.
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8—Gerardi, A., 1st violin.
9—Fiedler, B., 1st violin.
10—Hamilton, V., 1st violin.
11—Leveen, P., 1st violin.
12—VanDenBerg, W., cello.
13—Snow, A., organ.
14—Berger, H., 1st violin.
15—Marjollet, L., cello.
16—Ludwig, O., bass.
17—Hoffman, J., 1st violin.
18—Hoffman, E., 1st violin.
19—Warnke, J., cello.
20—Mahn, F., 1st violin.
21—Belinski, M., cello.
22—Demetrides, L., cello.
23—Stockbridge, C., cello.
24—Fabrizio, E., cello.
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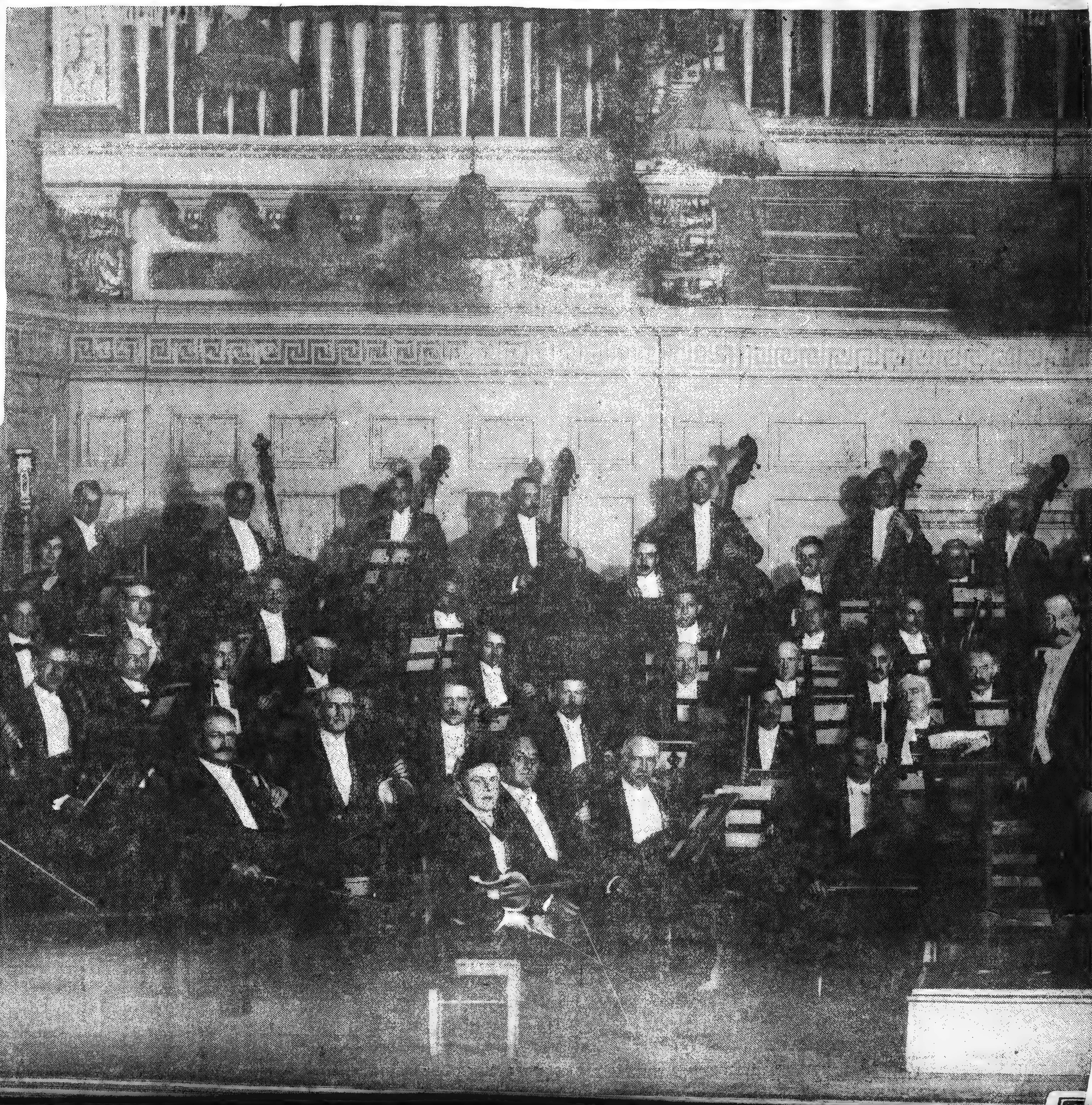
35—Stánislaus, H., oboe.
36—Bettoney, F., bassoon.
37—Wendler, G., 1st Fr. horn.
38—Kunze, M., 1st bass.
39—Laurent, G., 1st flute.
40—Bedetti, J., 1st cello.
41—Lenom, C., oboe.
42—Mueller, E., bassoon.
43—Lorbeer, H., French horn.
44—Gerhardt, G., bass.
45—Brooke, A., flute.
46—Longy, G., 1st oboe.
47—Kelley, A., bass.
48—Hain, F., French horn.
49—Pierre Monteaux, conductor.



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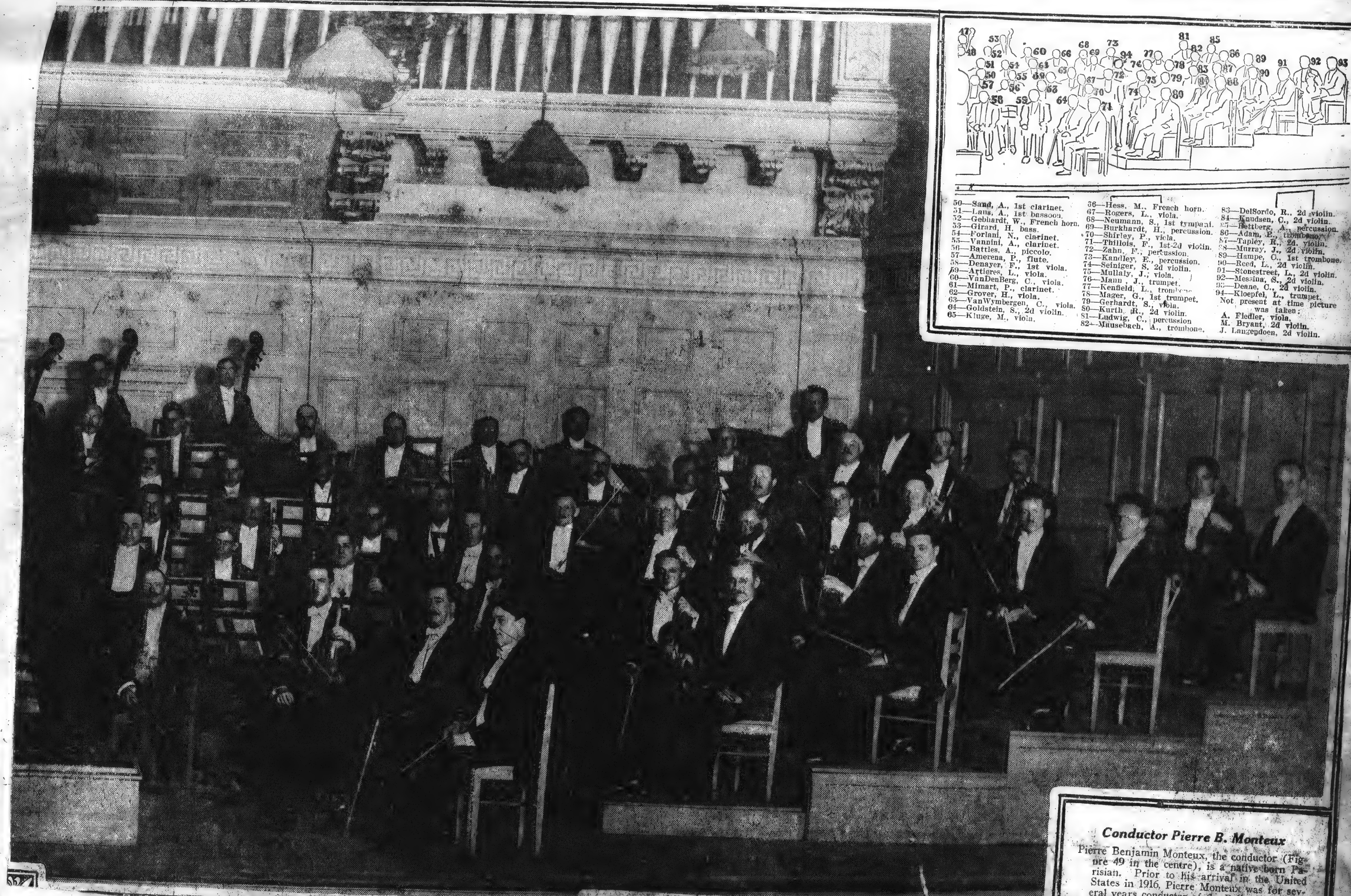
TIGHT BINDING

SYMPHONY ORCHESTRA OF 1920 PHOTOGRAPHED EXCLUSIVELY FOR THE BOSTON SUNDAY POST



50—Sand, A., 1st clarinet.
51—Laus, A., 1st bassoon.
52—Gebhardt, W., French horn.
53—Girard, H. bass.
54—Forlani, N., clarinet.
55—Vannini, A., clarinet.
56—Battles, A., piccolo.
57—Amerena, P., flute.
58—Denayer, F., 1st viola.
59—Artieres, L., viola.
60—VanDenBerg, C., viola.
61—Mimart, P., clarinet.
62—Grover, H., viola.
63—VanWymbergen, C., viola.
64—Goldstein, S., 2d violin.
65—Kluge, M., viola.
36—Hess, M., French horn.
67—Rogers, L., viola.
68—Neumann, S., 1st tympani.
69—Burkhardt, H., percussion.
70—Shirley, P., viola.
71—Thillois, F., 1st-2d violin.
72—Zahn, F., percussion.
73—Kandley, E., percussion.
74—Seiniger, S. 2d violin.
75—Mullaly, J., viola.
76—Mann, J., trumpet.
77—Kenfield, L., trombone.
78—Mager, G., 1st trumpet.
79—Gerhardt, S., viola.
80—Kurth, R., 2d violin.
81—Ludwig, C., percussion
82—Mausebach, A., trombone.
83—DelSordo, R., 2d violin.
84—Knudsen, C., 2d violin.
85—Bettberg, A., percussion.
86—Adam, E., trombone.
87—Tapley, R., 2d. violin.
88—Murray, J., 2d violin.
89—Hampe, C., 1st trombone.
90—Reed, L., 2d violin.
91—Stonestreet, L., 2d violin.
92—Messina, S., 2d violin.
93—Deane, C., 2d violin.
94—Kloepfel, L., trumpet.

Not present at time picture was taken:

A. Fiedler, viola.
M. Bryant, 2d violin.
J. Langendoen, 2d violin.

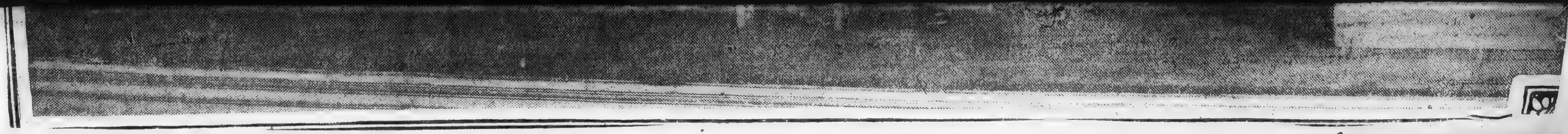
Conductor Pierre B. Monteux

Pierre Benjamin Monteux, the conductor (Figure 49 in the centre), is a native born Parisian. Prior to his arrival in the United States in 1916, Pierre Monteux was for several years conductor of the Ballet Russe and made his first appearance in this country in that capacity. In 1917 he was appointed conductor at the Metropolitan Opera House.

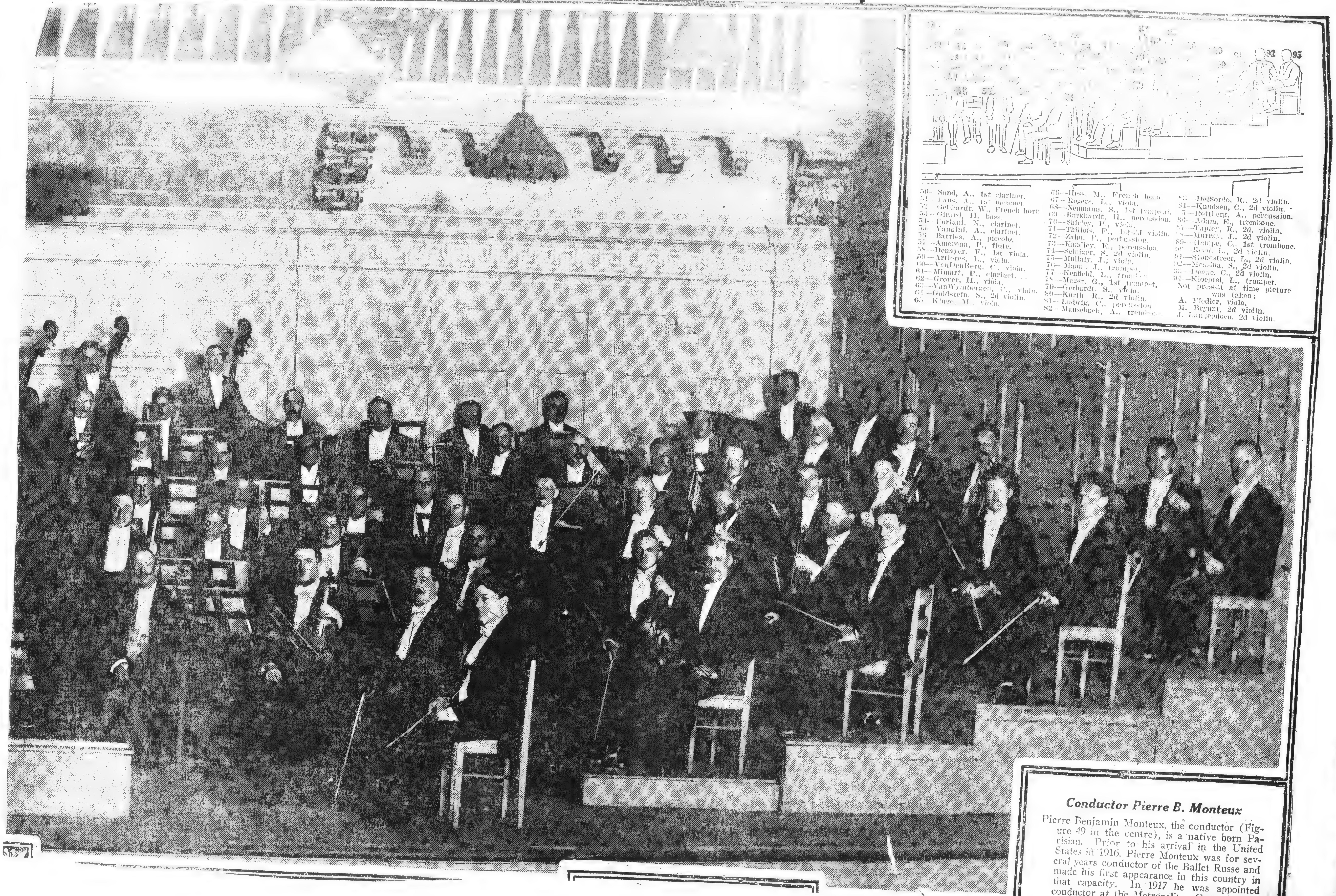
Photo (C) Central Photo Co.

FILMED AS BOUND

TIGHT BINDING



SYMPHONY ORCHESTRA OF 1920 PHOTOGRAPHED EXCLUSIVELY FOR THE BOSTON SUNDAY POST



50—Sand, A., 1st clarinet.
51—Laus, A., 1st bassoon.
52—Gebhardt, W., French horn.
53—Girard, H. bass.
54—Forlani, N., clarinet.
55—Vannini, A., clarinet.
56—Battles, A., piccolo.
57—Amerena, P., flute.
58—Denayer, F., 1st viola.
59—Artieres, L., viola.
60—VanDenBerg, C., viola.
61—Mimart, P., clarinet.
62—Grover, H., viola.
63—VanWymbergen, C., viola.
64—Goldstein, S., 2d violin.
65—Kluge, M., viola.
66—Hess, M., French horn.
67—Rogers, L., viola.
68—Neumann, S., 1st tympani.
69—Burkhardt, H., percussion.
70—Shirley, P., viola.
71—Thillois, F., 1st-2d violin.
72—Zahn, F., percussion.
73—Kandley, E., percussion.
74—Seiniger, S. 2d violin.
75—Mullaly, J., viola.
76—Mann, J., trumpet.
77—Kenfield, L., trombone.
78—Mager, G., 1st trumpet.
79—Gerhardt, S., viola.
80—Kurth R., 2d violin.
81—Ludwig, C., percussion.
82—Mausebach, A., trombone.
83—DelSordo, R., 2d violin.
84—Knudsen, C., 2d violin.
85—Rettberg, A., percussion.
86—Adam, E., trombone.
87—Tapley, R., 2d. violin.
88—Murray, J., 2d violin.
89—Hampe, C., 1st trombone.
90—Reed, L., 2d violin.
91—Stonestreet, L., 2d violin.
92—Messina, S., 2d violin.
93—Deane, C., 2d violin.
94—Kloepfel, L., trumpet.

Not present at time picture was taken:

A. Fiedler, viola.
M. Bryant, 2d violin.
J. Langendoen, 2d violin.

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Photo (C) Central Photo Co.

From OCT 30 920 M
Evening Star
Baltimore, Md.

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Cellini. Madame Helen Stanley, as the first soloist of the season, will sing Mendelssohn's concert aria, "Infelice," and the letter scene from Tschaikowsky's Opera, "Eugen Oniegin."

NEW YORK
ESTABLISHED 1881 OCT 30
From
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SUN OCT 30 D

THURSDAY.
Carnegie Hall, afternoon, Symphony Society of New York. Carnegie Hall, evening, Boston Symphony Orchestra. Aeolian Hall, evening, piano recital, Marie Mikova.

From OCT 30 920 M
BULLETIN,
Philadelphia, Pa.

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Orchestral Programs, Opera and Concerts of Varied Interest

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EveningMail
New York City
OCT 30 M

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Baltimore, Md.

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Evening World
New York City OCT 30

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EAGLE, OCT 31 D
Brooklyn, N. Y.

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TIMES, OCT 31 920 L
Washington, D. C.

Mme. Galli
Boston Sy
Be Here

By JESSIE

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ESTABLISHED 1881
From
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STAR Washington, D.
OCT 31

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HERALD
Washington, D. C. L

Orchestra and Soloists Will Be Heard This Week

PIERRE MONTEUX

GALLI-CURCI

STANLEY

NEW MEMBER TO BE HEARD

Boston Symphony Orchestra Will Introduce Richard Burgin on Tuesday.

The Boston Symphony Orchestra, which will give its first concert of the season at the National Theater on Tuesday afternoon at 4:30, will have as its soloist Mme. Helen Stanley. Pierre Monteux will conduct, and the only newcomer this season among the leaders of the various sections will be Richard Burgin, the concert master, who recently arrived from Eastern Europe where he is considered the finest concert master.

Of Polish parentage and a native of Warsaw, Mr. Burgin's training has nevertheless taken place largely in Russia. Part of his career, however, has been confined by chaotic conditions in the east to Russia, Finland and Scandanavia. For twelve years he served as concert master in the best orchestras which the largest cities of those countries possessed.

His first teacher was Lotti, and his most famous teacher was Leopold Auer, with whom, at Petrograd, he studied four years. Of Auer's pupils of long standing in America, Zimbalist came before his time; Seidel and Piastri came later, while Heifetz was his fellow pupil and friend. Thus prepared for his professional career, he toured Russia, Poland, Finland and Scandanavia with great success. He led a notable string quartet in Christiania and formed the Burgin Quartet in Stockholm which regularly toured from city to city performing twelve recitals a season.

From STANDARD UNION OCT 31
Brooklyn, N. Y.

The Boston Symphony Orchestra which is to give five concerts at the Academy of Music during its coming fortieth season on the following five Friday evenings, Nov. 5, Dec. 3, Jan. 7, Feb. 4 and March 18, with Mesdames Helen Stanley and Hulda Lashanska and Messrs. Alfred Cortot, Jean Bedetti and Erno Dohnanyi as soloists, performed its opening concerts in Boston with brilliant success. Pierre Monteux, the conductor, and the illustrious orchestra which sat in full ranks under him, were praised with one accord. The only newcomer this season among the leaders of the various sections is Richard Burgin, the concert master of Polish parentage and a native of Warsaw, Mr. Burgin's training has nevertheless taken place largely in Russia.

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om TRIBUNE
dress: Providence, R. I.
te OCT 31

THE BOSTON SYMPHONY ORCHESTRA IN FINEST QUALITY.

The 40th season of the Boston Symphony Orchestra, which is now successfully started in Boston, promises to be one of the finest in the history of that renowned institution. Five concerts are to be given in Infantry Hall on Tuesday evenings, Nov. 16, Dec. 14, Jan. 25, March 8 and April 12th, at which the assisting soloists will be Alice Nielsen, soprano; Reinald Werrenrath, baritone; Richar Brugin and Samuel Gardner, violinists and Felix Fox, pianist. At each pair o concerts that has been played at Symphony Hall this season there has bee nothing but the highest praise for th performances of the orchestra and th skill of the musicians. Mr. H. T. Parke wrote in the Boston Transcript of Oct 23d: "Above the stage, up and dow the auditorium, the atmosphere wa electric—even on a Friday afternoon i Boston. The orchestra struck communicating fire, and the heats of it added new virtues to old. And not only did it play with familiar richness and power of tone, with large sweep and impinging emphasis and contrast; it played also—and for the first time as refilled band—with quick, fine impulse to modulation, gradiant, transition; with keen sense of isolated voices and individulized choirs. In measures it regained feeling for euphony, ear and hand for shimmering tone—not the least of its ancient glories. Once more came the phrasing among the strings and the wood-winds that in times past was like the human voice in song. So did the orchestra severally and collectively distinguish itself. These three weeks Mr. Monteux has been making ready a new band. Yesterday it emerged in the quality to which at last he has brought it and which he bids fair further to enrich."

From
TIMES, OCT 31 920 Y
Brooklyn, N. Y.

STANLEY WITH BOSTON SYM

At the opening of the season of five Boston Symphony Orchestra concerts at the Academy of Music Friday evening, November 5, (the others to be given December 3, January 7, February 4 and March 18), Pierre Montreux will conduct the following program: Beethoven's Eighth Symphony in F Major, Franck's Prelude, Chorale and Fugue, and Berlioz's Overture, "Benvenuto Cellini." The soloist is to be Madame Helen Stanley, lyric soprano. As prima donna of the Chicago-Philadelphiaphia Opera Company, and subsequently of the Chicago Opera Company, as it still exists, she sang the leading roles in French, Italian, German and English. She will sing at this concert Mendelssohn's concert aria, 'Infelice" and Tatiana's Letter scene from Tschaikowsy's Opera, "Eugen Oniegin."

News OCT 31 M
Baltimore, Md.

TWO SYMPHON ON THIS

Boston And Baltimore Orchestras To Play—"Carmen" By Baltimore Opera Society—Farrar And Godowsky Recitals Also At Hand.

By WARREN WILMER BROWN

Two symphony concerts are on hand this week—those by the Boston Symphony on Wednesday night and the Baltimore Symphony next Sunday afternoon, in both cases the first these respective organizations have given this season.

Sun
Baltimore, Md.

On Wednesda Symphony Orche timore season a Pierre Monteux, co will give the following pro First Symphony of Jan Sibel nish composer; a new Ame by E. B. Hill, "The Fall of of Usher" (after the grues story by Edgar Allen Poe). lioz's brilliant overture, "Benv lini." As the soloist of the eve Helen Stanley will sing Me concert aria, "Infelice," and Scene from Tschaikowsky's O gen Oniegin." Mme. Stanley soprano who following long tra and abroad, made appearances opera as prima donna with the Philadelphia Opera Company sequently with the Chicago Gra Company. She has in recent voted herself to concert singing

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EAGLE, OCT 31
Brooklyn, N. Y.

Boston Symphony.

The opening concerts of the B Symphony season in Carnegie will take place Thursday evenin Saturday afternoon. Pierre M will conduct on Thursday the p and melodious First Symphon Sibelius in E minor, a Symp Fantasia on Two Folk Songs o jou, by Guillaume Lekeu, the br genius among the compose France, whose career was cut by death while he was s young man, and the "Poem o stasy," by the revolutionary co Scriabin. This impressive wor been described as expressing "t of untrammeled activity." Fo Saturday concert the symphon be the masterpiece of Enesc Rumanian composer, in E-flat A new work by Edward Burli Hill, the American composer, Fall of the House of Usher," wi its first performance in New Yor other numbers will be Cesar Fr Prelude, Chorale and Fugue, o trated by Gabriel Pierne, and lioz's Overture, "Benvenuto Cel

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EAGLE,
Brooklyn, N. Y.

MABEL GARRISON WILL S

The management of the B Symphony Orchestra announces Helen Stanley, who has been a tised as soloist for the concert o day night at the Academy of M will not sing on that date. Her will be taken by Mabel Garrison coloratura soprano of the Metropo Opera Company. Miss Garrison's bers will be announced later.

From NOV 1 M
Evening Sun
Baltimore, Md.

GARRISON TO APPEAR

Place Of Helen Stanl Symphony Concert.

rison, the distinguished co no of the Metropolit the assisting artist at t Symphony Orchestra co yric next Wednesday ev favorite Baltimore arti Helen Stanley, who is i be heard here later in t of the Music Lovers' on has recently return from Europe

[35]

From OCT 30
Evening Star
Baltimore, Md.

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SUN OCT 30

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Mme. Galli Boston Sy Be Here

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HERALD
Washingt[illegible]C.

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GALLI-CURCI

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om TRIBUNE
dress: Providence, R. I.
te

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THE BOSTON SYMPHONY ORCHESTRA IN FINEST QUALITY.

The 40th season of the Boston Symphony Orchestra, which is now successfully started in Boston, promises to be one of the finest in the history of that renowned institution. Five concerts are to be given in Infantry Hall on Tuesday evenings, Nov. 16, Dec. 14, Jan. 25, March 8 and April 12th, at which the assisting soloists will be Alice Nielsen, soprano; Reinald Werrenrath, baritone; Richard Brugin and Samuel Gardner, violinists and Felix Fox, pianist. At each pair of concerts that has been played at Symphony Hall this season there has been nothing but the highest praise for the performances of the orchestra and the skill of the musicians. Mr. H. T. Parker wrote in the Boston Transcript of Oct 23d: "Above the stage, up and down the auditorium, the atmosphere was electric—even on a Friday afternoon in Boston. The orchestra struck communicating fire, and the heats of it added new virtues to old. And not only did it play with familiar richness and power of tone, with large sweep and impinging emphasis and contrast; it played also—and for the first time as refilled band—with quick, fine impulse to modulation, gradiant, transition; with keen sense of isolated voices and individulized choirs. In measures it regained feeling for euphony, ear and hand for shimmering tone—not the least of its ancient glories. Once more came the phrasing among the strings and the wood-winds that in times past was like the human voice in song. So did the orchestra severally and collectively distinguish itself. These three weeks Mr. Monteux has been making ready a new band. Yesterday it emerged in the quality to which at last he has brought it and which he bids fair further to enrich."

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News OCT
Baltimore, Md.

TWO SYMPHON ON THI

Boston And Baltimore Orchestras To Play—"Carmen" By Baltimore Opera Society—Farrar And Godowsky Recitals Also At Hand.

By WARREN WILMER BROWN

Two symphony concerts are on hand this week—those by the Boston Symphony on Wednesday night and the Baltimore Symphony next Sunday afternoon, in both cases the first these respective organizations have given this season.

From OCT 31
TIMES,
Brooklyn, N. Y.

STANLEY WITH BOSTON SYM

At the opening of the season of five Boston Symphony Orchestra concerts at the Academy of Music Friday evening, November 5, (the others to be given December 3, January 7, February 4 and March 18), Pierre Montreux will conduct the following program: Beethoven's Eighth Symphony in F Major, Franck's Prelude, Chorale and Fugue, and Berlioz's Overture, "Benvenuto Cellini." The soloist is to be Madame Helen Stanley, lyric soprano. As prima donna of the Chicago-Philadelphiaphia Opera Company, and subsequently of the Chicago Opera Company, as it still exists, she sang the leading roles in French, Italian, German and English. She will sing at this concert Mendelssohn's concert aria, 'Infelice" and Tatiana's Letter scene from Tschaikowsy's Opera, "Eugen Oniegin."

Sun OCT 31
Baltimore, Md.

On Wednesday evening Symphony Orchestra will o timore season at the Lyr Pierre Monteux, continuing a will give the following prog First Symphony of Jan Sibeli nish composer; a new Ame by E. B. Hill, "The Fall of of Usher" (after the grue story by Edgar Allen Poe), lioz's brilliant overture, "Benv lini." As the soloist of the eve Helen Stanley will sing Me concert aria, "Infelice," and Scene from Tschaikowsky's o gen Oniegin." Mme. Stanley soprano who, following long tra and abroad, made appearances opera as prima donna with th Philadelphia Opera Company sequently with the Chicago Gr Company. She has in recent voted herself to concert singing

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EAGLE, OCT 31
Brooklyn, N. Y.

Boston Symphony.

The opening concerts of the Symphony season in Carnegie will take place Thursday evenin Saturday afternoon. Pierre M will conduct on Thursday the p and melodious First Symphon Sibelius in E minor, a Symp Fantasia on Two Folk Songs o jou, by Guillaume Lekeu, the br genius among the compose France, whose career was cut by death while he was s young man, and the "Poem o stasy," by the revolutionary co Scriabin. This impressive wor been described as expressing "t of untrammeled activity." Fo Saturday concert the symphon be the masterpiece of Enesc Rumanian composer, in E-flat A new work by Edward Burli Hill, the American composer, Fall of the House of Usher," wi its first performance in New Yor other numbers will be Cesar Fr Prelude, Chorale and Fugue, o trated by Gabriel Pierne, and lioz's Overture, "Benvenuto Cel

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EAGLE,
Brooklyn, N. Y.

MABEL GARRISON WILL S

The management of the Symphony Orchestra announces Helen Stanley, who has been a tised as soloist for the concert on day night at the Academy of M will not sing on that date. Her will be taken by Mabel Garrison coloratura soprano of the Metropo Opera Company. Miss Garrison's bers will be announced later.

From NOV 1
Evening Sun
Baltimore, Md.

MABEL GARRISON TO APPEAR

Will Take Place Of Helen Stanle At Boston Symphony Concert.

Mabel Garrison, the distinguished co ratura soprano of the Metropolita Opera, will be the assisting artist at th first Boston Symphony Orchestra co ert at the Lyric next Wednesday eve ning. [illegible] favorite Baltimore artis will re[illegible] Helen Stanley, who is ill [illegible] be heard here later in th season [illegible] of the Music Lovers' re[illegible]

[illegible] has recently returned from Europe, where sh[illegible] of successful concert ap[illegible]

From OCT 30 1920 M
Evening Star
Baltimore, Md.

BOSTON SYMPHONY

The Boston Symphony Orchestra will open its Baltimore season next Wednesday evening, November 3, at 8:15, when Pierre Monteux, continuing as its illustrious conductor, will present the following program: The popular and melodious first symphony of Jan Sibelius; a new work by the American composer, E. B. Hill, "The Fall of the House of Usher" (after the short story by Edgar Allen Poe), and Berlioz's Overture, Benvenuto Cellini. Madame Helen Stanley, as the first soloist of the season, will sing Mendelssohn's concert aria, "Infelice," and the letter scene from Tschaikowsky's Opera, "Eugen Oniegin."

NEW YORK
ESTABLISHED 1881 OCT 30
From
EVENING JOURNAL,

The first pair of concerts of the Boston Symphony Orchestra, again under Pierre Monteux, will be given in Carnegie Hall on Thursday evening and next Saturday afternoon. The first programme will include the First Symphony of Jan Sibelius and Scriabin's "Poem of Ecstasy," whilst that of Saturday will contain Georges Enesco's First Symphony and a new piece by Edward Burlingame Hill, based on Poe's story, "The Fall of the House of Usher."

Sun OCT 30 1920 D

THURSDAY.
Carnegie Hall, afternoon, Symphony Society of New York. Carnegie Hall, evening, Boston Symphony Orchestra. Aeolian Hall, evening, piano recital, Marie Mikova.

From OCT 30 1920 M
BULLETIN,
Philadelphia, Pa.

THE MUSICAL SEASON

Orchestral Programs, Opera and Concerts of Varied Interest

THE Boston Symphony Orchestra will give its opening concert of the season, under the direction of Pierre Monteux, at the Academy of Music next Monday evening. The symphony will be Enesco's master work in E flat, and the other symphonic numbers Cesar Franck's Prelude, Choral and Fugue, orchestrated by Gabriel Pierne, and Beethoven's "Lenore," No. 3. Helen Stanley, soprano, as the soloist, will sing Mendelssohn's concert aria, "Infelice," and the Letter Song from Tschaikowsky's "Eugen Onegin."

EveningMail
New York City
OCT 30 1920 M

BOSTON SYMPHONY PROGRAMMES.

At the opening pair of Boston Symphony concerts in Carnegie Hall on Thursday evening, November 4, and on Saturday afternoon, November 6, Pierre Monteux conductor, these programmes will be given: Thursday, Beethoven's Eighth Symphony, Lekeu's symphonic fantasia on two folk-songs of Anjou, Cesar Franck's prelude, chorale and fugue, orchestrated by Gabriel Pierne, and Liszt's symphonic poem "Tasso." Saturday matinee, the First Symphony in E-minor, by Sibelius, the Finnish composer; a new poem for orchestra, "The Fall of the House of Usher," by E. B. Hill, the American composer, and Scriabine's "Poem of Ecstasy."

From OCT 30 1920 M
Evening Sun
Baltimore, Md.

BOSTON ORCHESTRA.

The Boston Symphony Orchestra, under the direction of Pierre Monteux, will give the first of its current season's concerts at the Lyric next Wednesday evening, when a program of unusual interest will be presented. The symphony will be the first of the Finnish composer, Sibelius, the one in E minor, other orchestral numbers being Berlioz's "Benvenuto Cellini" overtures, a new tone poem by Edward Barlingame Hill, the American composer, that was inspired by Edgar Allan Poe's story of "The Fall of the House of Usher." The assisting artist will be Mme. Helen Stanley, the operatic lyric soprano, who will sing Mendelssohn's air, "Infelice," and also the famous "Letter Song," from Tschaikowsky's "Eugene Onegin."

Evening World
New York City OCT 30

The Boston Symphony Orchestra will open its fortieth season in Carnegie Hall on Thursday evening and play again there on Saturday afternoon, Pierre Monteux conducting. At the Saturday afternoon concert "The Fall of the House of Usher," a new work by the American composer, Edward Burlingame Hill, will have its first performance in New York.

EAGLE, OCT 31 1920 D
Brooklyn, N. Y.

BROOKLYN MUSIC

At the opening of the season of five Boston Symphony Orchestra concerts at the Academy of Music Friday evening, Pierre Monteux will conduct the following program: Beethoven's Eighth Symphony in F major, Franck's Prelude, Chorale and Fugue, and Berlioz's Overture "Benvenuto Cellini." The soloist is to be Mme. Helen Stanley.

TIMES, OCT 31 1920 L
Washington, D. C.

Mme. Galli
Boston Sy
Be Here L

By JESSIE

The Boston Symphony O share the concert honors this in the offering—to be given eight merry-makers in music Artists."

The first concert of the Boston players, under Pierre Monteux, brings a highly diversified program with Beethoven in the symphony, dramatic program music in Liszt's symphonic poem "Tasso," Berlioz, Mendelssohn, and Tschaikowsky. Two opera arias will be given by Mme. Helen Stanley, with orchestra, in which the tone color of Tschaikowsky's orchestral palette will give added charm to the famous letter scene of "Tatiana" from his opera Eugen Oneigen.

From
Record OCT 31 1920 K
Philadelphia, Pa.

—The season of five Boston Symphony concerts in the Academy of Music will open tomorrow evening, when Pierre Monteux will present the following program: Symphony in E-flat, Enesco; Pierne's orchestra version of Cesar Franck's Prelude, Chorale and Fugue, and Beethoven's overture, "Lenore," No. 3. As the soloist of the evening, Helen Stanley will sing Mendelssohn's concert aria, "Infelice," and the letter scene from Tschaikowsky's "Eugen Onegin." Madame Stanley's work as a lyric soprano has won her high praise. Her early training was in Chicago, where, at the age of 14 years, she sang as soloist in several churches. She studied in New York and, when still a young girl, won the coveted place of soloist in the Church of St. Bartholomew. Then followed a long period of European study, which led to many appearances in opera. She was engaged as prima donna of the Chicago-Philadelphia Opera Company, and subsequently with the Chicago Opera Company, singing leading roles in French, Italian, German and English.

ESTABLISHED 1881
From OCT 31 1920 R
Public Ledger
Philadelphia, Pa.

The season of five Boston Symphony concerts in the Academy of Music will open tomorrow evening, when Pierre Monteux, continuing as conductor of the orchestra, presents the following program: The Symphony in E flat by the Rumanian composer, Enesco; Pierne's orchestral version of Cesar Franck's prelude, chorale and fugue, and Beethoven's Overture "Leonore" No. 3. As the soloist of the evening, Madam Helen Stanley will sing Mendelssohn's concert aria, "Infelice," and the letter scene from Tschaikowsky's "Eugen Onegin." Madam Stanley's brilliant career as a lyric soprano has won her the highest praise in the estimation of our audiences. Her early training was in Chicago, where at the age of fourteen, she sang as soprano soloist in several churches. She soon found herself studying in New York, and when still a young girl won the coveted place of soloist in the Church of St. Bartholomew. Then followed a long period of European study, which led to many appearances in opera there. Thence she was engaged as prima donna of the Chicago-Philadelphia Opera Co. With this company, and subsequently with the Chicago Opera Co., as it still exists, she sang the leading roles in French, Italian, German and English.

STAR Washington, D.
OCT 31 1920

Boston Symphony Tuesday.

At the opening concert of the Boston Symphony Orchestra at the New National Theater, Tuesday afternoon at 4:30 o'clock, Pierre Monteux will conduct in the following program: Berlioz's overture to "Benvenuto Cellini," Beethoven's "Eighth Symphony in F Major," and Liszt's symphonic poem, "Tasso."

The soloist will be Mme. Helen Stanley, whose brilliant career as lyric soprano has won her a high place in the estimation of her audiences. When still a young girl she won the coveted place of soloist in the Church of St. Bartholomew, New York. Then followed a long period of European study, which led to many appearances in opera there. Thence she was engaged as prima donna of the Chicago-Philadelphia Opera Company, and subsequently with the Chicago Opera Company as it still exists.

She will sing Mendelssohn's concert aria, "Infelice," and Tatiana's letter scene from Tschaikowsky's opera, "Eugen Onegin."

From OCT 31 1920
STANDARD UNION
Brooklyn, N. Y.

The Boston Symphony Orchestra which is to give five concerts at the Academy of Music during its coming fortieth season on the following five Friday evenings, Nov. 5, Dec. 3, Jan. 7, Feb. 4 and March 18, with Mesdames Helen Stanley and Hulda Lashanska and Messrs. Alfred Cortot, Jean Bedetti and Erno Dohnanyi as soloists, performed its opening concerts in Boston with brilliant success. Pierre Monteux, the conductor, and the illustrious orchestra which sat in full ranks under him, were praised with one accord. The only newcomer this season among the leaders of the various sections is Richard Burgin, the concert master of Polish parentage and a native of Warsaw, Mr. Burgin's training has nevertheless taken place largely in Russia.

From
TIMES, OCT 31 1920 Y
Brooklyn, N. Y.

STANLEY WITH BOSTON SYM

At the opening of the season of five Boston Symphony Orchestra concerts at the Academy of Music Friday evening, November 5, (the others to be given December 3, January 7, February 4 and March 18), Pierre Montreux will conduct the following program: Beethoven's Eighth Symphony in F Major, Franck's Prelude, Chorale and Fugue, and Berlioz's Overture, "Benvenuto Cellini." The soloist is to be Madame Helen Stanley, lyric soprano. As prima donna of the Chicago-Philadelphia Opera Company, and subsequently of the Chicago Opera Company, as it still exists, she sang the leading roles in French, Italian, German and English. She will sing at this concert Mendelssohn's concert aria, 'Infelice" and Tatiana's Letter scene from Tschaikowsy's Opera, "Eugen Oniegin."

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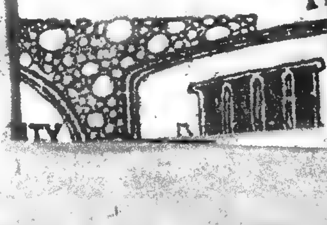

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and Soloists Will Be Heard This

GALLI-CURCI

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om TRIBUNE
dress: Providence, R. I.
te OCT 31

THE BOSTON SYMPHONY ORCHESTRA IN FINEST QUALITY.

The 40th season of the Boston Symphony Orchestra, which is now successfully started in Boston, promises to be one of the finest in the history of that renowned institution. Five concerts are to be given in Infantry Hall on Tuesday evenings, Nov. 16, Dec. 14, Jan. 25, March 8 and April 12th, at which the assisting soloists will be Alice Nielsen, soprano; Reinald Werrenrath, baritone; Richard Brugin and Samuel Gardner, violinists; and Felix Fox, pianist. At each pair of concerts that has been played at Symphony Hall this season there has been nothing but the highest praise for the performances of the orchestra and the skill of the musicians. Mr. H. T. Parker wrote in the Boston Transcript of Oct. 23d: "Above the stage, up and down the auditorium, the atmosphere was electric—even on a Friday afternoon in Boston. The orchestra struck communicating fire, and the heats of it added new virtues to old. And not only did it play with familiar richness and power of tone, with large sweep and impinging emphasis and contrast; it played also—and for the first time as refilled band—with quick, fine impulse to modulation, gradiant, transition; with keen sense of isolated voices and individulized choirs. In measures it regained feeling for euphony, ear and hand for shimmering tone—not the least of its ancient glories. Once more came the phrasing among the strings and the wood-winds that in times past was like the human voice in song. So did the orchestra severally and collectively distinguish itself. These three weeks Mr. Monteux has been making ready a new band. Yesterday it emerged in the quality to which at last he has brought it and which he bids fair further to enrich."

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om M
News OCT 31
Baltimore, Md.

TWO SYMPHON ON THIS

Boston And Baltimore Orchestras To Play—"Carmen" By Baltimore Opera Society—Farrar And Godowsky Recitals Also At Hand.

By WARREN WILMER BROWN

Two symphony concerts are on hand this week—those by the Boston Symphony on Wednesday night and the Baltimore Symphony next Sunday afternoon, in both cases the first these respective organizations have given this season.

TIGHT BINDING

Sun OCT 31 M
Baltimore, Md.

On Wednesday evening the Boston Symphony Orchestra will open its Baltimore season at the Lyric Theatre. Pierre Monteux, continuing as conductor, will give the following program: The First Symphony of Jan Sibelius, the Finnish composer; a new American work by E. B. Hill, "The Fall of the House of Usher" (after the gruesome short story by Edgar Allen Poe), and Berlioz's brilliant overture, "Benvenuto Cellini." As the soloist of the evening Mme. Helen Stanley will sing Mendelssohn's concert aria, "Infelice," and the Letter Scene from Tschaikowsky's opera "Eugen Oniegin." Mme. Stanley is a lyric soprano who, following long training here and abroad, made appearances in grand opera as prima donna with the Chicago-Philadelphia Opera Company and subsequently with the Chicago Grand Opera Company. She has in recent years devoted herself to concert singing.

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ard This Week

HE STANLEY

EAGLE, OCT 31 D
Brooklyn, N. Y.

Boston Symphony.

The opening concerts of the Boston Symphony season in Carnegie Hall will take place Thursday evening and Saturday afternoon. Pierre Monteux will conduct on Thursday the popular and melodious First Symphony by Sibelius in E minor, a Symphonic Fantasia on Two Folk Songs of Anjou, by Guillaume Lekeu, the brilliant genius among the composers of France, whose career was cut short by death while he was still a young man, and the "Poem of Ecstasy," by the revolutionary composer Scriabin. This impressive work has been described as expressing "the joy of untrammeled activity." For the Saturday concert the symphony will be the masterpiece of Enesco, the Rumanian composer, in E-flat major. A new work by Edward Burlingame Hill, the American composer, "The Fall of the House of Usher," will have its first performance in New York. The other numbers will be Cesar Franck's Prelude, Chorale and Fugue, orchestrated by Gabriel Pierne, and Berlioz's Overture, "Benvenuto Cellini."

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EAGLE,
Brooklyn, N. Y.

MABEL GARRISON WILL SING.

The management of the Boston Symphony Orchestra announces that Helen Stanley, who has been advertised as soloist for the concert on Friday night at the Academy of Music, will not sing on that date. Her place will be taken by Mabel Garrison, the colorature soprano of the Metropolitan Opera Company. Miss Garrison's numbers will be announced later.

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rom NOV 1 M
Evening Sun
Baltimore, Md.

ABEL GARRISON TO APPEAR

l Take Place Of Helen Stanley
At Boston Symphony Concert.

abel Garrison, the distinguished col-
ure soprano of the Metropolitan
ra, will be the assisting artist at the
Boston Symphony Orchestra con-
at the Lyric next Wednesday eve-
. This favorite Baltimore artist
replace Helen Stanley, who is ill,
who will be heard here later in the
on at one of the Music Lovers' re-
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me. Garrison has recently returned
his country from Europe, where she
a number of successful concert ap-

NOV 1 M
om
Evening Star
altimore, Md.

Melodies From Music's Sphere

BY J. NORRIS HERING.

Boston programs of the Boston Symphony Orchestra contain the following:

"City of Boston, Revised Regulation of August 5, 1898—Chapter 3, relating to the covering of the head in places of public amusement.

"Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.

"Attest: J. M. Galvin, City Clerk."

Skull caps, possibly?

And, if a "head covering" is something which covers the head, does the regulation cover coiffures

A note of a different order, however, is that which says:

"The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert."

This tells of a provision for the public which ought to be made wherever possible.

ULLETIN,
Philadelphia, Pa.

Boston Symphony

First Concert of Season, With Mabel Garrison as Substitute Soloist

OPENING its thirty-sixth season in Philadelphia, at the Academy of Music last evening, the Boston Symphony Orchestra was heard in an unusually interesting program. Pierre Monteux, who is now the permanent conductor of the orchestra, was given a cordial reception, and emphasized the success which he won last season.

The program had largely the flavor of modern French music, with a symphony by Georges Enesco and the Prelude, Chorale and Fugue of Cesar Franck as its principal numbers. These constituted the first part, after which there was a pleasant vocal interlude in the appearance of Mabel Garrison, the young American soprano, as soloist, with the "Leonore," No. 3, overture of Beethoven as a brilliant instrumental climax.

The Enesco symphony in E flat major—was not entirely new here, having been played by the Philadelphia Orchestra about eight years ago, but it had nevertheless the aspect of a novelty, and its performance was notable, too, because of the fact that it is a work by a living composer—Enesco at present residing in Paris—and was directed by a French conductor. It is in such music that Mr. Monteux may be said to be at his best, and the imposing composition was given an impressive interpretation under his facile and scholarly leadership.

The work is distinctly modern, without going to the extremes of involved profuseness of effect which the term "modernism" in music has come to signify. There is considerable of the vociferous, but also much of the melodious, for the most part in full, compact orchestration, which at times is so rich as to seem "thick." Many beautiful effects are all but lost in the maze of complicated tonalities, as if the composer, fearing that he would not do enough, did too much.

The Boston orchestra returns in excellent form, not all that it used to be in the days of its illustrious past, but retaining much of its former efficiency, in richness and pliancy of tone. There will be improvement in this respect, as the reconstruction of the organization proceeds and its balance is restored. But there was much fine work last evening, not only in the symphony, but in a superb delivery of the Beethoven overture, at the end. There was also a splendid interpretation of the Franck number, an excellent orchestration by Gabriel Pierne of the Prelude, Chorale and Fugue, written originally for piano, and played here recently by Ossip Gabrilowitsch in his recital.

The appearance of Mabel Garrison was an unexpected pleasure to the audience, which, in listening to her, had ample compensation for the non-appearance of Helen Stanley, a soprano, formerly well-known here as a member of the Philadelphia-Chicago Opera Company. Her illness brought Miss Garrison as a last moment substitute, and there was no occasion for disappointment. Miss Garrison's light, flexible soprano, of a purity and sweetness that give color and charm alike to legato passages and to those of "coloratura" intricacy, was heard in two selections, a Mozart aria and "Charmant Oiseau," from David's "The Pearl of Brazil."

STANDARD BROOKLYN
UNION 2- A

MUSICAL NOTES.

It is announced that Mabel Garrison will take the place of Helen Stanley as soprano soloist at the opening concert of the Boston Symphony Orchestra concert in the Academy of Music next Friday night.

Public Ledger
Philadelphia, Pa.

NOV 2- M

BOSTON SYMPHONY HERE

Players Give Good Account of Themselves at the Academy

There were some vacant seats at the concert of the Boston Symphony, under Pierre Monteux, at the academy last night. One reason was the powerful counter-attractive of Dr. Stokowski's lecture, which drew a large part of the loyal "old guard."

The Boston players gave an excellent account of themselves. They have not yet regained the virtuoso brilliancy of old, nor the pure golden tone of the choir of violins. But they have with a manful valor set themselves to a reconstructive task upon the wreckage, and the progress already made is striking and praiseworthy. Fortunately some of the veterans still represent the distinguished personal tradition and the esprit de corps of the days of yore.

Pierre Monteux spared no effort and lavished his ability upon the tumultuously vigorous symphony of Enesco, the Rumanian, which opened the program. The work was played by our own orchestra in 1912. The first movement is feverish and restless; the second is sedative, and at intervals finds resting-places of rare beauty for the ear; in the last movement there is a recurrence of the exuberant animation that marks the opening measures.

The aggressive and progressive qualities of the fiery Rumanian gave way to the lofty spirituality of Franck's prelude, chorale anl fugue, orchestrated by Gabriel Pierne from the piano score so beautifully displayed by Gabrilowitsch a few evenings ago. The orchestral version, moving as it is, seems hardly so effective as the original form.

Helen Stanley's illness forbade her appearance as soloist, and Mabel Garrison in her place sang two taxing arias—Mozart's "Mia Sempre Adorata" and David's showpiece, "Charmant Oiseau," from "La Perle du Brazil." Miss Garrison rose to the occasion superbly, and in her flexible and easy exhibition of coloratura more than satisfied the expectancy of her hearers. There was applause loud and long for her afterward. She sang Mozart as the music should be sung—with a delicacy and refinement to match the exquisite gentility of the composer's idiom, without melodrama or explosive accentuation. The flute obbligato was well done by Mr. Laurent.

The orchestra finally played Beethoven's "Third Leonore" overture—its best performance of the evening. The trumpet episode was particularly effective, and the ensemble was cohesive—Mozart's "Mia Sempore Adorata" and the whole, since the "diabolic" Muck departed.

From Republican
Springfield, Mas.
OCT 3 X

A People's symphony orchestra is projected in Boston, to give a series of 20 concerts of somewhat more general appeal than the programs of the Boston symphony orchestra. The new orchestra, it is said, is not founded out of animosity to the established orchestra, but because it is believed that there is a field in Boston for both. Considering the remarkable success of the "pop" concerts this year, there seems to be good ground for this view. Discontinuance of the sale of wines did not prove a detriment to the concerts. On the contrary, the attendance was better than ever, and this fall, for the first time, the series was resumed to fill in the gap before the beginning of the regular symphony season. The new orchestra does not purpose to give the type of concert known as the "pop." But it may prove that there is a field the greater part of the year for this institution, which has the great merit of bridging the gulf between the most austere music and the best of the light music.

ESTABLISHED 1881
From NOV 4 A
CITIZEN,
Brooklyn, N. Y.

MISS GARRISON TO SING.

Owing to illness, Miss Helen Stanley will be unable to appear with the Boston Symphony Orchestra to-morrow evening at the Academy of Music. Miss Mabel Garrison has been engaged to take Miss Stanley's place and will sing "Mis Speranza Adorata" (Mozart) and "Charmant Oiseau," from the "Pearl of Brabil" (David).

From
INQUIRER NOV. 2
PHILADELPHIA, PA.

THE BOSTON SYMPHONY

Its First Concert for the Season at the Academy Last Evening

There was a large but not an overflowing audience at the Academy of Music last evening when the Boston Symphony Orchestra, under the direction of Mr. Pierre Monteux, giving its first local concert for the present season, was heard in a programme which included Beethoven's "Leonora" overture No. 3 and a version made by Gabriel Pierne of a prelude, chorale and fugue by Cesar Franck, and which has for its central and most substantial feature the symphony in E flat by the Rumanian composer Enesco. Although not well known here, this melodious and ingratiating work is not an absolute novelty. It has had one or two performances which may be pleasantly remembered, and it is so spontaneous and characteristic it contains so much that is racy and original, it smacks so strongly of the Rumanian soil, that it was a pleasure to hear it again, especially in view of the brilliancy and eloquence by which its interpretation was distinguished.

The Boston organization, which at the close of the last season had become sadly demoralized as the result of various untoward circumstances over which its management had no control, has regained much of its former lustre and is playing with something like a near approach to its old unequaled form. There is still room for improvement in the quality of the tone which it produces, although in this respect, as in others, a marked improvement has been made, but the spirit and technical efficiency of its execution, the unanimity of its ensemble and its ready responsiveness to the conductor's baton bespeak alike the excellence of its material and the efficiency of the discipline to which it has evidently been subjected. Its work, whether in the symphony or in the other numbers on the list, was greatly enjoyed and is deserving of a hearty commendation.

Owing to an indisposition, Miss Stanley was unable to appear, but her place was most acceptably taken by Miss Mabel Garrison, one of the younger singers of the Metropolitan Opera Company, who is well known here. She sang an aria by Mozart and the "Charmant Oiseau," with flute obligato, from "The Pearl of Brazil." To a charming personality she adds a high voice of singular purity. She sings with great perfection of technique and delightful tone color. She was recalled many times by an appreciative audience.

Post
Washington, D. C.

CONTRALTO'S VOICE DELIGHTS AUDIENCE

Mme. Homer Takes Place of Helen Stanley at Symphony Concert.

The Boston Symphony Orchestra, Pierre Monteux, conductor, gave the first concert in its fortieth season in Washington yesterday afternoon in the National Theater. Louise Homer, contralto, was soloist in place of Helen Stanley, soprano, who was too ill to appear. M. Monteux chose the eighth symphony of Beethoven in F major, opus 93, for its opening number, and the orchestra played it with simplicity, breadth and dignity, and two of the movements with delicacy and lightness.

The last number was the Liszt symphonic poem, No. 2, which they played with brilliant climaxes and crescendos. Mrs. Homer sang "Che faro," from Gluck's "Orfeo," and the air from "Julius Caesar," by Haendel. The first was rich in beautiful tone and interpretation, for she sang it with breadth and classic style. The Haendel air was delightful and showed Mrs. Homer's complete voice control in the coloratura work the air requires. She was recalled many times by the large and enthusiastic audience, in spite of the fact that encores on symphonic programs are not permitted. M. Monteux also received an ovation at the close of the program. The second concert will be given on Tuesday afternoon, November 30, in the National Theater, with Jean Bedetti, cellist, as soloist.

STAR, NOV. 3
Washington, D. C.

Boston Symphony Concert.

The Boston Symphony Orchestra, Pierre Monteux, conductor, with Mme. Louise Homer as the assisting artist inaugurated its fortieth season in Washington yesterday afternoon with a concert at the New National Theater. Mme. Helen Stanley, soprano, who was originally announced as the assisting artist, was unable to appear and Mme. Homer replaced her, singing with her usual charm and artistry "Che Faro," from Gluck's "Orfeo," and the air from "Julius Caesar," by Haendel. She was recalled many times by an appreciative audience. The symphony, Beethoven's "Eighth in F Major," opus 93, was beautifully rendered, as also was the Liszt "Symphonic Poem No. 2," the other purely orchestral number on the program. At the close of the concert much enthusiasm was manifested by the audience in applause for Conductor Monteux and the orchestra.

The next concert of the orchestra will be given at the New National Theater Tuesday afternoon, November 30.

From NOV 2
Evening Sun
Baltimore, Md.

On October 22 the Boston Orchestra gave its third concert in Boston, playing the same Sibelius symphony that we are to hear in Baltimore tomorrow evening, and also the Scriabine "Poem of Ecstasy" and Ropartz's "Divertissement." As there seems to be a vague unrest in Baltimore as to the artistic status of this time-honored organization at the present time, you will, I am sure, be interested in reading what that most distinguished of critics, H. T. Parker, of the Boston Transcript, wrote of what he described as "a band renewed, an afternoon of tonal power, splendor and finesse." I shall quote here but a few paragraphs of the writer's exhaustive criticism of the performance, but enough ot indicate the place now occupied in the musical world by the Boston Symphony: "The first two symphony concerts of the autumn were interesting, gave pleasure. The third, yesterday afternoon, rose to splendor of impression, evoked ardor of response. . . . Above the stage, up and down the auditorium, the atmosphere was electric—even on a Friday afternoon in Boston. The orchestra struck communicating fire, and in the heats of it added new virtues to the old. Not only did it play with familiar richness and power of tone, with large sweep and impinging emphasis and contrast. It played also—and for the first time as a refilled band—with quick, fine impulse to modulation, gradient, transition; with keen sense of isolated voices and individualized choirs. In measures within the "Divertissement"—music often of suave, pliant elegance—it regained feeling for euphony, ear and hand for shimmering tone—not the least of its ancient glories. Once more, in this piece by Ropart, came the phrasing among the strings and the wood-winds that in times past was like the human voice in song. . . . The fitful reverberations, the restless rhythms, the long range of Sibelius' symphony lay equally within this imparting power—the darksome and storming Allegro, the pale and penetrating Andante, the clumping Scherzo, the plunging, screaming Finale. The composer himself could hardly have heard in imagination a sharper edge upon the violins, a larger vigor in the basses, a voice more wan and piercing in oboes and clarinets, a richer sonority in the horns, a more ominous or frenetic drumbeat. So did the orchestra, severally and collectively, distinguish itself. With such zest, imagination and scope of characterizing power did the conductor enter into the music of the day. These three weeks Mr. Monteux has been making ready his new band; yesterday it emerged in the quality to which at last he has brought it and which he bids fair further to enrich."

I trust that at some later concert we may hear the Scriabine and Ropartz numbers, for Mr. Parker, in concluding his remarks about the orchestra before taking up the question of the "selections," adds: "If New York two weeks hence is to know the Boston Orchestra of 1920 as it really is, it should hear it in Sibelius, Scriabine and Ropartz." But, then, you see Mr. Parker, like most people who go frequently to concerts, appreciates the moderns. Just what particular coterie of concertgoers—one can scarcely call them music lovers—the program makers are trying to please, where year after year, as regularly as June follows May, they select the same classic numbers for the delectation of Baltimoreans, is not quite apparent. We shall probably have to depend upon Mr. Monteux and his "renewed band" to extend our knowledge of composers, for it looks now as if the other orchestras were not going to play anything but Beethoven symphonies and the compositions of the ancients!

TIMES,
Washington, D. C.
NOV 3

FAMED ORCHESTRA TENDERED OVATION

Boston Symphony Players Delight Enthusiastic Audience With Program.

The Boston Symphony Orchestra, with Pierre Monteux directing, made its bow to Washington this season before an enthusiastic audience at the National Theater yesterday afternoon that filled the theater and gave a real ovation to Mme. Louise Homer, our queenly American contralto, who took the place of Mme. Helen Stanley who was ill.

Showing their accustomed beauty of detail in playing, this great body of artists particularly in the Liszt tone-poem "Tasso" gave a stirring illustration of the rich "concord of sweet sound" that lies within the reach of the orchestral voice under spirited direction. The tone poem's "lament" was rare in tonality from the wind choirs and a full deep singing of the strings. Arias there were of southern romance against a tragic orchestra of Wagnerian complexity and dramatic meaning. Mr. Monteux brought it to a triumphant hymn of rare choral lovliness in full orchestra.

Mme. Homer sang two great arias of Gluck and Handel. The "Che faro" from Gluck's "Orpheus" at once disclosed that very personal beauty of voice for which this singer is notable.

TIGHT BINDING

Sun OCT 31 M
Baltimore, Md.

On Wednesday evening the Boston Symphony Orchestra will open its Baltimore season at the Lyric Theatre. Pierre Monteux, continuing as conductor, will give the following program: The First Symphony of Jan Sibelius, the Finnish composer; a new American work by E. B. Hill, "The Fall of the House of Usher" (after the gruesome short story by Edgar Allen Poe), and Berlioz's brilliant overture, "Benvenuto Cellini." As the soloist of the evening Mme. Helen Stanley will sing Mendelssohn's concert aria, "Infelice," and the Letter Scene from Tschaikowsky's opera "Eugen Oniegin." Mme. Stanley is a lyric soprano who, following long training here and abroad, made appearances in grand opera as prima donna with the Chicago-Philadelphia Opera Company and subsequently with the Chicago Grand Opera Company. She has in recent years devoted herself to concert singing.

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ard This Week

HE STANLEY

EAGLE, OCT 31
Brooklyn, N. Y.

Boston Symphony.

The opening concerts of the Boston Symphony season in Carnegie Hall will take place Thursday evening and Saturday afternoon. Pierre Monteux will conduct on Thursday the popular and melodious First Symphony by Sibelius in E minor, a Symphonic Fantasia on Two Folk Songs of Anjou, by Guillaume Lekeu, the brilliant genius among the composers of France, whose career was cut short by death while he was still a young man, and the "Poem of Ecstasy," by the revolutionary composer Scriabin. This impressive work has been described as expressing "the joy of untrammeled activity." For the Saturday concert the symphony will be the masterpiece of Enesco, the Rumanian composer, in E-flat major. A new work by Edward Burlingame Hill, the American composer, "The Fall of the House of Usher," will have its first performance in New York. The other numbers will be Cesar Franck's Prelude, Chorale and Fugue, orchestrated by Gabriel Pierne, and Berlioz's Overture, "Benvenuto Cellini."

EAGLE,
oklyn, N. Y.

MABEL GARRISON WILL SING.

The management of the Boston Symphony Orchestra announces that Helen Stanley, who has been advertised as soloist for the concert on Friday night at the Academy of Music, will not sing on that date. Her place will be taken by Mabel Garrison, the coloratura soprano of the Metropolitan Opera Company. Miss Garrison's numbers will be announced later.

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rom
Evening Sun
altimore, Md.

ABEL GARRISON TO APPEAR

l Take Place Of Helen Stanley At Boston Symphony Concert.

abel Garrison, the distinguished colure soprano of the Metropolitan ra, will be the assisting artist at the Boston Symphony Orchestra con at the Lyric next Wednesday eve. This favorite Baltimore artist replace Helen Stanley, who is ill, who will be heard here later in the on at one of the Music Lovers' res.

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om NOV 1 M
Evening Star
altimore, Md.

Melodies From Music's Sphere

BY J. NORRIS HERING.

Boston programs of the Boston Symphony Orchestra contain the following:

"City of Boston, Revised Regulation of August 5, 1898—Chapter 3, relating to the covering of the head in places of public amusement.

"Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being, understood that a low head covering without projection, which does not obstruct such view, may be worn.

"Attest: J. M. Galvin, City Clerk."

Skull caps, possibly?

And, if a "head covering" is something which covers the head, does the regulation cover coiffures

A note of a different order, however, is that which says:

"The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert."

This tells of a provision for the public which ought to be made wherever possible.

LLETIN,
Philadelphia, Pa.

Boston Symphony

First Concert of Season, With Mabel Garrison as Substitute Soloist

OPENING its thirty-sixth season in Philadelphia, at the Academy of Music last evening, the Boston Symphony Orchestra was heard in an unusually interesting program. Pierre Monteux, who is now the permanent conductor of the orchestra, was given a cordial reception, and emphasized the success which he won last season.

The program had largely the flavor of modern French music, with a symphony by Georges Enesco and the Prelude, Chorale and Fugue of Cesar Franck as its principal numbers. These constituted the first part, after which there was a pleasant vocal interlude in the appearance of Mabel Garrison, the young American soprano, as soloist, with the "Leonore." No. 3, overture of Beethoven as a brilliant instrumental climax.

The Enesco symphony—in E flat major—was not entirely new here, having been played by the Philadelphia Orchestra about eight years ago, but it had nevertheless the aspect of a novelty, and its performance was notable, too, because of the fact that it is a work by a living composer—Enesco at present residing in Paris—and was directed by a French conductor. It is in such music that Mr. Monteux may be said to be at his best, and the imposing composition was given an impressive interpretation under his facile and scholarly leadership.

The work is distinctly modern, without going to the extremes of involved profuseness of effect which the term "modernism" in music has come to signify. There is considerable of the vociferous, but also much of the melodious, for the most part in full, compact orchestration, which at times is so rich as to seem "thick." Many beautiful effects are all but lost in the maze of complicated tonalities, as if the composer, fearing that he would not do enough, did too much.

The Boston orchestra returns in excellent form, not all that it used to be in the days of its illustrious past, but retaining much of its former efficiency, in richness and pliancy of tone. There will be improvement in this respect, as the reconstruction of the organization proceeds and its balance is restored. But there was much fine work last evening, not only in the symphony, but in a superb delivery of the Beethoven overture, at the end. There was also a splendid interpretation of the Franck number, an excellent orchestration by Gabriel Pierne of the Prelude. Chorale and Fugue, written originally for piano, and played here recently by Ossip Gabrilowitsch in his recital.

The appearance of Mabel Garrison was an unexpected pleasure to the audience, which, in listening to her, had ample compensation for the non-appearance of Helen Stanley, a soprano, formerly well-known here as a member of the Philadelphia-Chicago Opera Company. Her illness brought Miss Garrison as a last moment substitute, and there was no occasion for disappointment. Miss Garrison's light, flexible soprano, of a purity and sweetness that give color and charm alike to legato passages and to those of "coloratura" intricacy, was heard in two selections, a Mozart aria and "Charmant Oiseau," from David's "The Pearl of Brazil."

STANDARD UNION BROOKLYN 2

MUSICAL NOTES.

It is announced that Mabel Garrison will take the place of Helen Stanley as soprano soloist at the opening concert of the Boston Symphony Orchestra concert in the Academy of Music next Friday night.

Public Ledger
Philadelphia, Pa.

NOV 2 M

BOSTON SYMPHONY HERE

Players Give Good Account of Themselves at the Academy

There were some vacant seats at the concert of the Boston Symphony, under Pierre Monteux, at the academy last night. One reason was the powerful counter-attractive of Dr. Stokowski's lecture, which drew a large part of the loyal "old guard."

The Boston players gave an excellent account of themselves. They have not yet regained the virtuoso brilliancy of old, nor the pure golden tone of the choir of violins. But they have with a manful valor set themselves to a reconstructive task upon the wreckage, and the progress already made is striking and praiseworthy. Fortunately some of the veterans still represent the distinguished personal tradition and the esprit de corps of the days of yore.

Pierre Monteux spared no effort and lavished his ability upon the tumultuously vigorous symphony of Enesco, the Rumanian, which opened the program. The work was played by our own orchestra in 1912. The first movement is feverish and restless; the second is sedative, and at intervals finds resting-places of rare beauty for the ear; in the last movement there is a recurrence of the exuberant animation that marks the opening measures.

The aggressive and progressive qualities of the fiery Rumanian gave way to the lofty spirituality of Franck's prelude, chorale anl fugue, orchestrated by Gabriel Pierne from the piano score so beautifully displayed by Gabrilowitsch a few evenings ago. The orchestral version, moving as it is, seems hardly so effective as the original form.

Helen Stanley's illness forbade her appearance as soloist, and Mabel Garrison in her place sang two taxing arias —Mozart's "Mia Sempre Adorata" and David's showpiece, "Charmant Oiseau," from "La Perle du Brazil." Miss Garrison rose to the occasion superbly, and in her flexible and easy exhibition of coloratura more than satisfied the expectancy of her hearers. There was applause loud and long for her afterward. She sang Mozart as the music should be sung—with a delicacy and refinement to match the exquisite gentility of the composer's idiom, without melodrama or explosive accentuation. The flute obbligato was well done by Mr. Laurent.

The orchestra finally played Beethoven's "Third Leonore" overture—its best performance of the evening. The trumpet episode was particularly effective, and the ensemble was cohesive —Mozart's "Mia Sempore Adorata" and the whole, since the "diabolic" Muck departed.

From Republican
Springfield, Mas.
OCT 3

A People's symphony orchestra is projected in Boston, to give a series of 20 concerts of somewhat more general appeal than the programs of the Boston symphony orchestra. The new orchestra, it is said, is not founded out of animosity to the established orchestra, but because it is believed that there is a field in Boston for both. Considering the remarkable success of the "pop" concerts this year, there seems to be good ground for this view. Discontinuance of the sale of wines did not prove a detriment to the concerts. On the contrary, the attendance was better than ever, and this fall, for the first time, the series was resumed to fill in the gap before the beginning of the regular symphony season. The new orchestra does not purpose to give the type of concert known as the "pop." But it may prove that there is a field the greater part of the year for this institution, which has the great merit of bridging the gulf between the most austere music and the best of the light music.

ESTABLISHED 1881
From NOV 4 A
CITIZEN,
Brooklyn, N. Y.

MISS GARRISON TO SING.

Owing to illness, Miss Helen Stanley will be unable to appear with the Boston Symphony Orchestra to-morrow evening at the Academy of Music. Miss Mabel Garrison has been engaged to take Miss Stanley's place and will sing "Mis Speranza Adorata" (Mozart) and "Charmant Oiseau," from the "Pearl of Brabil" (David).

From
INQUIRER NOV 2
PHILADELPHIA, PA.

THE BOSTON SYMPHONY

Its First Concert for the Season at the Academy Last Evening

There was a large but not an overflowing audience at the Academy of Music last evening when the Boston Symphony Orchestra, under the direction of Mr. Pierre Monteux, giving its first local concert for the present season, was heard in a programme which included Beethoven's "Leonora" overture No. 3 and a version made by Gabriel Pierne of a prelude, chorale and fugue by Cesar Franck, and which has for its central and most substantial feature the symphony in E flat by the Rumanian composer Enesco. Although not well known here, this melodious and ingratiating work is not an absolute novelty. It has had one or two performances which may be pleasantly remembered, and it is so spontaneous and characteristic it contains so much that is racy and original, it smacks so strongly of the Rumanian soil, that it was a pleasure to hear it again, especially in view of the brilliancy and eloquence by which its interpretation was distinguished.

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Post
Washington, D.C.

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Mme. Homer Takes Place of Helen Stanley at Symphony Concert.

The Boston Symphony Orchestra, Pierre Monteux, conductor, gave the first concert in its fortieth season in Washington yesterday afternoon in the National Theater. Louise Homer, contralto, was soloist in place of Helen Stanley, soprano, who was too ill to appear. M. Monteux chose the eighth symphony of Beethoven in F major, opus 93, for its opening number, and the orchestra played it with simplicity, breadth and dignity, and two of the movements with delicacy and lightness.

The last number was the Liszt symphonic poem, No. 2, which they played with brilliant climaxes and crescendos. Mrs. Homer sang "Che faro," from Gluck's "Orfeo," and the air from "Julius Caesar," by Haendel. The first was rich in beautiful ttne and interpretation, for she sang it with breadth and classic style. The Haendel air was delightful and showed Mrs. Homer's complete voice control in the coloratura work the air requires. She was recalled many times by the large and enthusiastic audience, in spite of the fact that encores on symphonic programs are not permitted. M. Monteux also received an ovation at the close of the program. The second concert will be given on Tuesday afternoon, November 30, in the National Theater, with Jean Bedetti, cellist, as soloist.

KAY BEE

STAR,
Washington, D. C.

Boston Symphony Concert.

The Boston Symphony Orchestra, Pierre Monteux conductor, with Mme. Louise Homer as the assisting artist inaugurated its fortieth season in Washington yesterday afternoon with a concert at the New National Theater. Mme. Helen Stanley, soprano, who was originally announced as the assisting artist, was unable to appear and Mme. Homer replaced her, singing with her usual charm and artistry "Che Faro," from Gluck's "Orfeo," and the air from "Julius Caesar," by Haendel. She was recalled many times by an appreciative audience. The symphony, Beethoven's "Eighth in F Major," opus 93, was beautifully rendered, as also was the Liszt "Symphonic Poem No. 2," the other purely orchestral number on the program. At the close of the concert much enthusiasm was manifested by the audience in applause for Conductor Monteux and the orchestra.

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Evening Sun
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TIMES,
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NOV 3

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TIGHT BINDING

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Boston programs of the Boston Symphony Orchestra contain the following:

"City of Boston, Revised Regulation of August 5, 1898—Chapter 3, relating to the covering of the head in places of public amusement.

"Every licensee shall not, in his place of amusement, allow any person to wear upon the head a covering which obstructs the view of the exhibition or performance in such place of any person seated in any seat therein provided for spectators, it being understood that a low head covering without projection, which does not obstruct such view, may be worn.

"Attest: J. M. Galvin, City Clerk."

Skull caps, possibly?

And, if a "head covering" is something which covers the head, does the regulation cover coiffures

A note of a different order, however, is that which says:

"The works to be played at these concerts may be seen in the Allen A. Brown Music Collection of the Boston Public Library one week before the concert."

This tells of a provision for the public which ought to be made wherever possible.

ULLETIN,
Philadelphia, Pa.

Boston Symphony

First Concert of Season, With Mabel Garrison as Substitute Soloist

OPENING its thirty-sixth season in Philadelphia, at the Academy of Music last evening, the Boston Symphony Orchestra was heard in an unusually interesting program. Pierre Monteux, who is now the permanent conductor of the orchestra, was given a cordial reception, and emphasized the success which he won last season.

The program had largely the flavor of modern French music, with a symphony by Georges Enesco and the Prelude, Chorale and Fugue of Cesar Franck as its principal numbers. These constituted the first part, after which there was a pleasant vocal interlude in the appearance of Mabel Garrison, the young American soprano, as soloist, with the "Leonore," No. 3, overture of Beethoven as a brilliant instrumental climax.

The Enesco symphony—in E flat major—was not entirely new here, having been played by the Philadelphia Orchestra about eight years ago, but it had nevertheless the aspect of a novelty, and its performance was notable, too, because of the fact that it is a work by a living composer—Enesco at present residing in Paris—and was directed by a French conductor. It is in such music that Mr. Monteux may be said to be at his best, and the imposing composition was given an impressive interpretation under his facile and scholarly leadership.

The work is distinctly modern, without going to the extremes of involved profuseness of effect which the term "modernism" in music has come to signify. There is considerable of the vociferous, but also much of the melodious, for the most part in full, compact orchestration, which at times is so rich as to seem "thick." Many beautiful effects are all but lost in the maze of complicated tonalities, as if the composer, fearing that he would not do enough, did too much.

The Boston orchestra returns in excellent form, not all that it used to be in the days of its illustrious past, but retaining much of its former efficiency, in richness and pliancy of tone. There will be improvement in this respect, as the reconstruction of the organization proceeds and its balance is restored. But there was much fine work last evening, not only in the symphony, but in a superb delivery of the Beethoven overture, at the end. There was also a splendid interpretation of the Franck number, an excellent orchestration by Gabriel Pierne of the Prelude, Chorale and Fugue, written originally for piano, and played here recently by Ossip Gabrilowitsch in his recital.

The appearance of Mabel Garrison was an unexpected pleasure to the audience, which, in listening to her, had ample compensation for the non-appearance of Helen Stanley, a soprano, formerly well-known here as a member of the Philadelphia-Chicago Opera Company. Her illness brought Miss Garrison as a last moment substitute, and there was no occasion for disappointment. Miss Garrison's light, flexible soprano, of a purity and sweetness that give color and charm alike to legato passages and to those of "coloratura" intricacy, was heard in two selections, a Mozart aria and "Charmant Oiseau," from David's "The Pearl of Brazil."

STANDARD BROOKLYN
UNION 2- A

MUSICAL NOTES.

It is announced that Mabel Garrison will take the place of Helen Stanley as soprano soloist at the opening concert of the Boston Symphony Orchestra concert in the Academy of Music next Friday night.

Public Ledger
Philadelphia, Pa.

NOV 2- M

BOSTON SYMPHONY HERE

Players Give Good Account of Themselves at the Academy

There were some vacant seats at the concert of the Boston Symphony, under Pierre Monteux, at the academy last night. One reason was the powerful counter-attractive of Dr. Stokowski's lecture, which drew a large part of the loyal "old guard."

The Boston players gave an excellent account of themselves. They have not yet regained the virtuoso brilliancy of old, nor the pure golden tone of the choir of violins. But they have with a manful valor set themselves to a reconstructive task upon the wreckage, and the progress already made is striking and praiseworthy. Fortunately some of the veterans still represent the distinguished personal tradition and the esprit de corps of the days of yore.

Pierre Monteux spared no effort and lavished his ability upon the tumultuously vigorous symphony of Enesco, the Rumanian, which opened the program. The work was played by our own orchestra in 1912. The first movement is feverish and restless; the second is sedative, and at intervals finds resting-places of rare beauty for the ear; in the last movement there is a recurrence of the exuberant animation that marks the opening measures.

The aggressive and progressive qualities of the fiery Rumanian gave way to the lofty spirituality of Franck's prelude, chorale anl fugue, orchestrated by Gabriel Pierne from the piano score so beautifully displayed by Gabrilowitsch a few evenings ago. The orchestral version, moving as it is, seems hardly so effective as the original form.

Helen Stanley's illness forbade her appearance as soloist, and Mabel Garrison in her place sang two taxing arias—Mozart's "Mia Sempre Adorata" and David's showpiece, "Charmant Oiseau," from "La Perle du Brazil." Miss Garrison rose to the occasion superbly, and in her flexible and easy exhibition of coloratura more than satisfied the expectancy of her hearers. There was applause loud and long for her afterward. She sang Mozart as the music should be sung—with a delicacy and refinement to match the exquisite gentility of the composer's idiom, without melodrama or explosive accentuation. The flute obbligato was well done by Mr. Laurent.

The orchestra finally played Beethoven's "Third Leonore" overture—its best performance of the evening. The trumpet episode was particularly effective, and the ensemble was cohesive—Mozart's "Mia Sempore Adorata" and the whole, since the "diabolic" Muck departed.

From Republican
Springfield, Mas.
OCT 3

A People's symphony orchestra is projected in Boston, to give a series of 20 concerts of somewhat more general appeal than the programs of the Boston symphony orchestra. The new orchestra, it is said, is not founded out of animosity to the established orchestra, but because it is believed that there is a field in Boston for both. Considering the remarkable success of the "pop" concerts this year, there seems to be good ground for this view. Discontinuance of the sale of wines did not prove a detriment to the concerts. On the contrary, the attendance was better than ever, and this fall, for the first time, the series was resumed to fill in the gap before the beginning of the regular symphony season. The new orchestra does not purpose to give the type of concert known as the "pop." But it may prove that there is a field the greater part of the year for this institution, which has the great merit of bridging the gulf between the most austere music and the best of the light music.

ESTABLISHED 1881
From
CITIZEN, NOV 4 A
Brooklyn, N. Y.

MISS GARRISON TO SING.

Owing to illness, Miss Helen Stanley will be unable to appear with the Boston Symphony Orchestra to-morrow evening at the Academy of Music. Miss Mabel Garrison has been engaged to take Miss Stanley's place and will sing "Mis Speranza Adorata" (Mozart" and "Charmant Oiseau," from the "Pearl of Brabil" (David).

From
INQUIRER NOV 2
PHILADELPHIA, PA.

THE BOSTON SYMPHONY

Its First Concert for the Season at the Academy Last Evening

There was a large but not an overflowing audience at the Academy of Music last evening when the Boston Symphony Orchestra, under the direction of Mr. Pierre Monteux, giving its first local concert for the present season, was heard in a programme which included Beethoven's "Leonora" overture No. 3 and a version made by Gabriel Pierne of a prelude, chorale and fugue by Cesar Franck, and which has for its central and most substantial feature the symphony in E flat by the Rumanian composer Enesco. Although not well known here, this melodious and ingratiating work is not an absolute novelty. It has had one or two performances which may be pleasantly remembered, and it is so spontaneous and characteristic it contains so much that is racy and original, it smacks so strongly of the Rumanian soil, that it was a pleasure to hear it again, especially in view of the brilliancy and eloquence by which its interpretation was distinguished.

The Boston organization, which at the close of the last season had become sadly demoralized as the result of various untoward circumstances over which its management had no control, has regained much of its former lustre and is playing with something like a near approach to its old unequaled form. There is still room for improvement in the quality of the tone which it produces, although in this respect, as in others, a marked improvement has been made, but the spirit and technical efficiency of its execution, the unanimity of its ensemble and its ready responsiveness to the conductor's baton bespeak alike the excellence of its material and the efficiency of the discipline to which it has evidently been subjected. Its work, whether in the symphony or in the other numbers on the list, was greatly enjoyed and is deserving of a hearty commendation.

Owing to an indisposition, Miss Stanley was unable to appear, but her place was most acceptably taken by Miss Mabel Garrison, one of the younger singers of the Metropolitan Opera Company, who is well known here. She sang an aria by Mozart and the "Charmant Oiseau," with flute obligato, from "The Pearl of Brazil." To a charming personality she adds a high voice of singular purity. She sings with great perfection of technique and delightful tone color. She was recalled many times by an appreciative audience.

Post
Washington, D. C.

CONTRALTO'S VOICE DELIGHTS AUDIENCE

Mme. Homer Takes Place of Helen Stanley at Symphony Concert.

The Boston Symphony Orchestra, Pierre Monteux, conductor, gave the first concert in its fortieth season in Washington yesterday afternoon in the National Theater. Louise Homer, contralto, was soloist in place of Helen Stanley, soprano, who was too ill to appear. M. Monteux chose the eighth symphony of Beethoven in F major, opus 93, for its opening number, and the orchestra played it with simplicity, breadth and dignity, and two of the movements with delicacy and lightness.

The last number was the Liszt symphonic poem, No. 2, which they played with brilliant climaxes and crescendos. Mrs. Homer sang "Che faro," from Gluck's "Orfeo," and the air from "Julius Caesar," by Haendel. The first was rich in beautiful ttne and interpretation, for she sang it with breadth and classic style. The Haendel air was delightful and showed Mrs. Homer's complete voice control in the coloratura work the air requires. She was recalled many times by the large and enthusiastic audience, in spite of the fact that encores on symphonic programs are not permitted. M. Monteux also received an ovation at the close of the program. The second concert will be given on Tuesday afternoon, November 30, in the National Theater, with Jean Bedetti, cellist, as soloist.

KAY BEE

STAR,
Washington, D. C.

Boston Symphony Concert.

The Boston Symphony Orchestra, Pierre Monteux conductor, with Mme. Louise Homer as the assisting artist, inaugurated its fortieth season in Washington yesterday afternoon with a concert at the New National Theater. Mme. Helen Stanley, soprano, who was originally announced as the assisting artist, was unable to appear and Mme. Homer replaced her, singing with her usual charm and artistry "Che Faro," from Gluck's "Orfeo," and the air from "Julius Caesar," by Haendel. She was recalled many times by an appreciative audience. The symphony, Beethoven's "Eighth in F Major," opus 93, was beautifully rendered, as also was the Liszt "Symphonic Poem No. 2," the other purely orchestral number on the program. At the close of the concert much enthusiasm was manifested by the audience in applause for Conductor Monteux and the orchestra.

The next concert of the orchestra will be given at the New National Theater Tuesday afternoon, November 30.

From NOV 2
Evening Sun
Baltimore, Md.

On October 22 the Boston Orchestra gave its third concert in Boston, playing the same Sibelius symphony that we are to hear in Baltimore tomorrow evening, and also the Scriabine "Poem of Ecstasy" and Ropartz's "Divertissement." As there seems to be a vague unrest in Baltimore as to the artistic status of this time-honored organization at the present time, you will, I am sure, be interested in reading what that most distinguished of critics, H. T. Parker, of the Boston Transcript, wrote of what he described as "a band renewed, an afternoon of tonal power, splendor and finesse." I shall quote here but a few paragraphs of the writer's exhaustive criticism of the performance, but enough ot indicate the place now occupied in the musical world by the Boston Symphony: "The first two symphony concerts of the autumn were interesting, gave pleasure. The third, yesterday afternoon, rose to splendor of impression, evoked ardor of response. . . . Above the stage, up and down the auditorium, the atmosphere was electric—even on a Friday afternoon in Boston. The orchestra struck communicating fire, and in the heats of it added new virtues to the old. Not only did it play with familiar richness and power of tone, with large sweep and impinging emphasis and contrast. It played also—and for the first time as a refilled band—with quick, fine impulse to modulation, gradient, transition; with keen sense of isolated voices and individualized choirs. In measures within the "Divertissement"—music, often of suave, pliant elegance—it regained feeling for euphony, ear and hand for shimmering tone—not the least of its ancient glories. Once more, in this piece by Ropart, came the phrasing among the strings and the wood-winds that in times past was like the human voice in song. . . . The fitful reverberations, the restless rhythms, the long range of Sibelius' symphony lay equally within this imparting power—the darksome and storming Allegro, the pale and penetrating Andante, the clumping Scherzo, the plunging, screaming Finale. The composer himself could hardly have heard in imagination a sharper edge upon the violins, a larger vigor in the basses, a voice more wan and piercing in oboes and clarinets, a richer sonority in the horns, a more ominous or trenetic drumbeat. So did the orchestra, severally and collectively, distinguish itself. With such zest, imagination and scope of characterizing power did the conductor enter into the music of the day. These three weeks Mr. Monteux has been making ready his new band; yesterday it emerged in the quality to which at last he has brought it and which he bids fair further to enrich."

I trust that at some later concert we may hear the Scriabine and Ropartz numbers, for Mr. Parker, in concluding his remarks about the orchestra before taking up the question of the "selections," adds: "If New York two weeks hence is to know the Boston Orchestra of 1920 as it really is, it should hear it in Sibelius, Scriabine and Ropartz." But, then, you see Mr. Parker, like most people who go frequently to concerts, appreciates the moderns. Just what particular coterie of concertgoers—one can scarcely call them music lovers—the program makers are trying to please, where year after year, as regularly as June follows May, they select the same classic numbers for the delectation of Baltimoreans, is not quite apparent. We shall probably have to depend upon Mr. Monteux and his "renewed band" to extend our knowledge of composers, for it looks now as if the other orchestras were not going to play anything but Beethoven symphonies and the compositions of the ancients!

She gave it with restraint, a quiet loveliness of melodic line, while the Handel aria from "Julius Caesar" was nobly dramatic in its breadth, the facile execution delightfully even and yet filled with the melody that may pervade this music. Mme. Homer's singing with the orchestral background was a treat.

Beethoven's genial Eighth was the symphony. It was given with suave charm, with delicacy and with a rugged gusto that brought out the finale in a jocose spirit, as though the master composer was having high holiday with each and every group of the orchestral family. The overture of Berlioz's "Benvenuto Cellini" completed a program delightfully balanced, impressively delivered. It was the first in the series of five concerts by this orchestra, presented through Mrs. Wilson-Greene.

[36]

PENSION FUND CONCERT

A symphony concert of popular character will be given in Symphony Hall on Sunday afternoon, November 21, at 3 o'clock, by the Boston Symphony Orchestra, the receipts to be added to the pension fund for retired players, according to the traditional practice of the orchestra. Pierre Monteux will make the program memorable by conducting "Scheherazade," the famous suite of Rimsky-Korsakoff, which is considered his masterpiece. Another brilliant and spectacular score is the tone poem of Saint-Saens, "The Youth of Hercules." Wagner's overture to "Rienzi" will also be played, and there will be a noted soloist, with additional numbers, to be announced soon.

AMER. Oct. 30.

From NOV - 4 [illegible]K
Times
New York City

MUSIC NOTES.

The Boston Symphony Orchestra will be heard at Carnegie Hall tonight for the first time this season, which marks the fortieth year of the organization founded by Major Higginson.

STANDARD UNION
Brooklyn, N. Y.
NOV 4 [illegible] A

MUSICAL NOTES.

Owing to illness, Miss Helen Stanley will be unable to appear with the Boston Symphony Orchestra tomorrow evening, at the Academy of Music. Miss Mabel Garrison has been engaged to take Miss Stanley's place, and will sing: Aria, "Mia Speranza Adorata," by Mozart, and "Charmant Oiseau," from "The Pearl of Brazil," by David.

ESTABLISHED 1881
From
Telegram
New York City

Orchestra from Boston Thrills with New Music

Though the Boston Symphony Orchestra has not gained back all of its prewar efficiency, there was a decided improvement over last year noted at last night's concert in Carnegie Hall, the first of the season for the men from Boston: The programme would have been called modern, and by some futuristic, a few years ago, but last night, in comparison with recent Italian orchestral novelties of Casella de Malpiero. it had almost a classic ring. There was a symphony by Jan Sibelius, Finnish composer, one of the modern writers of the North and among the most original, in spite of his melodiousness, of all present day musicians. It was his first symphonic effort and, consequently, his most melodious and his simpliest. It is an exceptionally interesting piece of modern music writing. But what surprised the audience last night most was the excellent reading of Pierre Monteux, leader of the Boston Symphony, now starting his second season with that orchestra.

Mr. Monteux previously had made his most telling appeal with the American musical public as conductor of the Ballet Russe. In classical symphonic works of [illegible]nanic hue he is not exceptionally [illegible]g, but in modern things he has [illegible]d a forecful, direct manner of [illegible]tion. An improved orchestra [illegible]m in making the Sibelius work [illegible]

[illegible] in another work of the North, [illegible]bine's "Poem of Ecstasy," Mr. [illegible]teux gave a very creditable account [illegible]his interpretative powers. Parts of it were thrilling. "The Poem of Ecstasy" is a riot of orchestral color. It is teeming with new and unusual effects. Yet unlike most recent orchestral things, it has a directness and a compactness that set it off as a work of serious purpose. It has an appeal to the emotions, and still it moves in formal lines. It is not merely a mood picture, or a bit of orchestral coloring like so much of the new music. Scriabine had a sense of proportions. He was different from his contemporaries because what he had to say demanded a new style.

Though last night's programme was far from any conventional pattern, it was very interesting, and it was enjoyed by a large audience. In its new capacity as propagator of modernity in music the Boston Symphony Orchestra has lost some of its fine classic spirit, but it has gained a brilliancy and a new interest for those who find music as it is written today absorbing.

From NOV 5
STANDARD UNION
Brooklyn, N. Y.

MUSICAL NOTES.

With Miss Mabel Garrison as soloist, the Boston Symphony Orchestra, under the leadership of Pierre Monteux, will give the opening concert of the season this evening, at the Academy of Music. Mr. Monteux will open the Brooklyn season with the Eighth Symphony of Beethoven, with which also he opened the season in Boston. This so-called "Little Symphony" is practically popular on account of its slow movement, which is said to be a burlesque of the metronome, newly invented by Maelzel at the time of its composition. Caesar Franck's Prelude, Chorale and Fugue, finely orchestrated by the French composer-conductor, Gabriel Pierne, will also be played, and Berlioz's overture to "Benvenuto Cellini"

Evening Globe NOV
New York

Music.

The Boston Symphony Orchestra in Carnegie Hall.

By PITTS SANBORN.

The first symphony of Sibelius, the Finn, heading the programme of the Boston Symphony Orchestra's first local concert of the season, in Carnegie Hall last evening, wears wonderfully well. In spite of every objection that can be brought against it, and some find the obvious leaning on Tchaikovsky an objection, this northern symphony is a singularly rich and beautiful work. The symphonies of Sibelius are a most important contribution to the symphonic repertory of the last twenty years. Let us hope they will be played here oftener.

Mr. Monteux conducted a stirring performance of this first symphony. The andante in particular pleased the large audience and won an ovation. The following allegro in its turn went brilliantly. People who credit the stories that the Boston Symphony Orchestra has gone to pot should hear it play!

The programme continued with Lekeu's "Symphonic Fantasia on Two Folk-songs of Anjou." This agreeable composition, which Walter Damrosch introduced here two years ago, is well calculated to find favor with audiences. Still, that of last evening seemed only mildly delighted. The real event of the concert was the final number—Scriabine's "Poem of Ecstasy."

When Scriabine was in this country a dozen or more years ago an attempt was made to interest the public in his works and his performance of them by dubbing him "the Russian Chopin." Nevertheless, it was not until his "futuristic" orchestral works got talked about that he became locally famous. Scriabine was a dreamer of dreams and a seer of visions. Ecstasy was with him chronic. In conversation he has been known to beg a perfectly respectful listener not to call him mad.

When he was here his dream was a species of mass which should express his religion, his conception of the universe. The audience should be an integral part of the performance, seated under a crystal dome and over a floor which should be a mirror—thus giving the illusion of a globular auditorium, concert room, chapel, whatnot. The mass should have a text, but since no existing language known unto Scriabine—and being a Russian he knew several—was adequate to this text, he was then composing a special language of his own for the mighty occasion. Is it any wonder he should interrupt his ecstasy to ask to be not thought mad? Unfortunately he seems never to have met Dr. Freud.

Scriabine died without realizing this dream of a universal mass. (One hopes it would have been nothing like that mass-symphony of Gustav Mahler that this town once suffered). He did write a tone poem with lights, which awaits an adequate performance in New York. Aside from that work, his "Poem of Ecstasy" perhaps approaches nearest the realization of his ideals. He based it on a long programmatic poem, which he wrote in Russian and which is not sung, but merely printed as a key. He also based it in part on matter mined from Richard Wagner! Which will move some of us to the easy formula that we prefer our Wagner without Scriabine.

Be that as it may, it is well to hear this work adequately performed. Mr. Monteux is a specialist in modern music and the Boston Symphony Orchestra gave under his direction a performance that was marked not only by technical excellence, but by superb enthusiasm and impetus. A more eloquent argument for the music of Scriabine one could not imagine.

From NOV
Evening Post
New York

Extremes Meet

Before the war the word billion was seldom seen except in books on astronomy. During the war it was introduced freely into financial articles, and recently it has loomed up in the musical world. It will soon be a billion times that the foreign trip of the New York Symphony Orchestra has been paraded before the public's eyes and ears. Yesterday afternoon, in Carnegie Hall, it once more occupied the centre of the stage. A beautiful golden wreath from Mr. Flagler, the president of the society, was handed, with a speech, to Walter Damrosch, who responded with a speech, in which he explained why his orchestra is better than any in Europe, but modestly admitted that there are good conductors over there, too.

Mr. Damrosch's programme was the first of a series designed to illustrate the evolution of orchestras and orchestral music. It didn't begin with Adam, because Adam was an opera composer, born in 1803. Rameau opened the ball (symphonic music, you know, sprang from the dances) with some ballet airs from "Dardanus," dating back to 1739, graceful music, which was gracefully played. Far more interesting, however, was the next number, Gluck's immortal overture to "Iphigenia in Aulis," which served to show off to advantage the excellent wood-wind players in Mr. Damrosch's orchestra. It is in the wood-wind branch of the family that the older orchestral writers chiefly excel; the colors in the Gluck overture were most soothing to listen to and Mr. Damrosch brought out well the wailing strains uttered by these players. Not so flawless was the execution of Bach's concerto No. 1 for horns, oboes, bassoons, and strings or that of Handel's concerto in F for strings and double choir of wind instruments. The final orchestral number was Haydn's "Clock" symphony. There was much applause for the soloist, Louise Homer. The choice of her second number, the air "Empio" from Handel's "Julius Cæsar" was not a good one, as the florid bars in it did not suit the singer's voice. She gave much pleasure with Gluck's "Che Faro senza Eurydice," with which she has so often delighted audiences at the Metropolitan.

Extremes not only met in Carnegie Hall yesterday but clashed violently. While the afternoon programme boycotted all composers born later than 1732, the revised evening programme of the Boston Symphony Orchestra rioted in modern music: the first Symphony of Sibelius, Lekeu's Symphonic Fantasia on two folk-songs of Anjou, and Scriabin's "Poem of Ecstasy." It was not a happy programme, for it lacked contrast, and none of the three compositions could possibly be mistaken for a masterwork. Each of them is much adoo about almost nothing. The Sibelius work is, however, more sane than his later symphonic works, particularly the fourth. Its last movement was admirably played by the orchestra. It is not the orchestra which made Boston famous, but M. Monteux has evidently labored hard to make the new men dwell amicably with those who remain of the old organization. Truly virtuosic was the playing of the Scriabin thing—but it wasn't worth playing. It has been known here since 1908, when the Russian Symphony Orchestra played it, and need not be described again. Like most of Scriabin's works it is an ingenious and sometimes dazzling attempt to hide his lack of genuine musical ideas under an orgiastic outburst of technical stunts and dissonantal innovations. Any one who objects to this judgment may find balm for his wounds in the book on Scriabin by Eaglefield Hull, a "Mus. Doc. Oxon.," who ranks Scriabin with Bach, Mozart, Beethoven, Brahms, and Chopin, and declares that he has "brought about a complete renewal of the hearing faculty which will fertilize not only one field, but the whole of the musical art." Can you beat that?

Morning Telegraph
New York

NOV 5 [illegible] A

BOSTON SYMPHONY OPENS SEASON HERE

Pierre Monteux Conducts at Initial Concert—Splendid Program at Carnegie Hall.

With a fine organization of excellently trained musicians, the Boston Symphony Orchestra, Pierre Monteux conducting, opened its New York season in Carnegie Hall last evening before a brilliant audience.

The program was one of splendid worth, composed of the Sibelius Symphony No. 1 in E minor, Op. 39, a "Symphonic Fantasia on Two Folk Songs of Anjou," by Lekeu, and Scriabin's "Le Poeme de l'Extase," Op. 54.

Other concerts of the Carnegie Hall series will be given on Thursday evenings, December 2, January 6, February 3 and March 17, and Saturday afternoons, November 6, December 4, January 8, February 5 and March 19. Conductor Monteux has made many plans regarding new scores and long established masterpieces which promise to make the series most interesting.

HERALD
[illegible]ss New York City
NOV 5 [illegible]

BOSTON ORCHESTRA HEARD.

Pierre Monteux Leads Musicians in First Concert.

The Boston Symphony Orchestra was heard for the first time this season in Carnegie Hall last evening. The programme consisted of Sibelius's symphony in E minor, Lekeu's symphonic fantasia on two folk songs of Anjou and Scriabine's "Poeme d'Extase." The music was chosen by the conductor, Pierre Monteux, with cunning. It invited no comparisons with recent performances. It was not familiar to the majority of listeners, who were therefore not too exacting in their demands for perfection in presentation.

It is pleasant to be able to say that in some respects the orchestra sounded better than last season. Only a few new players were in the ranks, but none the less the general quality of tone, and especially that of the strings, was improved. The improvement was not as astonishing as Bostonian recorders would have us believe, but it was distinctly discernible. The wood wind and the brass are substantially the same.

The performance of the Sibelius symphony was vigorous and sonorous. It was not notable for finish or for transparency, but it had the rude strength of the north and it voiced the moods of the work well.

From
EVENING MAIL,

BOSTON SYMPHONY PLAYS.

WE seem to be a welcoming music public. When Pierre Monteux, conductor of the Boston Symphony Orchestra, came upon the stage of Carnegie last night, there was cordial greeting in the air.

All modern composers starred the programme, which opened with Jean Sibelius's First Symphony, had the exquisite Symphonic Fantasia on Two Anjou Folk-songs by Lekeu and closed with Scriabin's "Le Poeme de l'Extase."

In the strings, the attack was often uneven, destroying much of the glory of the Sibelius. There was something of the old single, singing voice in the Lekeu and in bits of the Scriabin.

Even such sophisticated audiences as the Boston Symphony ones have primitive reactions. They were swept into flaming enthusiasm by the wild crash at the end.

There were occasional ragged spots in the performance, to which these audiences, with their minds full of traditions, are unaccustomed, but Mr. Monteux has his moments of inspiration.

From NOV 5 [illegible]K
EVENING JOURNAL,
New York City

N. Y. AND BOSTON ORCHESTRAS IN CONCERTS

Damrosch Illustrates Beginning of the Symphony—Monteux Plays Modern Music.

Mr. Monteux, for this first visit of the Boston Orchestra to Carnegie Hall this season, brought with him Jan Sibelius's First Symphony, not heard here in some time; Guillaume Lekeu's rather labored fantasia on two folk-songs of Anjou, and Scriabin's "Poem of Ecstasy." It was rather a heavy draught of modernism for Mr. Monteux's audience, somewhat, but not very greatly smaller than in other years. The orchestra has been considerably made over since last season's upheaval, but it is still—or perhaps, again an exceptional band—not so pure as to string tone as once it was, not so fine in precision and unanimity, but a vigorous instrument under this vigorous conductor's hand.

Vigor, rhythmic bite and dramatic urge were of chief mark in the orchestra's account of what it had to do last night. The Sibelius symphony is a moody music, it holds many a gloomy and despairing emotional picture, yet it is, nevertheless, a beautiful facture. But Mr. Monteux gave it a somewhat rough-and-ready hug, fondled it with a studded baton. This was rather cavalier treatment, but it served to present its sturdy aspect as a too-refined manhandling might not have done.

Scriabin's ecstatics is impotent music, for [illegible] lamentably to arise to the heights it sets itself. Scriabin has, it is true, delivered himself of a perfectly good orgy, but it is not interesting, and an orgy just isn't, unless it is at least that. He builds it soundly enough, on the basic truth that orgies are matters or repetition; this is all repetition and with repetition's proper climax. But repetition, to be interesting, depends on what it is that is repeated. Scriabin's do not seem very much to matter. One does one's utmost to regard the Scriabin cult's appraisal of its idol as more than the outcome of overweening enthusiasm, but the music itself always stultifies the attempt. Scriabin's esoteric theories and intent do not transpire as the music stumbles its way toward its fruit[illegible] [illegible] last night's audience was [illegible] bored, which is [illegible]

EVENING WORLD
New York City

Boston Symphony In First Concert; Damrosch's Day

By Sylvester Rawling.

THE Boston Symphony Orchestra gave its first New York concert of the season at Carnegie Hall last night. It must have been evident to Pierre Monteux, the conductor, as he came upon the stage, that he was facing an unfamiliar audience. Since the internment of Dr. Karl Muck and the loss of the financial support so freely given for so long a period by Major Higginson, there have been dissensions among the players and divided counsels among the new promoters that have threatened to disrupt the organization. Happily, it has survived. For years the Boston Symphony was the leading orchestra of America, perhaps of the world. That proud position it does not hold to-day. Most of its brilliance and no little of effectiveness have been lost for the present. There remains a capable band of musicians for Mr. Monteux to weld into a more nearly perfect instrument. Meanwhile, much of the support that it got from New York music lovers who are prominent socially has been diverted to another visiting band, the Philadelphia Orchestra.

Mr. Monteux presented an unhackneyed programme, for which much thanks. He began with the first symphony of Sibelius, the Finnish composer, who reflects national characteristics in all that he writes. This work was published in 1902. It has tune and rhythmic charm, holds no little of poetic suggestion, and is cleverly orchestrated, but lacks strength. Lekeu's symphonic fantasia on two folksongs of Anjou followed, an engaging musical love story, without tragedy, that begins with a noisy ball and ends in a murmur of solitude. The last number was Scriabin's "The Poem of Ecstasy," which Modest Altschuler and the Russian Symphony Orchestra once played here. It is a musical phantasmagoria of the struggles of the spirit which relegates Strauss's "Death and Transfiguration" to the realms of innocuous desuetude, such turmoil and travail are depicted. If the agonizing throes were those of a body instead of a spirit, the nearest physician would prescribe an effective, everyday cure

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EAGLE,
Brooklyn, N. Y.

Those who went into Carnegie Hall expecting to hear a weakened Boston Symphony Orchestra must have been surprised. For over the summer the places of the members lost through a demand for union recognition or drafted into other organizations have been filled by capable players. The band was revealed last evening as one of great potentialities. In the course of time and with the proper drilling the Boston orchestra ought to go far on the road toward its former superb estate. It has unrivalled tone especially in the string sections. Perhaps it would be better to state that its tonal quality possesses an individuality which sets the orchestra apart from its rivals.

Pierre Monteux has never conducted to better advantage than he did last evening. The program of Sibelius's E Minor Symphony, Lekeu's Fantasia and the "Poem of Ecstasy" of Scriabin was one calculated to disclose the conductor at his best. He loves the moderns, sympathizes with their eccentricities and knows how to make the points of their compositions count.

The Sibelius symphony is uneven. Within its pages are many of surpassing beauty unfortunately separated by others of musical futility. The slow movement is superb. We cannot read into this music the pictures it has inspired in certain commentators; in fact we are inclined to the belief that, given a background like Finland, these distorters of musical facts are likely to find anything in the music they desire. We need a little more analysis and loss of the psychoanalytic variety. The Sibelius Scherzo is as thin as skim milk.

Some day Scriabin will come into his own. The feeling of ecstasy is overwrought, possibly the mood is one that cannot be sustained except by a composer of the Wagnerian type. We have always preferred the "Poeme Divin," its predecessor. But this composer had an individuality that raised him apart from his contemporaries; his death was a tremendous blow to music. The great moments, however, save the composition. The orchestra comes to Brooklyn this evening.

TIGHT BINDING

SUN
ess New York City
NOV 5

Music

The Returning Bostonians.

For its fortieth season the Boston Symphony Orchestra came back by main-travelled ways to Carnegie Hall last night and gave there its first Thursday evening concert of the series. The circumstances were dramatic as well as musical. It was an orchestra augmented, rebuilt and, to a large extent, repopulated.

It will be remembered that immediately after the famous Fradkin fracas of last season the Boston orchestra carried out a plucky schedule at home and in New York, and during the intervening summer M. Monteux, the conductor, was abroad on the free handed errand of selecting some twenty-five new men. Also to find some new compositions by Frenchmen and Italians. What he has remade of this famous old orchestra seems to have pleased the Boston critics and public generally. His baton may not be tipped with fire, but it is twined with myrtle and ivy, and it commands what, at first hearing, seems the substance of a splendid new orchestra.

For this first concert of the New York eason M. Monteux conducted the arliest symphony of Sibelius, Lekeu's ymphonic Fantasia on Two Folk-Songs f Anjou, and Scriabin's "Poem of cstasy—a programme justly balanced etween melody and modernity. Sibeius's "Swan of Tuonela" has refused to ing its gloomy swan song for a number f seasons, but this symphony (the hirty-ninth opus of the Finnish comoser, according to Grove) is comparaively unfamiliar here. Yet he, if any ne, is the Liszt of the Snows, the Wager with caked eyes and frosty breath. ramatically, and with a sombre vionce, he takes small themes and fattens hem for cruel and climatic mauling. he results are little bonfires on great cebergs. The color can be seen afar, ut the warmth is powerless against an rctic chill. Mr. Monteux and his men ave it a rich reading, sonorous, spired; they did actually put poetry into s metres.

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AGLE,
Brooklyn, N. Y. NOV. 6

BOSTON SYMPHONY

First Brooklyn Concert. loch Suite Played by National

By WILLIAM B. MURRAY.

e Boston Symphony Orchestra, e Monteux conductor, gave last ing in the Academy of Music the of this year's series of five con. The orchestral works on the ram included Beethoven's Eighth phony, Cesar Franck's Prelude, ale and Fugue (orchestrated by iel Pierne), and the Overture to ioz's "Benvenuto Cellini." In adn Mabel Garrison sang a Mozart "Ah! non sai qual pena sia," the "Charmant Oiseau" from Da "The Pearl of Brazil." Almost rge a subscription audience as of er years gave full measure of its roval of all that took place, gh the mightiest applause came Miss Garrison's contest with the in the closing measures of her nd aria. The coloratura is still an ct of worship with the general lace. Politicians ought to learn bility of tone-production.

point of fact, Miss Garrison sang well indeed. The voice seemed, ever, not in its best estate; there moments when the top lost its time color and even once wice was downright shrill. Style the singer, especially in her Mo and her florid passages were n-cut, crystalline in their outline he music's design. We know, in, of no better interpreter of this poser. Her singing of the David is an old story. Last evening she red in the opportunities to disher lower register; she apparentas been working on this end of voice. The procedure is dangerand may account for the faults in higher regions of song.

r. Monteux is no interpreter of the ics. Hence, the Beethoven was even brusque, with its symphontline blurred not a little. We like l-throated orchestra but we must clarity. There were liberties of and accentuation which in the t of other necessary qualities, we ble to forget and forgive. But not evening.

t performed a good piece of [illegible] familiar to those who hear tic. In its revised form it here some years ago by the

k Symphony. Its best pages of the Chorale in which ective coloring is obtained the use of the organ and a piel, while perhaps the Fugue clearer and more finely ar. Mr. Monteux gave an exading; he always does, for tter of the recent Frenchmen. ty of the reconstructed oras discussed in these colterday.

STANDARD UNION
Brooklyn, N. Y.
NOV 6 '20

BOSTON SYMPHONY'S SEASON OPENS HERE

Mabel Garrison Soloist at Interesting Concert in the Academy.

Opening its thirty-third season in Brooklyn, the Boston Symphony Orchestra, led by Pierre Monteux, gave an interesting and at times superlatively well played concert last night in the Opera House of the Academy of Music. Beethoven, Franck and Berlioz were represented in the instrumental numbers, and Mabel Garrison, soprano of the Metropolitan Opera, sang Mozart and David arias to orchestral accompaniment.

As in past seasons the concert was one of a series of five, and was under joint auspices of the Philharmonic Society of Brooklyn and the Brooklyn Institute of Arts and Sciences. It attracted an audience, chiefly of subscribers, well representative of local musical circles, though with numbers of empty seats in the rear and extreme front of the house.

Empty seats in pre-war days were rarities at Boston Symphony affairs here, but it must be remembered that the orchestra as it stands is practically a reconstituted body, yet to attain under its new leadership the unchallenged leadership of instrumental enembles that it enjoyed under Muck, Fiedler and their predecessors. Last night the impression of its playing was good, especially with regard to tone. Absolute and unflagging cohesiveness, for which the old Bostonians were famous, is yet to some, but there was more than a hint of the splendid emotional and intellectual balance of former days.

The programme aimed to please rather than to thrill or puzzle. Of Beethoven's Symphonies the one played, the eighth, is briefest and happiest. Conductor Monteux demonstrated prettily blended strings, clean and true with woodwind that seemed to lack distinction. He made of the playful "allegretto scherzando," that takes the place of a slow movement, a charmingly graceful instrumental lyric.

Cesar Franck's prelude, chorale and fugue, as orchestrated by Gabrille Pierne, provided him with his big opportunity. The finale of the chorale, with organ and bells assisting, was the supreme moment of the evening. The fugue that followed meant a severer test of the success of the welding process the new orchestra has been undergoing. Berlioz's overture to "Benvenuto Cellini" brought out fine volume, a world of vigorous attacking and some splendid harmonic effects.

Miss Garrison, an appealing figure in blue and white, was at her best in the "Charmant Oiseau" aria from David's "Pearl of Brazil," with flute obligato. Her flexible, youthful soprano is well remembered from her many appearances in Brooklyn, and she was generously applauded.

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lic Ledger
iladelphia, Pa.

THE Boston Symphony Orchestra, on the other hand, shows a tremendous improvement, not from the last concerts of last season, when the organization was as badly "shot to pieces" as an orchestra can be and still survive, but from the average of its work since the days of the war, when the disruption began. The new concert-master, Richard Burgin, made a most favorable impression by the enthusiasm and sincerity of his playing. He apparently knows the technique of his position and should do much to bring the organization back to the place which it formerly held.

It is to be hoped that this time the Boston Orchestra will recover permanently from the troubles which have beset it since the early days of the war. As an organization it has probably done more than any other one in spreading the gospel of good music throughout this country in the many years of its existence by reason of the fact that it was always a "touring" orchestra and was virtually the first in the United States to make any real effort to give regular annual series in other cities than its home one. Their strings still do not play with the accuracy of attack, release nor intonation of the famous body of which Kneisel, Willy Hess and Witek were the leaders, but this can hardly be expected so soon after what the orchestra has gone through.

THE most interesting composition performed by the Boston Orchestra at its first concert was the Pierne instrumentation of the Cesar Franck Prelude, Chorale and Fugue and Philadelphia concert-goers had a fine opportunity to compare the instrumentation with the form for piano solo, as Mr. Gabrilowitsch played the composition in its original form at his recital in the Academy only the Wednesday evening before the Boston concert.

Under the color of the full orchestration which Mr. Pierne used, the work lost practically all its pianistic flavor and indeed sounded like an entirely different composition. It is doubtful if a person, not a pianist and therefore familiar with the work only from the standpoint of the hearer, would have recognized it without the title, at least until the unmistakable melody of the chorale began. The orchestrator made few changes in the work but as a rule followed the original as closely as it is possible to do when working with so different a medium.

The orchestrated work was well worth hearing although it is doubtful if it will appear on many programs, even exclusively French ones, in spite of the scarcity of French compositions of the first rank for orchestra.

From
WORLD, NOV 7 1920
New York City

MUSIC

By James Gibbons Huneker

FIRST BOSTON MATINEE.

The offering of the Boston Symphony Orchestra at its first matinee yesterday in Carnegie Hall was not overwhelmingly interesting. The E flat symphony by Georges Enesco, the Roumanian composer, is an ingratiating work, gorgeously scored, and permeated from first to last by Wagnerian influence; the slow movement seems a desperate endeavor to avoid the Prize Song from "The Mastersingers." But then Wagner is an accepted model for the younger choir of composers, who are usually considered original according to their ability to escape the fatal Richard. However, Enesco is a well equipped musician, and his color scheme falls richly on ears lacerated by cruel modernists.

A novelty was a poem for orchestra, "The Fall of the House of Usher," by Edward Burlingame Hill, well known as an American composer and writer on musical subjects, now living at Cambridge, Mass. Mr. Hill is a stickler for form, and we recall an excellent overture of his. This poem, he tells us through the medium of Philip Hale's programme book, "approaches structurally the abridged sonata form," while the atmosphere, not the incidents of Poe's famous tale, is aimed at. This atmosphere is missing, though the abridged sonata form is not. The composition could have been as easily called "The Fall of the House of Haig" or Dewar as Usher. It is well made, rather thinly orchestrated, and the imaginative element is not the prime factor. What the unfortunate young American, Griffes, evoked in his "The Pleasure Dome of Kubla Khan"—first played here by Pierre Monteux—Mr. Hill lacks the power to equal, that is, to make both a picture and a mood. And he is obsessed, as is Mr. Bloch, with the clever celesta episode at the close of "The Rose Cavalier." A pretty effect it is—in the Strauss opera. The Hill poem was amply applauded, and like the Enesco symphony adequately interpreted.

We did not like the orchestral setting by Gabriel Pierne of Franck's familiar prelude, chorale and fugue. For one thing, we missed the metallic clangor of the original pianoforte in the fugue, which lacks cohesion in the Pierne arrangement, even sequence, it is so spread over the score. And the march-like Holy Grail motive comes out too plainly in the instrumentation. A piano piece, not big enough in ideas for the full orchestra, we should say.

The band, the strings especially, was in admirable form, playing with luscious tone quality in the Enesco music and brilliantly in Berlioz, whose "Benvenuto Cellini" overture closed the afternoon.

From
Times
NOV 7 1920
New York City

PLAY AMERICAN TONE-POEM.

Boston Symphony Gives Version of Poe's "Fall of House of Usher."

Poe's "Fall of the House of Usher," long promised as an opera by Debussy at the Metropolitan, where it never materialized, reached New York by other channels and in another form yesterday when the Boston Symphony Orchestra at Carnegie Hall presented an American tone-poem on the same story.

The musical version by Edward Burlingame Hill, a composer living in Cambridge, Mass., was confessedly no dramatic depiction of incident, scene by scene, but rather an impression of the thrilling atmosphere of Poe's narrative. Two themes, characterizing Roderick and Madeleine Usher, were treated by Mr. Hill in musical form, "entirely without realism," to quote the program, "save possibly in the destruction of the house."

Mr. Monteux opened the matinee with the Rumanian, Enesco's symphony in E flat, Op. 13, first given here by the New York Symphony nine years ago, and followed a season later by that musicians "Rumanian Rhapsody" at the hands of the Bostonians. In conclusion yesterday, the orchestra played Pierne's transcription of Franck's piano "Prelude, Chorale and Fugue," and Berlioz's overture, "Benvenuto Cellini."

Walter Damrosch and the New York Orchestra greeted yesterday morning in Aeolian Hall the first of their younger audiences at the Symphony Concerts for Children, a series now in its fourth year. The little audience had grown in size as well as in years, and the music presented to it included Weber's "Freischuetz" overture, parts of Haydn's symphony, "The Clock"; two Russian folksongs by Liadow and a polka by Strauss.

WERRENRATH NEXT SYMPHONY SOLOIST

At the sixth pair of Boston Symphony concerts in Symphony Hall next Friday afternoon and evening, Nov. 19 and 20, Pierre Monteux will revive Mozart's Symphony in C major (K. No. 425). As soloist at this concert, Reinald Werrenrath, the favorite American baritone, who made a notable impression in the Metropolitan Opera Company, will sing a new series of songs by Daniel Gregory Mason entitled "Russians."

TRAV. NOV. 13

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from
EAGLE, NOV [illegible]
Brooklyn, N. Y.

MUSIC OF THE WEEK-END

Boston Orchestra Plays New American Work—A Multitude of Sunday Concerts.

By WILLIAM B. MURRAY.

If some visitor from an outlying planet had landed in New York during the past week-end, he must have drawn the speedy conclusion that we are nothing if not musical, so many were the concerts and recitals. Saturday afternoon witnessed the Boston Symphony in Carnegie Hall and the London String Quartet in Aeolian. The Sunday matinees included a program by the Symphony Society in Aeolian Hall and in Carnegie one of piano music by Ervin Nyredghazi; while the evening was drenched with rain and concerts. Amelita Galli-Curci drew hordes to the Hippodrome and another record-breaking attendance marked the second of the popular series in Madison Square Garden. In the Times Square Theater Eva Grippon and other artists inaugurated a new series and in Henry Miller's Theater Frederick Cheesewright added even another piano recital to the current season overcrowded list.

Under the circumstances, the reviewer of things musical must be, and in this case is, delighted t opick and choose. We went to Carnegie Hall Saturday afternoon. Mr. Monteux gave an excellent reading of Enesco's Symphony in E-flat. The work is not new, but the infrequency of its performances made it practically a novelty. The Rumanian composer did not in this work seek after extremes of tone-color; instead he was content to build a score along standard legitimate lines. And the result, while uneven, has much to commend the composition. Of course, its pages are bathed in the fountains of Bayreuth. Yet we know few better sources for musical inspiration. We could hear the slow movement many times with pleasure.

In addition, the Boston Orchestra's program held a new American work—a symphonic poem by Edward Burlingame called "The Fall of the House of Usher." Poe was the light-house of inspiration, but there is no attempt by the Boston musician to outline a program, unless it be in the final and eventful crash. Mr. Hill is long on technique and short on thematic material. He makes an occasional incursion into modern colors, but apparently has not the courage or possibly the desire, to run to the extremes of some of his contemporaries. On the whole, the result has little significance.

NEW WORKS PLAYED BY SYMPHONY

Italian Pieces and Four Preludes by Gustave Strube

A programme of very exceptional interest was given by the Boston Symphony Orchestra, Pierre Monteux conductor, yesterday afternoon in Symphony Hall. There was performed for the first time in Boston the highly imaginative and decorative composition of the modern Italian, Resphigi, "The Fountains of Rome," four impressionistic pieces bound together by ingenious musical devices, and entitled, respectively, "The Fountain of Valle Giulia at Dawn," "The Triton Fountain at Noon," "The Fountain of Trevi at Midday," "The Villa Medici Fountain at Sunset."

PRELUDES BY STRUBE

There were also performed for the first time in Boston four preludes for orchestra by Gustave Strube, composer and formerly violinist of the Boston Symphony, music which was very cordially received.

The final number was Richard Strauss' incomparable "Till Eulenspiegel," perhaps of all this composer's work the most perfect, unique in inspiration, in humor, in pathos, irony, and withal a legendary and fairy-like quality.

This work Mr. Monteux led brilliantly and with much sympathy for the composer's thought.

[38] POST NOV. 13

New Music for To-morrow

Between Brahms's fourth symphony and Strauss's tone-poem, "Til Eulenspiegel," two novel pieces stand on Mr. Monteux's programme for the Symphony Concerts of Friday and Saturday: "The Fountains of Rome" by Ottorino Respighi and Four Preludes by Gustave Strube—the former new to Boston only, the latter to be played for the first time anywhere. Born in 1879 at Bologna, Respighi must be considered one of the New Italians, though judging from this score—written four years ago—he is less radical, less of an innovator, than Casella or Malipiero. Like his confrères, Respighi has listened to the seductive voice of Debussy, but he is too typically Italian to have made extensive use of the French master's formulas and methods. The composer has furnished a description of the piece, which is printed in the score. In substance it shows us four Roman fountains, the first seen at dawn, the third at noon and the fourth at evening. The second section, the "Triton Fountain," gives the composer opportunity for a brilliant allegorical picture of tritons and naiads; and the same picturesque beings, with Father Neptune himself, figure in the succeeding episode, "The Fountain of Trevi at Mid-day." The first section and the last are pure landscape, delightfully painted.

The instrumentation is highly effective, now of corruscating brilliance, now veiled and suggestive. Respighi employs the normal modern orchestra of strings, wood-wind and brass, but he adds to it an unusual array of what may be termed "decorative" instruments: two harps, a pianoforte, organ, triangle, cymbals, celesta, glockenspiel and a large bell. And furthermore, he frequently makes these instruments bear the brunt of his musical thought. Here, it would seem, is music that should please everyone; fresh enough for those who like the new, and not too "extreme" for those who cling to the old—an impressionism that is not unduly impressionistic.

During the years in which Gustave Strube sat among the volins in the Symphony Orchestra his compositions were frequently played and his music invariably gave pleasure by reason of sterling craftsmanship and pleasing fancy, though never revealing any incisive originality. Mr. Strube is one of the few moderns who have had the courage to write an unpretentious symphony, and his symphony in B minor is gratefully remembered. These four preludes are short, each lasting from three to four minutes; they have no programmatic intention and are marked simply: Molto Allegro, Quasi Adagio, Allegretto, and Allegro Energico. With the exception of the second, which starting quietly works up to a considerable climax, they are rather fragmentary, patterned more after the preludes of Chopin in their adherence to a certain figuration than after the more elaborate preludes of Rakhmaninov. They are modern in feeling and treatment; the first and fourth are characterized by a certain nervous energy; while the third is in dance rhythm—a sort of lively minuet. Played together as the composer designed them, they stand rather roughly as the four movements of a sinfonietta.

W. S. S.

Items and Announcements

New music by Ravel will be played for the first times in America at the Symphony Concerts of next week—his arrangement for orchestra of his own piano-pieces, "Le Tombeau de Couperin," a title less signifying the burial place of that eighteenth-century composer than a garland woven in tones and laid upon it. New likewise to Bostonian ears will be Daniel Gregory Mason's five songs, "Russians," for baritone and orchestra. They are settings of verses by Witter Bynner, designed to characterize various and vivid Muscovite figures. Here, as in Chicago and New York last season, Mr. Werrenrath will sing them. Even the symphony of next week is relatively unfamiliar—Mozart's in C major, numbered 425 in Köchel's catalogue, unheard in Boston for twenty years, a favorite with Mr. Monteux in Paris. Enesco's whirling Roumanian Rhapsody will end the programme.

The "assisting artist" at the concert of the Symphony Orchestra for its Pension Fund on Sunday afternoon, Nov. 21, in Symphony Hall, will be Guy Maier, the pianist, called for the first time into such creditable company. He will play the first and more familiar of Liszt's concertos.

TRANS. NOV 11.

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AMER. NOV. 13

TIGHT BINDING

SUN
New York City
NOV

Music

The Returning Bostonians.

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It will be remembered that immediately after the famous Fradkin fracas of last season the Boston orchestra carried out a plucky schedule at home and in New York, and during the intervening summer M. Monteux, the conductor, was abroad on the free handed errand of selecting some twenty-five new men. Also to find some new compositions by Frenchmen and Italians. What he has remade of this famous old orchestra seems to have pleased the Boston critics and public generally. His baton may not be tipped with fire, but it is twined with myrtle and ivy, and it commands what, at first hearing, seems the substance of a splendid new orchestra.

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AGLE,
Brooklyn, N. Y. Nov. 6

BOSTON SYMPHONY

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clarity. There were liberties of
and accentuation which in the
no necessary qualities, we were
to forget and forgive. But not
performed a good piece of
familiar to those
its revised form it
here some years ago by the
York Symphony. Its best pages
the Chorale in which
effective coloring is obtained
use of the organ and a
and more finely
while perhaps the fugue
Mr. Monteux gave an ex-
reading as always does, for
of the recent Frenchmen
the reconstructed or-
was discussed in these col-

STANDARD UNION
Brooklyn, N. Y.
NOV 6

BOSTON SYMPHONY'S SEASON OPENS HERE

Mabel Garrison Soloist at Interesting Concert in the Academy.

Opening its thirty-third season in Brooklyn, the Boston Symphony Orchestra, led by Pierre Monteux, gave an interesting and at times superlatively well played concert last night in the Opera House of the Academy of Music. Beethoven, Franck and Berlioz were represented in the instrumental numbers, and Mabel Garrison, soprano of the Metropolitan Opera, sang Mozart and David arias to orchestral accompaniment.

As in past seasons the concert was one of a series of five, and was under joint auspices of the Philharmonic Society of Brooklyn and the Brooklyn Institute of Arts and Sciences. It attracted an audience, chiefly of subscribers., well representative of local musical circles, though with numbers of empty seats in the rear and extreme front of the house.

Empty seats in pre-war days were rarities at Boston Symphony affairs here, but it must be remembered that the orchestra as it stands is practically a reconstituted body, yet to attain under its new leadership the unchallenged leadership of instrumental enembles that it enjoyed under Muck, Fiedler and their predecessors. Last night the impression of its playing was good, especially with regard to tone. Absolute and unflagging cohesiveness, for which the old Bostonians were famous, is yet to some, but there was more than a hint of the splendid emotional and intellectual balance of former days.

The programme aimed to please rather than to thrill or puzzle. Of Beethoven's Symphonies the one played, the eighth, is briefest and happiest. Conductor Monteux demonstrated prettily blended strings, clean and true with woodwind that seemed to lack distinction. He made of the playful "allegretto scherzando," that takes the place of a slow movement, a charmingly graceful instrumental lyric.

Cesar Franck's prelude, chorale and fugue, as orchestrated by Gabrille Pierne, provided him with his big opportunity. The finale of the chorale, with organ and bells assisting, was the supreme moment of the evening. The fugue that followed meant a severer test of the success of the welding processs the new orchestra has been undergoing. Berlioz's overture to "Benvenuto Cellini" brought out fine volume, a world of vigorous attacking and some splendid harmonic effects.

Miss Garrison, an appealing figure in blue and white, was at her best in the "Charmant Oiseau" aria from David's "Pearl of Brazil," with flute obligato. Her flexible, youthful soprano is well remembered from her many appearances in Brooklyn, and she was generously applauded.

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lic Ledger
iladelphia, Pa.

THE Boston Symphony Orchestra, on the other hand, shows a tremendous improvement, not from the last concerts of last season, when the organization was as badly "shot to pieces" as an orchestra can be and still survive, but from the average of its work since the days of the war, when the disruption began. The new concert-master, Richard Burgin, made a most favorable impression by the enthusiasm and sincerity of his playing. He apparently knows the technique of his position and should do much to bring the organization back to the place which it formerly held.

It is to be hoped that this time the Boston Orchestra will recover permanently from the troubles which have beset it since the early days of the war. As an organization it has probably done more than any other one in spreading the gospel of good music throughout this country in the many years of its existence by reason of the fact that it was always a "touring" orchestra and was virtually the first in the United States to make any real effort to give regular annual series in other cities than its home one. Their strings still do not play with the accuracy of attack, release nor intonation of the famous body of which Kneisel, Willy Hess and Witek were the leaders, but this can hardly be expected so soon after what the orchestra has gone through.

THE most interesting composition performed by the Boston Orchestra at its first concert was the Pierne instrumentation of the Cesar Franck Prelude Chorale and Fugue and Philadelphia concert-goers had a fine opportunity to compare the instrumentation with the form for piano solo, as Mr. Gabrilowitsch played the composition in its original form at his recital in the Academy only the Wednesday evening before the Boston concert.

Under the color of the full orchestration which Mr. Pierne used, the work lost practically all its pianistic flavor and indeed sounded like an entirely different composition. It is doubtful if a person, not a pianist and therefore familiar with the work only from the standpoint of the hearer, would have recognized it without the title, at least until the unmistakable melody of the chorale began. The orchestrator made few changes in the work but as a rule followed the original as closely as it is possible to do when working with so different a medium.

The orchestrated work was well worth hearing although it is doubtful if it will appear on many programs, even exclusively French ones, in spite of the scarcity of French compositions of the first rank for orchestra.

From
WORLD, NOV 7
New York City

MUSIC
By James Gibbons Huneker

FIRST BOSTON MATINEE.

The offering of the Boston Symphony Orchestra at its first matinee yesterday in Carnegie Hall was not overwhelmingly interesting. The E flat symphony by Georges Enesco, the Roumanian composer, is an ingratiating work, gorgeously scored, and permeated from first to last by Wagnerian influence; the slow movement seems a desperate endeavor to avoid the Prize Song from "The Mastersingers." But then Wagner is an accepted model for the younger choir of composers, who are usually considered original according to their ability to escape the fatal Richard. However, Enesco is a well equipped musician, and his color scheme falls richly on ears lacerated by cruel modernists.

A novelty was a poem for orchestra, "The Fall of the House of Usher," by Edward Burlingame Hill, well known as an American composer and writer on musical subjects, now living at Cambridge, Mass. Mr. Hill is a stickler for form, and we recall an excellent overture of his. This poem, he tells us through the medium of Philip Hale's programme book, "approaches structurally the abridged sonata form," while the atmosphere, not the incidents of Poe's famous tale, is aimed at. This atmosphere is missing, though the abridged sonata form is not. The composition could have been as easily called "The Fall of the House of Haig" or Dewar as Usher. It is well made, rather thinly orchestrated, and the imaginative element is not the prime factor. What the unfortunate young American, Griffes, evoked in his "The Pleasure Dome of Kubla Khan"—first played here by Pierre Monteux—Mr. Hill lacks the power to equal, that is, to make both a picture and a mood. And he is obsessed, as is Mr. Bloch, with the clever celesta episode at the close of "The Rose Cavalier." A pretty effect it is—in the Strauss opera. The Hill poem was amply applauded, and like the Enesco symphony adequately interpreted.

We did not like the orchestral setting by Gabriel Pierne of Franck's familiar prelude, chorale and fugue. For one thing, we missed the metallic clangor of the original pianoforte in the fugue, which lacks cohesion in the Pierne arrangement, even sequence, it is so spread over the score. And the march-like Holy Grail motive comes out too plainly in the instrumentation. A piano piece, not big enough in ideas for the full orchestra, we should say.

The band, the strings especially, was in admirable form, playing with luscious tone quality in the Enesco music and brilliantly in Berlioz, whose "Benvenuto Cellini" overture closed the afternoon.

From
Times
New York City

PLAY AMERICAN TONE-POEM.

Boston Symphony Gives Version of Poe's "Fall of House of Usher."

Poe's "Fall of the House of Usher," long promised as an opera by Debussy at the Metropolitan, where it never materialized, reached New York by other channels and in another form yesterday when the Boston Symphony Orchestra at Carnegie Hall presented an American tone-poem on the same story.

The musical version by Edward Burlingame Hill, a composer living in Cambridge, Mass., was confessedly no dramatic depiction of incident, scene by scene, but rather an impression of the thrilling atmosphere of Poe's narrative. Two themes, characterizing Roderick and Madeleine Usher, were treated by Mr. Hill in musical form, "entirely without realism," to quote the program, "save possibly in the destruction of the house."

Mr. Monteux opened the matinée with the Rumanian, Enesco's symphony in E flat, Op. 13, first given here by the New York Symphony nine years ago, and followed a season later by that musicians "Rumanian Rhapsody" at the hands of the Bostonians. In conclusion yesterday, the orchestra played Pierne's transcription of Franck's piano "Prelude, Chorale and Fugue," and Berlioz's overture, "Benvenuto Cellini."

Walter Damrosch and the New York Orchestra greeted yesterday morning in Aeolian Hall the first of their younger audiences at the Symphony Concerts for Children, a series now in its fourth year. The little audience had grown in size as well as in years, and the music presented to it included Weber's "Freischuetz" overture, parts of Haydn's symphony, "The Clock"; two Russian folksongs by Liadow and a polka by Strauss.

WERRENRATH NEXT SYMPHONY SOLOIST

At the sixth pair of Boston Symphony concerts in Symphony Hall next Friday afternoon and evening, Nov. 19 and 20, Pierre Monteux will revive Mozart's Symphony in C major (K. No. 425). As soloist at this concert, Reinald Werrenrath, the favorite American baritone, who made a notable impression in the Metropolitan Opera Company, will sing a new series of songs by Daniel Gregory Mason entitled "Russians."

TRAV. NOV. 13

From
EAGLE, NOV
Brooklyn, N. Y.

MUSIC OF THE WEEK-END

Boston Orchestra Plays New American Work—A Multitude of Sunday Concerts.

By WILLIAM B. MURRAY.

If some visitor from an outlying planet had landed in New York during the past week-end, he must have drawn the speedy conclusion that we are nothing if not musical, so many were the concerts and recitals. Saturday afternoon witnessed the Boston Symphony in Carnegie Hall and the London String Quartet in Aeolian. The Sunday matinees included a program by the Symphony Society in Aeolian Hall and in Carnegie one of piano music by Ervin Nyredghazi; while the evening was drenched with rain and concerts. Amelita Galli-Curci drew hordes to the Hippodrome and another record-breaking attendance marked the second of the popular series in Madison Square Garden. In the Times Square Theater Eva Grippon and other artists inaugurated a new series and in Henry Miller's Theater Frederick Cheesewright added even another piano recital to the current season overcrowded list.

Under the circumstances, the reviewer of things musical must be, and in this case is, delighted t opick and choose. We went to Carnegie Hall Saturday afternoon. Mr. Monteux gave an excellent reading of Enesco's Symphony in E-flat. The work is not new, but the infrequency of its performances made it practically a novelty. The Rumanian composer did not in this work seek after extremes of tone-color; instead he was content to build a score along standard legitimate lines. And the result, while uneven, has much to commend the composition. Of course, its pages are bathed in the fountains of Bayreuth. Yet we know few better sources for musical inspiration. We could hear the slow movement many times with pleasure.

In addition, the Boston Orchestra's program held a new American work—a symphonic poem by Edward Burlingame called "The Fall of the House of Usher." Poe was the light-house of inspiration, but there is no attempt by the Boston musician to outline a program, unless it be in the final and eventful crash. Mr. Hill is long on technique and short on thematic material. He makes an occasional incursion into modern colors, but apparently has not the courage or possibly the desire, to run to the extremes of some of his contemporaries. On the whole, the result has little significance.

NEW WORKS PLAYED BY SYMPHONY

Italian Pieces and Four Preludes by Gustave Strube

A programme of very exceptional interest was given by the Boston Symphony Orchestra, Pierre Monteux conductor, yesterday afternoon in Symphony Hall. There was performed for the first time in Boston the highly imaginative and decorative composition of the modern Italian, Resphigi, "The Fountains of Rome," four impressionistic pieces bound together by ingenious musical devices, and entitled, respectively, "The Fountain of Valle Giulia at Dawn," "The Triton Fountain at Noon," "The Fountain of Trevi at Midday," "The Villa Medici Fountain at Sunset."

PRELUDES BY STRUBE

There were also performed for the first time in Boston four preludes for orchestra by Gustave Strube, composer and formerly violinist of the Boston Symphony, music which was very cordially received.

The final number was Richard Strauss' incomparable "Till Eulenspiegel," perhaps of all this composer's work the most perfect, unique in inspiration, in humor, in pathos, irony, and withal a legendary and fairy-like quality.

This work Mr. Monteux led brilliantly and with much sympathy for the composer's thought.

POST NOV. 13.

New Music for Tomorrow

Between Brahms's fourth symphony and Strauss's tone-poem, "Til Eulenspiegel," two novel pieces stand on Mr. Monteux's programme for the Symphony Concerts of Friday and Saturday: "The Fountains of Rome" by Ottorino Respighi and Four Preludes by Gustave Strube—the former new to Boston only, the latter to be played for the first time anywhere. Born in 1879 at Bologna, Respighi must be considered one of the New Italians, though judging from this score—written four years ago—he is less radical, less of an innovator, than Casella or Malipiero. Like his confrères, Respighi has listened to the seductive voice of Debussy, but he is too typically Italian to have made extensive use of the French master's formulas and methods. The composer has furnished a description of the piece, which is printed in the score. In substance it shows us four Roman fountains, the first seen at dawn, the third at noon and the fourth at evening. The second section, the "Triton Fountain," gives the composer opportunity for a brilliant allegorical picture of tritons and naiads; and the same picturesque beings, with Father Neptune himself, figure in the succeeding episode, "The Fountain of Trevi at Mid-day." The first section and the last are pure landscape, delightfully painted.

The instrumentation is highly effective, now of corruscating brilliance, now veiled and suggestive. Respighi employs the normal modern orchestra of strings, wood-wind and brass, but he adds to it an unusual array of what may be termed "decorative" instruments: two harps, a pianoforte, organ, triangle, cymbals, celesta, glockenspiel and a large bell. And furthermore, he frequently makes these instruments bear the brunt of his musical thought. Here, it would seem, is music that should please everyone; fresh enough for those who like the new, and not too "extreme" for those who cling to the old—an impressionism that is not unduly impressionistic.

During the years in which Gustave Strube sat among the volins in the Symphony Orchestra his compositions were frequently played and his music invariably gave pleasure by reason of sterling craftsmanship and pleasing fancy, though never revealing any incisive originality. Mr. Strube is one of the few moderns who have had the courage to write an unpretentious symphony, and his symphony in B minor is gratefully remembered. These four preludes are short, each lasting from three to four minutes; they have no programmatic intention and are marked simply: Molto Allegro, Quasi Adagio, Allegretto, and Allegro Energico. With the exception of the second, which starting quietly works up to a considerable climax, they are rather fragmentary, patterned more after the preludes of Chopin in their adherence to a certain figuration than after the more elaborate preludes of Rakhmaninov. They are modern in feeling and treatment; the first and fourth are characterized by a certain nervous energy; while the third is in dance rhythm—a sort of lively minuet. Played together as the composer designed them, they stand rather roughly as the four movements of a sinfonietta.

W. S. S.

Items and Announcements

New music by Ravel will be played for the first times in America at the Symphony Concerts of next week—his arrangement for orchestra of his own piano-pieces, "Le Tombeau de Couperin," a title less signifying the burial place of that eighteenth-century composer than a garland woven in tones and laid upon it. New likewise to Bostonian ears will be Daniel Gregory Mason's five songs, "Russians," for baritone and orchestra. They are settings of verses by Witter Bynner, designed to characterize various and vivid Muscovite figures. Here, as in Chicago and New York last season, Mr. Werrenrath will sing them. Even the symphony of next week is relatively unfamiliar—Mozart's in C major, numbered 425 in Köchel's catalogue, unheard in Boston for twenty years, of old favorite with Mr. Monteux in Paris. Enesco's whirling Roumanian Rhapsody will end the programme.

The "assisting artist" at the concert of the Symphony Orchestra for its Pension Fund on Sunday afternoon, Nov. 21, in Symphony Hall, will be Guy Maier, the pianist, called for the first time into such creditable company. He will play the first and more familiar of Liszt's concertos.

TRANS. NOV 11.

WERRENRATH SYMPHONY SOLOIST

At the sixth pair of Boston Symphony concerts in Sympnony Hall next Friday afternoon and evening, November 19 and 20, Pierre Monteux will revive Mozart's Symphony in C major (K. No. 425), which is considered one of his finest works. As soloist at this concert, Reinald Werrenrath, the favorite American baritone, who made a notable impression in the Metropolitan Opera House Company, will sing a new series of songs by Daniel Gregory Mason, entitled "Russians." They are as follows: a. A Drunkard, b. A Concertina Player, c. A Revolutionary, d. A Boy, e. A Prophet. Another novelty will be Ravel's suite, "Couperin's Tomb." The program will close with Enesco's Rumania Rhapsody.

AMER. NOV. 13.

[38]

ORCHESTRA SCORES IN A SEVERE TEST

Symphony Concert Shows a Varied Range of Artistry

Brahms, Richard Strauss, Respighi and Strube Interpreted

Yesterday's Symphony concert was a severe test of the abilities of the reconstituted orchestra and its conductor, in which Mr Monteux and his men made a showing which ought to silence the few remaining detractors who have been bemoaning the "collapse" of the Boston Symphony Orchestra.

The merits of the present orchestra are not the same as the chief virtues of the former one. There is no longer the same meticulous accuracy in detail and delicacy in dynamic gradations, though these qualities may in time be regained. No orchestra which has not retained substantially the same membership for a considerable period of time can hope for an ensemble as perfect as that attained under Muck in 1916-'17.

Yet if these classic qualities have been lost, the orchestra, by the coming of new and younger players and by the change in conductors, has gained others which can be dubbed romantic. There is more emotional energy than ever before, and a greater power of interpreting music which demands glow and color rather than a perfectly balanced and poised formal perfection and beauty.

Yesterday, the only movement of Brahms' Fourth Symphony which did not sound dulled and a little muddled by contrast with former performances was the distinctly romantic andante, which seemed fresher and more exuberant than of old. "Till Eulenpiegel" became less of a stunt and more of an adventure than hitherto. It was as the composer has labeled it, "Merry pranks after the old-fashioned roguish manner."

Respighi's "Fountains" bubbled, and at moments slopped over, with an energy which almost hid the fact that the piece has little to commend it except an unusually varied bag of tricks in orchestration.

Mr Strube's "Four Preludes," well written music that might have been made the flat summit of academic correctness, took on added life from the performance. The audience, as might have been expected, found Brahms less attractive than he used to be under Muck; Respighi and Strube interesting; and Strauss a jest so intricate that not everyone could get the point. Nobody seemed to notice that Strauss is "now living in Germany." Music, thank Heaven, is again out of politics.

Next week Reinald Werrenwrath will sing five new songs by Daniel Gregory Mason, called "Russians." The orchestra will play an unfamiliar Mozart symphony, last heard in 1900; Ravel's "Le Tombeau de Couperin," and Enesco's thrice familiar "Roumanian Rhapsody."

GLOBE NOV. 13.

Guy Maier to Be Pension Fund Soloist

For the concert which the Boston Symphony Orchestra is to give next Sunday afternoon, Nov. 21, at 3:30 (the receipts to be devoted as usual to the Pension Fund for retired musicians of the orchestra), Guy Maier, the rising young Boston pianist, is to me soloist. This, Mr. Maier's first appearance in Boston with the Boston Symphony Orchestra, follows a long and notable record of highly successful recitals, not only here but in New York and other Eastern cities. At the declaration of war, Mr. Maier went to France and attracted considerable attention by his recitals in Paris and by his concerts for wounded soldiers near the front.

At this concert he will perform Liszt's brilliant concerto in E-flat with the orchestra. Pierre Monteux, conductor, will make the afternoon exceptionally interesting by rendering Rimsky-Korsakoff's symphonic suite, "Scheherazade," based upon tales from the Arabian Nights. Perhaps no score could display the individual talents of a virtuoso orchestra more strikingly than this colorful and pictorial masterpiece. Its notable violin solos will afford a special opportunity to hear the talents of the new concertmaster, Richard Bergin, as a virtuoso. The other numbers will be Saint-Saens' symphonic poem, "The Youth of Hercules," and Wagner's Overture to "Rienzi."

Boston Symphony Programme

At the sixth regular pair of Bosto Symphony concerts in Symphony Hal next Friday afternoon and Saturda evening, Nov. 19 and 20, the soloist wi be Reinald Werrenrath, the youn American singer, who is without pee among the concert baritones in th country. He will sing with the orches tra "Russians," five songs by Danie Gregory Mason, entitled: (a) "A Drunkard," (b) "A Concertina Player," (c) "A Revolutionary," (d) "A Boy," (e) "A Prophet. Pierre Monteux will revive a symphony by Mozart in C major (K. No. 425) which, although not played at these concerts for some years, is considered one of the master's most charming works. A novelty at this concert will be Maurice Ravel's "Tombeau de Couperin," an orchestral suite consisting of Prelude, Forlane, Menuet and Rigaudon. The concert will close with Enesco's brilliant Rumanian Rhapsody in A major.

POST NOV. 14

Events and Comments

Richard Burgin, who appears with de Gorgorza, at a concert for the benefit of the National Civic Federation Thursday evening at Symphony Hall, is already favorably known to the subscribers to the Symphony concerts. He replaced the departed Fradkin as concert master at the beginning of the present season, after experience in his native Europe as concert master under Nikisch, Fiedler and Richard Strauss, and as solo violinist in many cities. He is a pupil of Leopold Auer, under whom he studied four years. Jascha Heifetz is a friend and fellow pupil.

◆

Guy Maier, who is to be soloist at the Symphony Pension Fund concert Nov 21, is to give one of his admirable two piano recitals, partnered as usual by Lee Pattison, at Jordan Hall Nov 27. The great success of these concerts in this city has been duplicated by the good fortune attending similar ventures by Maier and Pattison in Paris and New York.

◆

A suite drawn from Stravinsky's ballet, "Petrouschka," given here by the Diaghilev Ballet Russe, will be played at the Symphony concerts, Nov 26 and 27. It is not yet settled who will play the exacting piano part.

Friday at 2:30 and Saturday at 8. Boston Symphony Orchestra, sixth program. Symphony in C major (Kochel No. 425), Mozart; "Russians" five songs with orchestral accompaniment, D. G. Mason; "Le Tombeau de Couperin," Ravel (first time here); Roumanian Rhapsody, Enesco. Soloist, Reinald Werrenrath, baritone.

Sunday, Nov 21, at 3:30. Boston Symphony Orchestra. Pension Fund concert. "Scheherezade," Rimsky Korsakoff; Pianoforte Concerto in E flat. Liszt; "The Youth of Hercules," Saint-Saens; Overture to "Rienzi," Wagner. Soloist, Guy Maier, pianist.

GLOBE NOV, 14.

Boston Pianist Pension Fund Soloist

FOR the concert which the Boston Symphony Orchestra is to give next Sunday afternoon at Symphony Hall, in aid of of its pension fund, Guy Maier, the young Boston pianist, is to be soloist. This, Mr. Maier's first appearance in Boston with the Boston Symphony Orchestra, follows a long and notable record of highly successful recitals. At the declaration of war Mr. Maier went to France and gave recitals in Paris and concerts for wounded soldiers near the front. At this concert he will perform Liszt's concerto in E-flat with the orchestra.

Pierre Monteux, conductor, will present a program including Rimsky-Korsakoff's symphonic suite, "Scheherazade," with violin solos by the new concertmaster, Richard Burgin; the Saint-Saens symphonic poem, "The Youth of Hercules," and Wagner's overture to "Rienzi."

SYMPHONY PROGRAM

At the Symphony concerts next Friday afternoon and Saturday evening, the soloist will be Reinald Werrenrath, who will sing with the orchestra "Russians," a song cycle by Daniel Gregory Mason. Pierre Monteux will revive a symphony by Mozart in C major. A novelty will be Maurice Ravel's "Tombeau de Couperin," an orchestral suite. Enesco's Rumanian Rhapsody in A major will also be played.

GUY MAIER, soloist at Pension Fund Symphony concert.

ADVERTISER NOV. 14

TO PLAY FOR PENSION FUND

Guy Maier to Be Soloist with Symphony Orchestra

GUY MAIER

No musician of Boston has made a more distinguished name for himself in recent years than Guy Maier, the pianist, who is to play with the Boston Symphony Orchestra at its Pension Fund concert next Sunday afternoon. This, Mr. Maier's first appearance in Boston with the orchestra, follows a long and notable record of highly successful recitals, not only here but in New York and other cities. Togther with Lee Pattison, he has specialized in concerts of music for two pianos, and the two young men, by their combined talents, have created a fresh interest in music in this form.

At the declaraton of war Mr. Maier went fo France and took an important part in the work with our army there. He helped in the organization of the great "leave centres" behind the front, and delighted wounded soldiers by his concerts in many encampments. In Paris he also attracted considerable attention by his recitals. Last year, several concerts for young people, with preliminary talks on the music to be played, afforded some of the delightful musical events of the season.

At this concert he will perform Liszt's brilliant concerto in E flat with the orchestra. Pierre Monteux, conductor, will make the afternoon exceptionally interesting by rendering Rimsky-Korsakoff's symphonic suite, "Scheherazade," based upon tales from the Arabian Nights. Perhaps no score could display the individual talents of a virtuoso orchestra more strikingly than this colorful and pictorial masterpiece. Its notable violin solos will afford a special opportunity to hear the talents of the new concertmaster, Richard Burgin, as a virtuoso. The other numbers will be Saint-Saens' symphonic poem, "The Youth of Hercules" and Wagner's Overture to "Rienzi."

SIXTH CONCERT BY SYMPHONY

At the sixth regular pair of Boston Symphony concerts in Symphony Hall next Friday afternoon and Saturday evening, Nov. 19 and 20, the soloist will be Reinald Werrenrath, the young American singer, who is without peer among the concert baritones in this country. He will sing with the orchestra "Russians," five songs by Daniel Gregory Mason, entitled—(a) A Drunkard.; (b) A Concertina Player; (c) A Revolutionary; (d) A Boy; (e) A. Prophet. Mr. Monteux will revive a symphony by Mozart in C major (K. No. 425), which, although not played at these concerts for some years, is considered one of the master's most charming works.

A novelty at this concert will be Maurice Ravel's "Tombeau de Couperin," an orchestral suite consisting of Prelude, Forlane, Menuet and Rigaudon. The concert will close with Enesco's brilliant Roumanian Rhapsody in A major.

NOV 14 HERALD

SYMPHONY CONCERT PROGRAMS ANNOUNCED

Two Attractive Schedules Arranged for Friday and Saturday

The program of the Sumphony concerts tomorrow afternoon and Saturday evening includes two interesting unfamiliar pieces: Four Preludes by Gustav Strube, who for many years was a member of the orchestra and a conductor of the "Pops" and is now the teacher of composition at the Peabody Institute in Baltimore; these short preludes will have their first performance. Resphigi's "Fountains of Rome" is a symphonic poem portraying scenes at four fountains from Dawn to Sunset. Resphigi is one of the younger Italian composers who have attracted attention by imaginative force and modernity of technic. He now lives in Rome, where he teaches composition at the Academy of St. Cecilia. "The Fountains of Rome" has been performed successfully in New York and Chicago. The other compositions to be heard are Brahms 4th Symphony and Strauss's "Till Eulenspiegel." Truly an attractive program.

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rogrammes in Prospect

Circumstances have compelled Mr. Moneux to alter the programme he had lanned for the Symphony Concerts of next eek. He intended to include in it a new iece by the English composer, Arnold Bax. It is exacting music, requiring more reparation than the conductor and the rchestra can now give it. Accordingly e has deferred it to a later pair of conerts and substituted the familiar "symphonic fragment" from Franck's cantata, "The Redemption." Possibly Mr. Monteux would gratify many of his hearers if he substituted again and repeated Respighi's "Fountains of Rome," the new tone-poem in which both audiences rejoiced last week. Not a few—it is safe to say—would gladly hear it again while it is still fresh in memory. Opportunity for such pleasure may not recur in the course of the season and the band is better prepared with it than even with Franck's hackneyed music. As the programme for the concerts of Nov 26 and 27 now stands, it begins with the suite from Stravinsky's ballet, "Petruschka," proceeds with the fragment from "The Redemption" and ends with Mendelssohn's long and seldom heard octet for strings to be played by the full string choir in fresh revelation of present quality.

At their concert of music for two pianos

In turn, Mr. Burgin, appearing as violinist for the first time outside the Symphony Concerts, rediscovered Sarasate's fantasia upon airs from Bizet's "Carmen." Displayful pieces for the fiddlers are not so numerous or in themselves so interesting as to warrant the neglect of this amusing and rewarding music. But the virtuosi go by fashion, custom, even in ruts, and so, perhaps, this particular fantasia has been out of the mode. The wonder is that Mr. Kreisler has not anticipated Mr. Burgin with it, since it teems with the refinements of technical skill, tone, and inflection in which the elder violinist delights; while from end to end, he knows the "literature" of his instrument. Naturally the Spanish pages in Bizet's music attracted the Spanish violinist—the Habanera and the Sevillana for Carmen in the first act, the introduction to the scene before the bull-ring. Bizet's melodies sing clear in the fantasia; his rhythms beat brightly; here and there the tonal color even of a single instrument curiously recalls the opera house. Around these melodies and rhythms, yet never clouding or hindering them, Sarasate wove his arabesques of display for the technician's hand in feats of skill for the musician's sense of diversities of tone. It is the refinement and not the ostentation of technique that he seeks, the finesse and not the force of tone. Displayful piece the fantasia is, but display fine-strung.

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H. T. P.

TRANS. NOV. 19

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Early Work of Mozart Given for First Time in Twenty Years

WERRENRATH SINGS SONGS BY MASON

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The music by Mozart had not been played at Symphony for 20 years. The neglect is surprising, for, although this work was written hurriedly and before the famous three symphonies with which we are all familiar, it still has life and beauty; it is still a proof of Mozart's delicate sense of proportion; melodically it is eminently Mozartian. Mr. Monteux did not double the wind instruments; he employed those indicated by Mozart and reduced the string choir, a sane proceeding, for thus the music did not lose its character, nor did it lack strength.

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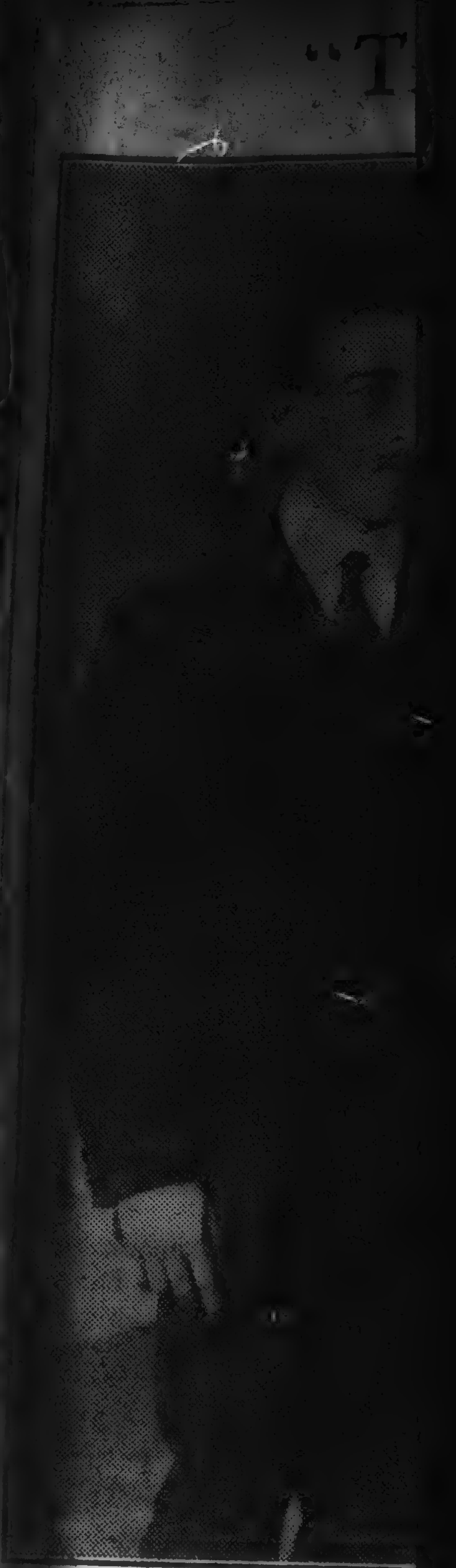

E. Hoffmann

By Unusual Coi

Thoughtless Subscribers

e World Wags:
rtly after noon last Fri
ed to ride by Symphony Ha
Huntington avenue steps there
of people waiting for the
en so they could get the
of leftover seats. To wait
o hours and more with the
of being disappointed is a
musical adoration that well de
bation, praise and the rewa
myself, being a very lucky ind
managed to buy one of the last
tickets left in the entire ha
day night, and, consequently,
expect to see every seat
house. But not so. On
evening last, as I was liste
orchestra play Schuma
Fourth Symphony," I counted
I sat in the balcony on the
50 empty seats. Does this
a pity? It means that 50 se
holders, for some reason or
unable to come, and, being so
failed to turn in or give a
tickets for that night. This
for, certainly, there are enou
devotees of music who would
glad to come if they but had
, as the scene I saw on the
indicates. Such a procedure
one of the old proverbial tale
Dog in the Manger."
not only is it unfair to those w
not lucky enough to get tickets
p in the face (if so I may call
Monteux and the orchestra a
who both deserve every bit
ndation and praise possible
us such a treat as we get eve
Any one who has ever act
or been in any public perfor
well knows what a few emp
or an otherwise full house will
the enthusiasm and stimul
people, therefore, who cann
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and kind enough to either tu
beforehand or give them
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n the thanks of the other
ndividuals, who have to go with
d Mr. Monteux and the who
idge.

PHILIP L. SALTONSTALL

ALD NOV. 5

ORCHESTRA SCORES IN A SEVERE TEST

Symphony Concert Shows a Varied Range of Artistry

Brahms, Richard Strauss, Respighi and Strube Interpreted

Yesterday's Symphony concert was a severe test of the abilities of the reconstituted orchestra and its conductor, in which Mr Monteux and his men made a showing which ought to silence the few remaining detractors who have been bemoaning the "collapse" of the Boston Symphony Orchestra.

The merits of the present orchestra are not the same as the chief virtues of the former one. There is no longer the same meticulous accuracy in detail and delicacy in dynamic gradations, though these qualities may in time be regained. No orchestra which has not retained substantially the same membership for a considerable period of time can hope for an ensemble as perfect as that attained under Muck in 1916-'17.

Yet if these classic qualities have been lost, the orchestra, by the coming of new and younger players and by the change in conductors, has gained others which can be dubbed romantic. There is more emotional energy than ever before, and a greater power of interpreting music which demands glow and color rather than a perfectly balanced and poised formal perfection and beauty.

Yesterday, the only movement of Brahms' Fourth Symphony which did not sound dulled and a little muddled by contrast with former performances was the distinctly romantic andante, which seemed fresher and more exuberant than of old. "Till Eulenpiegel" became less of a stunt and more of an adventure than hitherto. It was as the composer has labeled it, "Merry pranks after the old-fashioned roguish manner."

Respighi's "Fountains" bubbled, and at moments slopped over, with an energy which almost hid the fact that the piece has little to commend it except an unusually varied bag of tricks in orchestration.

Mr Strube's "Four Preludes," well written music that might have been made the flat summit of academic correctness, took on added life from the performance. The audience, as might have been expected, found Brahms less attractive than he used to be under Muck; Respighi and Strube interesting; and Strauss a jest so intricate that not everyone could get the point. Nobody seemed to notice that Strauss is "now living in Germany." Music, thank Heaven, is again out of politics.

Next week Reinald Werrenwrath will sing five new songs by Daniel Gregory Mason, called "Russians." The orchestra will play an unfamiliar Mozart symphony, last heard in 1900; Ravel's "Le Tombeau de Couperin," and Enesco's thrice familiar "Roumanian Rhapsody."

GLOBE NOV. 13.

Guy Maier to Be Pension Fund Soloist

For the concert which the Boston Symphony Orchestra is to give next Sunday afternoon, Nov. 21, at 3:30 (the receipts to be devoted as usual to the Pension Fund for retired musicians of the orchestra), Guy Maier, the rising young Boston pianist, is to me soloist. This, Mr. Maier's first appearance in Boston with the Boston Symphony Orchestra, follows a long and notable record of highly successful recitals, not only here but in New York and other Eastern cities. At the declaration of war, Mr. Maier went to France and attracted considerable attention by his recitals in Paris and by his concerts for wounded soldiers near the front.

At this concert he will perform Liszt's brilliant concerto in E-flat with the orchestra. Pierre Monteux, conductor, will make the afternoon exceptionally interesting by rendering Rimsky-Korsakoff's symphonic suite, "Scheherazade," based upon tales from the Arabian Nights. Perhaps no score could display the individual talents of a virtuoso orchestra more strikingly than this colorful and pictorial masterpiece. Its notable violin solos will afford a special opportunity to hear the talents of the new concertmaster, Richard Bergin, as a virtuoso. The other numbers will be Saint-Saens' symphonic poem, "The Youth of Hercules," and Wagner's Overture to "Rienzi."

Boston Symphony Programme

At the sixth regular pair of Boston Symphony concerts in Symphony Hall next Friday afternoon and Saturday evening, Nov. 19 and 20, the soloist will be Reinald Werrenrath, the young American singer, who is without peer among the concert baritones in this country. He will sing with the orchestra "Russians," five songs by Daniel Gregory Mason, entitled: (a) "A Drunkard," (b) "A Concertina Player," (c) "A Revolutionary," (d) "A Boy," (e) "A Prophet. Pierre Monteux will revive a symphony by Mozart in C major (K. No. 425) which, although not played at these concerts for some years, is considered one of the master's most charming works. A novelty at this concert will be Maurice Ravel's "Tombeau de Couperin," an orchestral suite consisting of Prélude, Forlane, Menuet and Rigaudon. The concert will close with Enesco's brilliant Rumanian Rhapsody in A major.

POST NOV. 14

Events and Comments

Richard Burgin, who appears with de Gorgorza, at a concert for the benefit of the National Civic Federation Thursday evening at Symphony Hall, is already favorably known to the subscribers to the Symphony concerts. He replaced the departed Fradkin as concert master at the beginning of the present season, after experience in his native Europe as concert master under Nikisch, Fiedler and Richard Strauss, and as solo violinist in many cities. He is a pupil of Leopold Auer, under whom he studied four years. Jascha Heifetz is a friend and fellow pupil.

◆

Guy Maier, who is to be soloist at the Symphony Pension Fund concert Nov 21, is to give one of his admirable two piano recitals, partnered as usual by Lee Pattison, at Jordan Hall Nov 27. The great success of these concerts in this city has been duplicated by the good fortune attending similar ventures by Maier and Pattison in Paris and New York.

◆

A suite drawn from Stravinsky's ballet, "Petrouschka," given here by the Diaghilev Ballet Russe, will be played at the Symphony concerts, Nov 26 and 27. It is not yet settled who will play the exacting piano part.

Friday at 2:30 and Saturday at 8. Boston Symphony Orchestra, sixth program. Symphony in C major (Kochel No. 425), Mozart; "Russians" five songs with orchestral accompaniment, D. G. Mason; "Le Tombeau de Couperin," Ravel (first time here); Roumanian Rhapsody, Enesco. Soloist, Reinald Werrenrath, baritone.

Sunday, Nov 21, at 3:30. Boston Symphony Orchestra. Pension Fund concert. "Scheherezade," Rimsky Korsakoff; Pianoforte Concerto in E flat, Liszt; "The Youth of Hercules," Saint-Saens; Overture to "Rienzi," Wagner. Soloist, Guy Maier, pianist.

GLOBE NOV. 14.

Boston Pianist Pension Fund Soloist

FOR the concert which the Boston Symphony Orchestra is to give next Sunday afternoon at Symphony Hall, in aid of of its pension fund, Guy Maier, the young Boston pianist, is to be soloist. This, Mr. Maier's first appearance in Boston with the Boston Symphony Orchestra, follows a long and notable record of highly successful recitals. At the declaration of war Mr. Maier went to France and gave recitals in Paris and concerts for wounded soldiers near the front. At this concert he will perform Liszt's concerto in E-flat with the orchestra.

Pierre Monteux, conductor, will present a program including Rimsky-Korsakoff's symphonic suite, "Scheherazade," with violin solos by the new concertmaster, Richard Burgin; the Saint-Saens symphonic poem, "The Youth of Hercules," and Wagner's overture to "Rienzi."

SYMPHONY PROGRAM

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GUY MAIER, soloist at Pension Fund Symphony concert.

ADVERTISER NOV. 14.

TO PLAY FOR PENSION FUND

Guy Maier to Be Soloist with Symphony Orchestra

GUY MAIER

No musician of Boston has made a more distinguished name for himself in recent years than Guy Maier, the pianist, who is to play with the Boston Symphony Orchestra at its Pension Fund concert next Sunday afternoon. This, Mr. Maier's first appearance in Boston with the orchestra, follows a long and notable record of highly successful recitals, not only here but in New York and other cities. Togther with Lee Pattison, he has specialized in concerts of music for two pianos, and the two young men, by their combined talents, have created a fresh interest in music in this form.

At the declaraton of war Mr. Maier went to France and took an important part in the work with our army there. He helped in the organization of the great "leave centres" behind the front, and delighted wounded soldiers by his concerts in many encampments. In Paris he also attracted considerable attention by his recitals. Last year, several concerts for young people, with preliminary talks on the music to be played, afforded some of the delightful musical events of the season.

At this concert he will perform Liszt's brilliant concerto in E flat with the orchestra. Pierre Monteux, conductor, will make the afternoon exceptionally interesting by rendering Rimsky-Korsakoff's symphonic suite, "Scheherazade," based upon tales from the Arabian Nights. Perhaps no score could display the individual talents of a virtuoso orchestra more strikingly than this colorful and pictorial masterpiece. Its notable violin solos will afford a special opportunity to hear the talents of the new concertmaster, Richard Burgin, as a virtuoso. The other numbers will be Saint-Saens' symphonic poem, "The Youth of Hercules" and Wagner's Overture to "Rienzi."

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NOV 14 HERALD

SYMPHONY CONCERT PROGRAMS ANNOUNCED

Two Attractive Schedules Arranged for Friday and Saturday

The program of the Sumphony concerts tomorrow afternoon and Saturday evening includes two interesting unfamiliar pieces: Four Preludes by Gustav Strube, who for many years was a member of the orchestra and a conductor of the "Pops" and is now the teacher of composition at the Peabody Institute in Baltimore; these short preludes will have their first performance. Resphigi's "Fountains of Rome" is a symphonic poem portraying scenes at four fountains from Dawn to Sunset. Resphigi is one of the younger Italian composers who have attracted attention by imaginative force and modernity of technic. He now lives in Rome, where he teaches composition at the Academy of St. Cecilia. "The Fountains of Rome" has been performed successfully in New York and Chicago. The other compositions to be heard are Brahms 4th Symphony and Strauss's "Till Eulenspiegel." Truly an attractive program.

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rogrammes in Prospect

Circumstances have compelled Mr. Mon- eux to alter the programme he had lanned for the Symphony Concerts of next eek. He intended to include in it a new iece by the English composer, Arnold ax. It is exacting music, requiring more reparation than the conductor and the rchestra can now give it. Accordingly e has deferred it to a later pair of con- erts and substituted the familiar "symphonic fragment" from Franck's cantata, "The Redemption." Possibly Mr. Monteux would gratify many of his hearers if he substituted again and repeated Respighi's "Fountains of Rome," the new tone-poem in which both audiences rejoiced last week. Not a few—it is safe to say—would gladly hear it again while it is still fresh in memory. Opportunity for such pleasure may not recur in the course of the season and the band is better prepared with it than even with Franck's hackneyed music. As the programme for the concerts of Nov 26 and 27 now stands, it begins with the suite from Stravinsky's ballet, "Petruschka," proceeds with the fragment from "The Redemption" and ends with Mendelssohn's long and seldom heard octet for strings to be played by the full string choir in fresh revelation of present quality.

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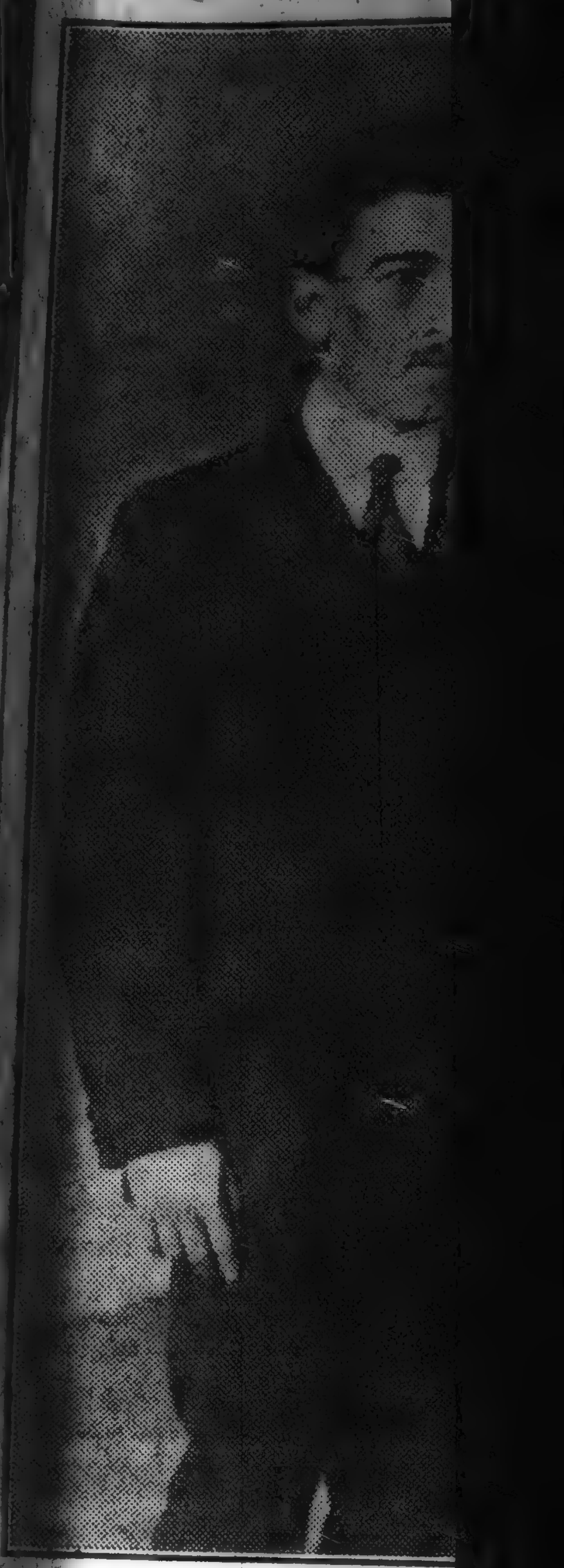

E. Hoffmann

By Unusual Coi

Thoughtless Subscribers

As the World Wags:

Shortly after noon last Fri
chanced to ride by Symphony Hal
the Huntington avenue steps there
scores of people waiting for the
to open so they could get the
choice of leftover seats. To wait
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PHILIP L. SALTONSTALL
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ALD NOV. 5

ORCHESTRA SCORES IN A SEVERE TEST

Symphony Concert Shows a Varied Range of Artistry

Brahms, Richard Strauss, Respighi and Strube Interpreted

Yesterday's Symphony concert was a severe test of the abilities of the reconstituted orchestra and its conductor, in which Mr Monteux and his men made a showing which ought to silence the few remaining detractors who have been bemoaning the "collapse" of the Boston Symphony Orchestra.

The merits of the present orchestra are not the same as the chief virtues of the former one. There is no longer the same meticulous accuracy in detail and delicacy in dynamic gradations, though these qualities may in time be regained. No orchestra which has not retained substantially the same membership for a considerable period of time can hope for an ensemble as perfect as that attained under Muck in 1916-'17.

Yet if these classic qualities have been lost, the orchestra, by the coming of new and younger players and by the change in conductors, has gained others which can be dubbed romantic. There is more emotional energy than ever before, and a greater power of interpreting music which demands glow and color rather than a perfectly balanced and poised formal perfection and beauty.

Yesterday, the only movement of Brahms' Fourth Symphony which did not sound dulled and a little muddled by contrast with former performances was the distinctly romantic andante, which seemed fresher and more exuberant than of old. "Till Eulenpiegel" became less of a stunt and more of an adventure than hitherto. It was as the composer has labeled it, "Merry pranks after the old-fashioned roguish manner."

Respighi's "Fountains" bubbled, and at moments slopped over, with an energy which almost hid the fact that the piece has little to commend it except an unusually varied bag of tricks in orchestration.

Mr Strube's "Four Preludes," well written music that might have been made the flat summit of academic correctness, took on added life from the performance. The audience, as might have been expected, found Brahms less attractive than he used to be under Muck; Respighi and Strube interesting; and Strauss a jest so intricate that not everyone could get the point. Nobody seemed to notice that Strauss is "now living in Germany." Music, thank Heaven, is again out of politics.

Next week Reinald Werrenwrath will sing five new songs by Daniel Gregory Mason, called "Russians." The orchestra will play an unfamiliar Mozart symphony, last heard in 1900; Ravel's "Le Tombeau de Couperin," and Enesco's thrice familiar "Roumanian Rhapsody."

GLOBE NOV. 13.

Guy Maier to Be Pension Fund Soloist

For the concert which the Boston Symphony Orchestra is to give next Sunday afternoon, Nov. 21, at 3:30 (the receipts to be devoted as usual to the Pension Fund for retired musicians of the orchestra), Guy Maier, the rising young Boston pianist, is to me soloist. This, Mr. Maier's first appearance in Boston with the Boston Symphony Orchestra, follows a long and notable record of highly successful recitals, not only here but in New York and other Eastern cities. At the declaration of war, Mr. Maier went to France and attracted considerable attention by his recitals in Paris and by his concerts for wounded soldiers near the front.

At this concert he will perform Liszt's brilliant concerto in E-flat with the orchestra. Pierre Monteux, conductor, will make the afternoon exceptionally interesting by rendering Rimsky-Korsakoff's symphonic suite, "Scheherazade," based upon tales from the Arabian Nights. Perhaps no score could display the individual talents of a virtuoso orchestra more strikingly than this colorful and pictorial masterpiece. Its notable violin solos will afford a special opportunity to hear the talents of the new concertmaster, Richard Bergin, as a virtuoso. The other numbers will be Saint-Saens' symphonic poem, "The Youth of Hercules," and Wagner's Overture to "Rienzi."

Boston Symphony Programme

At the sixth regular pair of Boston Symphony concerts in Symphony Hall next Friday afternoon and Saturday evening, Nov. 19 and 20, the soloist will be Heinald Werrenrath, the young American singer, who is without peer among the concert baritones in this country. He will sing with the orchestra "Russians," five songs by Daniel Gregory Mason, entitled: (a) "A Drunkard," (b) "A Concertina Player," (c) "A Revolutionary," (d) "A Boy," (e) "A Prophet. Pierre Monteux will revive a symphony by Mozart in C major (K. No. 425) which, although not played at these concerts for some years, is considered one of the master's most charming works. A novelty at this concert will be Maurice Ravel's "Tombeau de Couperin," an orchestral suite consisting of Prelude, Forlane, Menuet and Rigaudon. The concert will close with Enesco's brilliant Rumanian Rhapsody in A major.

POST NOV. 14

Events and Comments

Richard Burgin, who appears with de Gorgorza, at a concert for the benefit of the National Civic Federation Thursday evening at Symphony Hall, is already favorably known to the subscribers to the Symphony concerts. He replaced the departed Fradkin as concert master at the beginning of the present season, after experience in his native Europe as concert master under Nikisch, Fiedler and Richard Strauss, and as solo violinist in many cities. He is a pupil of Leopold Auer, under whom he studied four years. Jascha Heifetz is a friend and fellow pupil.

Guy Maier, who is to be soloist at the Symphony Pension Fund concert Nov 21, is to give one of his admirable two piano recitals, partnered as usual by Lee Pattison, at Jordan Hall Nov 27. The great success of these concerts in this city has been duplicated by the good fortune attending similar ventures by Maier and Pattison in Paris and New York.

A suite drawn from Stravinsky's ballet, "Petrouschka," given here by the Diaghilev Ballet Russe, will be played at the Symphony concerts, Nov 26 and 27. It is not yet settled who will play the exacting piano part.

Friday at 2:30 and Saturday at 8. Boston Symphony Orchestra, sixth program. Symphony in C major (Kochel No. 425), Mozart; "Russians" five songs with orchestral accompaniment, D. G. Mason; "Le Tombeau de Couperin," Ravel (first time here); Roumanian Rhapsody, Enesco. Soloist, Reinald Werrenrath, baritone.

Sunday, Nov 21, at 3:30. Boston Symphony Orchestra. Pension Fund concert. "Scheherezade," Rimsky Korsakoff; Pianoforte Concerto in E flat, Liszt; "The Youth of Hercules," Saint-Saens; Overture to "Rienzi," Wagner. Soloist, Guy Maier, pianist.

GLOBE NOV. 14.

Boston Pianist Pension Fund Soloist

FOR the concert which the Boston Symphony Orchestra is to give next Sunday afternoon at Symphony Hall, in aid of of its pension fund, Guy Maier, the young Boston pianist, is to be soloist. This, Mr. Maier's first appearance in Boston with the Boston Symphony Orchestra, follows a long and notable record of highly successful recitals. At the declaration of war Mr. Maier went to France and gave recitals in Paris and concerts for wounded soldiers near the front. At this concert he will perform Liszt's concerto in E-flat with the orchestra.

Pierre Monteux, conductor, will present a program including Rimsky-Korsakoff's symphonic suite, "Scheherazade," with violin solos by the new concertmaster, Richard Burgin; Saint-Saens symphonic poem, "The Youth of Hercules," and Wagner's overture to "Rienzi."

SYMPHONY PROGRAM

At the Symphony concerts next Friday afternoon and Saturday evening, the soloist will be Reinald Werrenrath, who will sing with the orchestra "Russians," a song cycle by Daniel Gregory Mason. Pierre Monteux will revive a symphony by Mozart in C major. A novelty will be Maurice Ravel's "Tombeau de Couperin," an orchestral suite. Enesco's Rumanian Rhapsody in A major will also be played.

GUY MAIER, soloist at Pension Fund Symphony concert.

ADVERTISER NOV. 14.

TO PLAY FOR PENSION FUND

Guy Maier to Be Soloist with Symphony Orchestra

GUY MAIER

No musician of Boston has made a more distinguished name for himself in recent years than Guy Maier, the pianist, who is to play with the Boston Symphony Orchestra at its Pension Fund concert next Sunday afternoon. This, Mr. Maier's first appearance in Boston with the orchestra, follows a long and notable record of highly successful recitals, not only here but in New York and other cities. Togther with Lee Pattison, he has specialized in concerts of music for two pianos, and the two young men, by their combined talents, have created a fresh interest in music in this form.

At the declaraton of war Mr. Maier went to France and took an important part in the work with our army there. He helped in the organization of the great "leave centres" behind the front, and delighted wounded soldiers by his concerts in many encampments. In Paris he also attracted considerable attention by his recitals. Last year, several concerts for young people, with preliminary talks on the music to be played, afforded some of the delightful musical events of the season.

At this concert he will perform Liszt's brilliant concerto in E flat with the orchestra. Pierre Monteux, conductor, will make the afternoon exceptionally interesting by rendering Rimsky-Korsakoff's symphonic suite, "Scheherazade," based upon tales from the Arabian Nights. Perhaps no score could display the individual talents of a virtuoso orchestra more strikingly than this colorful and pictorial masterpiece. Its notable violin solos will afford a special opportunity to hear the talents of the new concertmaster, Richard Burgin, as a virtuoso. The other numbers will be Saint-Saens' symphonic poem, "The Youth of Hercules" and Wagner's Overture to "Rienzi."

SIXTH CONCERT BY SYMPHONY

At the sixth regular pair of Boston Symphony concerts in Symphony Hall next Friday afternoon and Saturday evening, Nov. 19 and 20, the soloist will be Reinald Werrenrath, the young American singer, who is without peer among the concert baritones in this country. He will sing with the orchestra "Russians," five songs by Daniel Gregory Mason, entitled—(a) A Drunkard.; (b) A Concertina Player; (c) A Revolutionary; (d) A Boy; (e) A. Prophet. Mr. Monteux will revive a symphony by Mozart in C major (K. No. 425), which, although not played at these concerts for some years, is considered one of the master's most charming works.

A novelty at this concert will be Maurice Ravel's "Tombeau de Couperin," an orchestral suite consisting of Prelude, Forlane, Menuet and Rigaudon. The concert will close with Enesco's brilliant Roumanian Rhapsody in A major.

NOV 14 HERALD

SYMPHONY CONCERT PROGRAMS ANNOUNCED

Two Attractive Schedules Arranged for Friday and Saturday

The program of the Sumphony concerts tomorrow afternoon and Saturday evening includes two interesting unfamiliar pieces: Four Preludes by Gustav Strube, who for many years was a member of the orchestra and a conductor of the "Pops" and is now the teacher of composition at the Peabody Institute in Baltimore; these short preludes will have their first performance. Resphigi's "Fountains of Rome" is a symphonic poem portraying scenes at four fountains from Dawn to Sunset. Resphigi is one of the younger Italian composers who have attracted attention by imaginative force and modernity of technic. He now lives in Rome, where he teaches composition at the Academy of St. Cecilia. "The Fountains of Rome" has been performed successfully in New York and Chicago. The other compositions to be heard are Brahms 4th Symphony and Strauss's "Till Eulenspiegel." Truly an attractive program.

Programmes in Prospect

Circumstances have compelled Mr. Monteux to alter the programme he had planned for the Symphony Concerts of next week. He intended to include in it a new piece by the English composer, Arnold Bax. It is exacting music, requiring more preparation than the conductor and the orchestra can now give it. Accordingly he has deferred it to a later pair of concerts and substituted the familiar "symphonic fragment" from Franck's cantata, "The Redemption." Possibly Mr. Monteux would gratify many of his hearers if he substituted again and repeated Respighi's "Fountains of Rome," the new tone-poem in which both audiences rejoiced last week. Not a few—it is safe to say—would gladly hear it again while it is still fresh in memory. Opportunity for such pleasure may not recur in the course of the season and the band is better prepared with it than even with Franck's hackneyed music. As the programme for the concerts of Nov 26 and 27 now stands, it begins with the suite from Stravinsky's ballet, "Petruschka," proceeds with the fragment from "The Redemption" and ends with Mendelssohn's long and seldom heard octet for strings to be played by the full string choir in fresh revelation of present quality.

At their concert of music for two pianos

In turn, Mr. Burgin, appearing as violinist for the first time outside the Symphony Concerts, rediscovered Sarasate's fantasia upon airs from Bizet's "Carmen." Displayful pieces for the fiddlers are not so numerous or in themselves so interesting as to warrant the neglect of this amusing and rewarding music. But the virtuosi go by fashion, custom, even in ruts, and so, perhaps, this particular fantasia has been out of the mode. The wonder is that Mr. Kreisler has not anticipated Mr. Burgin with it, since it teems with the refinements of technical skill, tone, and inflection in which the elder violinist delights; while from end to end, he knows the "literature" of his instrument. Naturally the Spanish pages in Bizet's music attracted the Spanish violinist—the Habanera and the Sevillana for Carmen in the first act, the introduction to the scene before the bull-ring. Bizet's melodies sing clear in the fantasia; his rhythms beat brightly; here and there the tonal color even of a single instrument curiously recalls the opera house. Around these melodies and rhythms, yet never clouding or hindering them, Sarasate wove his arabesques of display for the technician's hand in feats of skill for the musician's sense of diversities of tone. It is the refinement and not the ostentation of technique that he seeks, the finesse and not the force of tone. Displayful piece the fantasia is, but display fine-strung.

Here as elsewhere Mr. Burgin proved himself able violinist, but one, as it seemed, more in place as leader of the string choir in an orchestra than as virtuoso in a chance concert. He played, beside the fantasia, Tartini's sonata "of the devil's trill" and the usual miscellany of short pieces. In one and all, he was an eminently sound violinist. He played with skill, with taste, with discretion, with understanding. He appreciated the matter and the manner of the music in hand. A sensitive ear shaped and shaded his tone. Arm, wrist and fingers did him faithful service. He overplayed and he underplayed nothing. Yet somehow, there was no vividness in all this virtue, no clear and lively impression. Mr. Burgin was literal with Tartini and Pugnani; he was dutiful to the minor composers—and no more. Only Sarasate's music struck sparks, at last, from his musical composure. . . . Upon Mr. de Gogorza in the familiar pieces to which he returned after his excursion with the Basques there is no need to dwell. His present powers of song give zest to familiar pieces, gild mediocre numbers, answer to what is worthy of them—stimulate the wish that upon such music, oftener and more freshly, his choice might fall.

H. T. P.

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TRANS. NOV. 19.

DE GOGORZA AND BURGIN IN RECITAL

Emilio de Gogorza, baritone, and Richard Burgin, violinist, played to a large and appreciative audience last night at Symphony Hall for the benefit of the National Civic Federation. The concert was under the patronage of a long and distinguished list of Boston women. The arrangements were in charge of a committee of four, Mrs Philip S. Dalton, Mrs Allan Forbes, Mrs James Lawrence Jr and Mrs F. S. Mead.

About Mr de Gogorza's singing there is little new to be told in a city which has heard and liked him for more years than he might wish carefully counted. His voice is still the same mellow baritone, his way of singing still sedulously expressive of the dramatic content of the words.

He gave an interesting group of Basque folk songs, five of them sung in the original and one, for some reason, in French, which varied his repertory entertainingly. He also obliged with "La Paloma" at the end, as usual.

Mr Durgin, the new concert master of the Boston Symphony Orchestra, was heard for the first time in recital. He showed the same marked degree of musical intelligence and the same conscientious workmanship that have distinguished his playing with the orchestra. His warm tone and delicate phrasing won him the favor of the audience, which seemed especially pleased with his first two groups.

GLOBE NOV. 19.

SIXTH CONCERT BY SYMPHONY

Early Work of Mozart Given for First Time in Twenty Years

WERRENRATH SINGS SONGS BY MASON

By PHILIP HALE

The sixth concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Mozart, Symphony in C major (K. 425); Mason, "Russians," five songs for baritone and orchestra; Ravel, "Couperin's Tomb," Suite for orchestra (first time in America); Enesco, Roumanian Rhapsody, A major, op. 11, No. 1. Reinald Werrenrath was the singer.

The music by Mozart had not been played at Symphony for 20 years. The neglect is surprising, for, although this work was written hurriedly and before the famous three symphonies with which we are all familiar, it still has life and beauty; it is still a proof of Mozart's delicate sense of proportion; melodically it is eminently Mozartian. Mr. Monteux did not double the wind instruments; he employed those indicated by Mozart and reduced the string choir, a sane proceeding, for thus the music did not lose its character, nor did it lack strength.

The performance was in fine taste, and most euphonious. Strings and the oboes sang; melodic passages of Mozart must be sung as the old Italians understood that word. And of all the masters before Beethoven and of many down to the present time Mozart demands perfection in performance; he gained beautiful effects with the utmost economy of means.

It is not easy to forget the singer in speeaking of Mr. Mason's songs. Mr. Werrenrath was the first to sing them; he has made them his own. What would other baritones do with them? Mr. Mason chose verses of Mr. Bynner and endeavored to emphasize their meaning by the employment of a huge orchestra. A huge orchestra may be used discreetly in the accompaniment of a song, but it is not necessary either in accompaniment or in a symphonic work to have all the instruments at work all the time, as some composers think, especially the young men of symphonic poems and the post-Wagnerian composers of Germany. Mr. Mason has some lucky strokes in his instrumentation, but too often the voice was covered, nor was this the fault of the singer or of Mr. Monteux. While the voice part is written frequently as if it were an orchestral instrument, with a disregard for easily sung and effective intervals, there are times when, with a simpler accompaniment, it would be sufficiently dramatic. Mr. Werrenrath's diction, as we all know, is unusually clear and significant, but such taxing demands are made upon him by Mr. Mason that more than once the text was not intelligible.

Without question, the composer comprehended the spirit of the verses; he was able to differentiate; but the expression of his musical translation was too often labored, and even inconsequential, in spite of the stress and storm, the shouting and the orchestral fury. Mr. Werrenrath's part in the performance was worthy of the highest praise; so, too, was the orchestra's led by Mr. Monteux. The singer re-created Mr. Mason's music; he almost persuaded the hearer that it was inherently dramatic and eloquent. Especially noteworthy was Mr. Werrenrath's interpretation of "A Drunkard," and "A Revolutionary"; while in "A Prophet" he was an fanatical as any Hebrew in the desert or in a voluptuous city, trumpeting the Lord's approaching day of wrath.

Ravel wrote a Suite for piano: a Suite in six movements; each inscribed to the memory of a comrade killed in the war. He transcribed four of these movements for a small orchestra, and with what exquisite art! It was unfortunate for Mr. Mason that the display of this art followed the performance of his orchestral accompaniment. Is it possible that Ravel, giving the title "Couperin's Tomb" to this suite in the ancient manner

HERALD NOV.

E. Hoffmann

By Unusual Coi

Thoughtless Subscribers

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and Mr. Monteux and the whole
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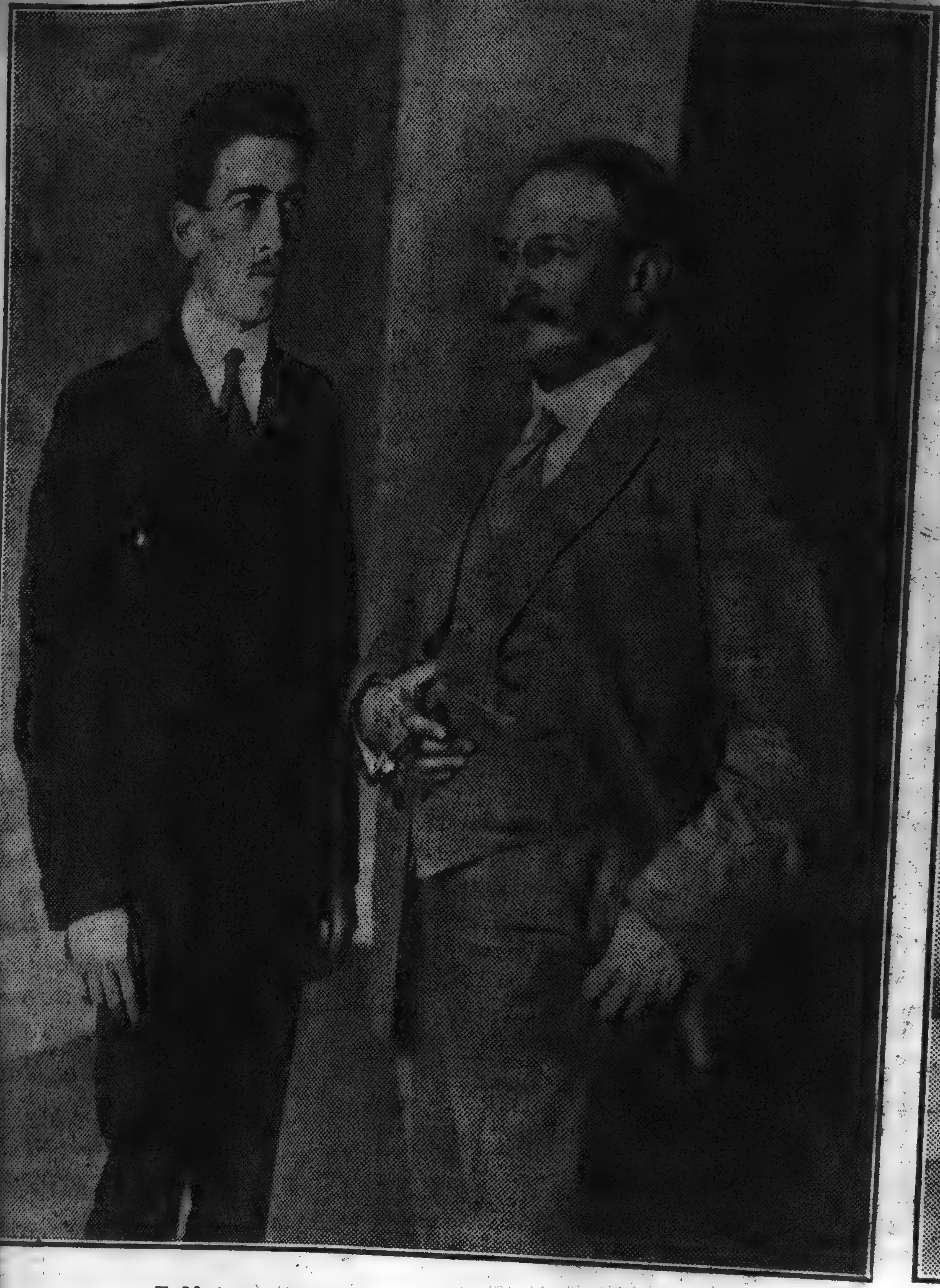
PHILIP L. SALTONSTALL.
bridge.

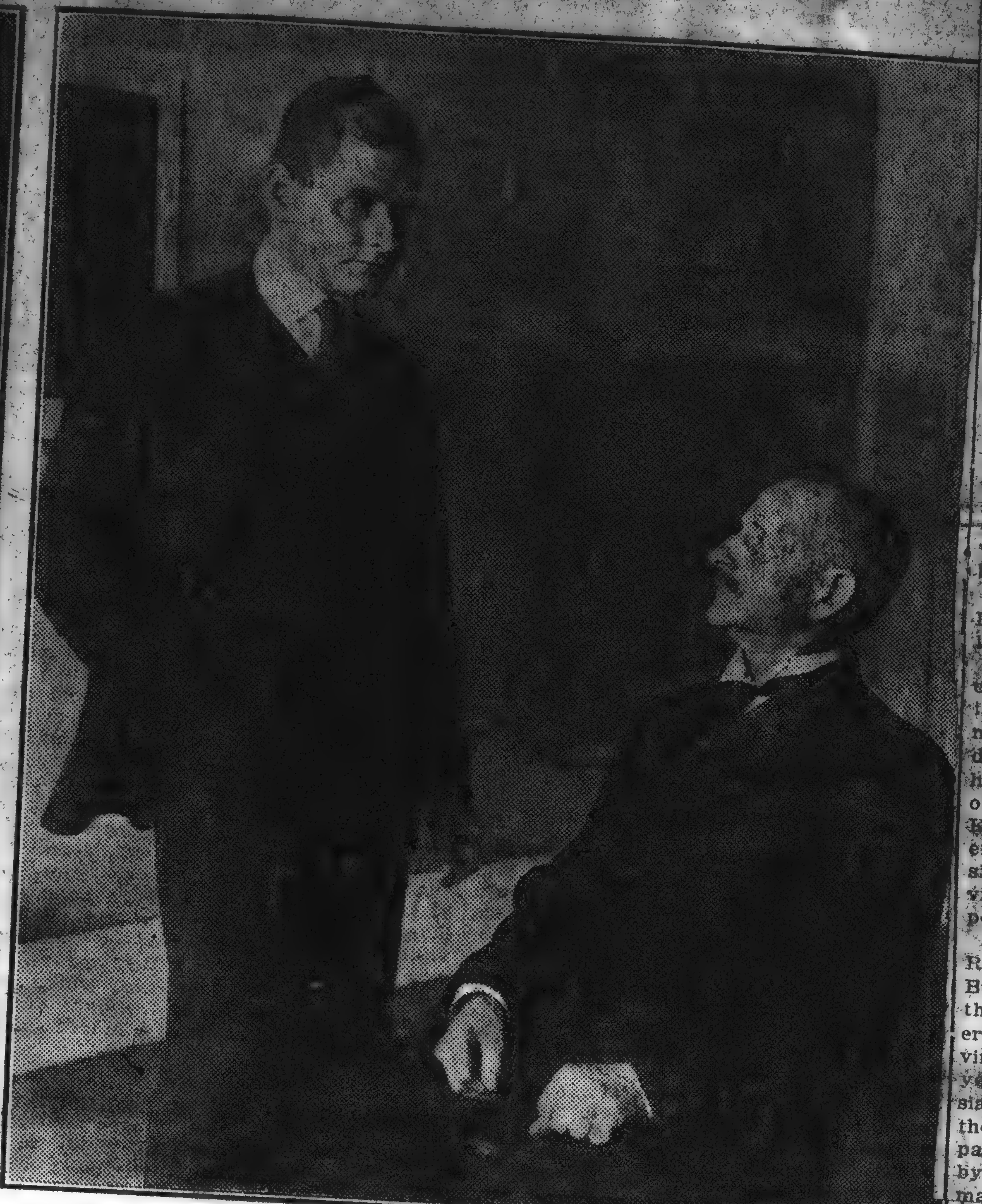
HERALD NOV. 5

[39]

"Train Up a Child in the Way He Should Go"



E. Hoffmann (Violin); J. Hoffmann (Violin)



S. Gerhardt (Viola); G. Gerhardt (Double Bass)

(Photographs by Colby)

Sons Follow Fathers Into the Symphony Orchestra

By Unusual Coincidence Two Fathers and Two Sons, as Specified Above, Are Playing Together, This Season, at Symphony Hall. Probably No Other Orchestra in America Contains Two Such Pairs.

TRANSCRIPT NOV. 19.

Thoughtless Subscribers

To the World Wags:

Shortly after noon last Friday I chanced to ride by Symphony Hall. On the Huntington avenue steps there were scores of people waiting for the doors to open so they could get the first choice of leftover seats. To wait thus for two hours and more with the great chance of being disappointed is a sign of musical adoration that well deserves approbation, praise and the reward of a seat.

I, myself, being a very lucky individual, managed to buy one of the last season tickets left in the entire hall for Saturday night, and, consequently, when I go I expect to see every seat occupied in the house. But not so. On Saturday evening last, as I was listening to the orchestra play Schumann's "Fourth Symphony," I counted from where I sat in the balcony on the floor some 50 empty seats. Does this not seem a pity? It means that 50 season ticket holders, for some reason or other, were unable to come, and, being so unable, failed to turn in or give away their tickets for that night. This must be so, for, certainly, there are enough true devotees of music who would only be too glad to come if they but had the chance, as the scene I saw on the steps well indicates. Such a procedure reminds one of the old proverbial tale of the "Dog in the Manger."

But not only is it unfair to those who were not lucky enough to get tickets, it is a slap in the face (if so I may call it) to Mr. Monteux and the orchestra as a whole, who both deserve every bit of commendation and praise possible for giving us such a treat as we get every week. Any one who has ever acted, recited or been in any public performance, well knows what a few empty seats in an otherwise full house will do to mar the enthusiasm and stimulus received.

If the people, therefore, who cannot use their seats, will be thoughtful enough and kind enough to either turn them in beforehand or give them to some one who can use them, then they will earn the thanks of the more unlucky individuals, who have to go without, and Mr. Monteux and the whole orchestra.

PHILIP L. SALTONSTALL.

Cambridge.

HERALD NOV. 6

CONCERT FOR PENSION FUND

Guy Maier Soloist With Symphony Orchestra

An appropriate acclamation to the boisterous entrance of winter was the pension fund concert given for and by the Boston Symphony Orchestra yesterday afternoon. Brilliance, dash, dramatic power and heroic energy adorned each of the four numbers on the programme, and in each the orchestra had ample opportunity to blaze forth, collectively and individually in all the glory and perfection of its technique and temperament. It seemed attuned to the raging storm outside, and in sonorous and magnificent passages translated the elements into the melody of strong emotions. The audience which entirely filled the house, was thoroughly appreciative, judging from the prolonged applause whch recalled M. Monteux and the soloists many times, and was acknowledged by the entire orchestra.

Rimsky - Korsakoff's "Scheherazade" was given a wonderful performance, with its splendid underlying ring of the sea—now calmly rolling, now menacing and angry, finishing in the breathlessly dramatic wrecking of Sinbad's ship "against a rock surmounted by a bronze warrior." It will be remembered that M. Monteux conducted the first ballet adaption of this piece as Diaghileff's company performed it. Some very fine violin solo passages in this number were rendered by Richard R. Burgin, the new concert master. In fact this was his first important solo work with the Symphony Orchestra.

The symphonic poem, "The Youth of Hercules," by Saint-Saens, although possessing its dramatic moments, and an undercurrent of buoyant strength, was much more quiet than the exuberant Russian piece.

A happy addition to the programme was the Liszt concerto in E flat, played by Guy Maier, with the orchestra. In his brilliant and sympathetic execution of this characteristic Liszt concerto, which runs the gamut of practically all human emotions, he has added further laurels to his name. Clear and bell-like in the lighter passages, magnificently abandoned in the heavy parts, his touch shows as great a sensitiveness as his technique. The orchestra supported him with perfect sympathy.

The last number was one which is always a favorite at the Pops, but was doubly glorified with the augmented winter orchestra. Wagner's overture to "Rienzi" set an emphatic and brilliant period to a rarely fine and nicely balanced concert.

POST NOV. 20.

SYMPHONY HEARERS GIVEN NOVEL FEAST

Work of Mozart Revived After 20 Years

There was only one number on the program of yesterday's Symphony concert which was not new to nearly everyone in the audience, Enesco's Rumanian Rhapsody. The symphony was one of the four Mozart wrote in the key of C major, not the familiar "Jupiter," but an earlier work unheard here since 1900, numbered 425 in the Kochel index.

Mason's "Russians" and Ravel's orchestral version of his piano pieces grouped under the fanciful title "Couperin's Tomb" were both new to Boston.

Mr Monteux, unlike his predecessors, used for the Mozart an orchestra no larger than those for which the composer wrote. He reduced the number of strings so as to restore the original balance between strings and woodwind. The innovation immediately justified itself by the greater grace and delicacy imparted to the performance, the best Monteux has yet given of an 18th century classic.

Reinald Werrenrath sang the Mason songs as though he were not quite convinced that they had unusual merit. Mr Mason has been at different times a pupil of Ethelbert Nevin and of Vincent D'Indy. From the latter he has learned a great and intricate variety of orchestral, harmonic and contrapuntal devices for concealing the sort of melodic imagination found in the work of the former. The singer's voice and reputation won him numerous recalls.

Ravel is probably the cleverest composer who ever succeeded in making a little genius go a long way by the aid of a great deal of skill. He reminds one in this respect of Saint Saens, over whom he has nowadays the advantage of employing tricks which have not had time yet to grow stale and commonplace. The "Tomb of Couperin" is a group of four immensely ingenious trifles, which has its full effect only on those observant of the technique employed. The music says almost nothing, but says it with superlative adroitness.

Enesco's Rhapsody is rather crudely entertaining light music by a composer less learned than Mason and less clever than Ravel. It was superbly played, better than we have ever heard it and enthusiastically applauded. But all three of these moderns fade into insignificance beside the genuine power and beauty of Mozart, even in a lesser work.

Next week the orchestra will play an octet by Mendelssohn for string orchestra; the Interlude from Franck's "Redemption"; and, for the first time here a suite from Stravinsky's "Petrouchka."

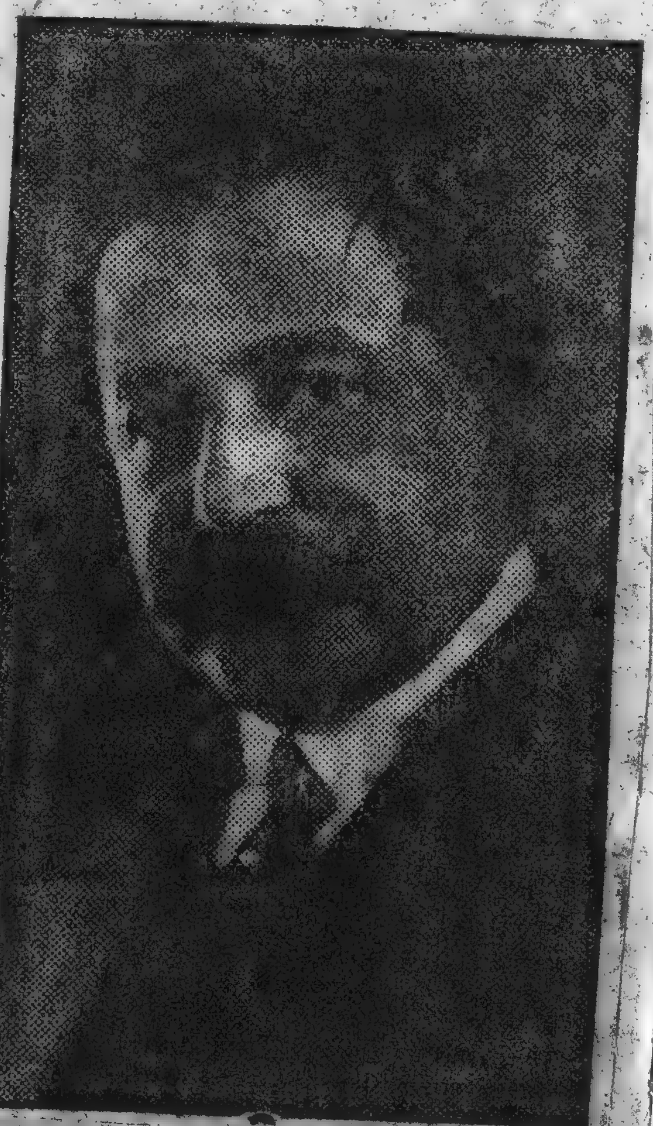
GLOBE NOV. 26.

Friday at 2:30 and Saturday at 8—Boston Symphony Orchestra, fourth program: Fourth Symphony, Schumann; "The Fall of the House of Usher," E. B. Hill (first time); concert aria, "Infelice," Mendelssohn; aria from "Eugen Oniegin," Tchaikowsky; Overture Leonore No. 3, Beethoven. Soloist, Helen Stanley, soprano.

GLOBE NOV. 24

Mr. Monteux

Conductor Boston Symphony Orchestra



COMING BOSTON SYMPHONY SEASON.

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PROV. Oct. 24. TRIB

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JOURNEL NOV. 24.

Mr. Burgin was
Fugnani; he was
composers—and so
te's music struck
his musical com-
Mr. de Gogorza in
which he returned
the Basques, there
His present powers
familiar pieces, gild
answer to what is
mulate the wish that
ner and more fresh-
ll. H. T. P.

ONCERT
YMPHONY

k of Mozart
First Time
nty Years

ATH SINGS
S BY MASON

IP HALE

of the Boston Sym-
Mr. Monteux, con-
yesterday afternoon
The program was
rt; Symphony in C
ason, "Russians," five
and orchestra; Ravel,
Suite for orchestra
erica); Enesco, Rou-
A major, op. 11, No.
nrath was the singer.
Mozart had not been
ny for 20 years. The
ng, for, although this
hurriedly and before
e symphonies with
familiar, it still has
t is still a proof of
sense of proportion;
eminently Mozartian.
not double the wind
employed those indi-
nd reduced the string
ceeding, for thus the
e its character, nor
was in fine taste,
ous. Strings and the
ul passages of Mozart
the old Italian under-
And of all the masters
and of many down to
Mozart demands per-
ance; he gained beau-
the utmost economy.
o forget the singer in
Mason's songs. Mr.
the first to sing them;
his own. What could
do with them? Mr.
es of Mr. Bynner and
mphasize their meaning
of a huge orchestra,
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ment of a song, but
either in accompani-
mphonic work to have
s at work all the time
ey think, especially the
phonic poems and the
composers of Germany
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Suite for pi
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small orchestra
ite art! It wa
c, Mason that the
followed the per
chestral accompan
that Ravel, giving
Tomb" to the

D NOV

"Train Up a Child in the Way He Should Go"

E. Hoffmann (Violin); J. Hoffmann (Violin)

(Photographs by Colby)

S. Gerhardt (Viola); G. Gerhardt (Double Bass)

Sons Follow Fathers Into the Symphony Orchestra

By Unusual Coincidence Two Fathers and Two Sons, as Specified Above, Are Playing Together, This Season, at Symphony Hall. Probably No Other Orchestra in America Contains Two Such Pairs.

Thoughtless Subscribers

s the World Wags:

Shortly after noon last Friday I hanced to ride by Symphony Hall. On he Huntington avenue steps there were cores of people waiting for the doors o open so they could get the first hoice of leftover seats. To wait thus or two hours and more with the great hance of being disappointed is a sign f musical adoration that well deserves pprobation, praise and the reward of seat.

I, myself, being a very lucky individ-al, managed to buy one of the last sea-on tickets left in the entire hall for aturday night, and, consequently, when go I expect to see every seat occu-ied in the house. But not so. On Sat-rday evening last, as I was listening o the orchestra play Schumann's Fourth Symphony," I counted from here I sat in the balcony on the floor lone 50 empty seats. Does this not eem a pity? It means that 50 season icket holders, for some reason or other, ere unable to come, and, being so un-ble, failed to turn in or give away heir tickets for that night. This must e so, for, certainly, there are enough rue devotees of music who would only e too glad to come if they but had the hance, as the scene I saw on the steps ell indicates. Such a procedure reminds one of the old proverbial tale of he "Dog in the Manger."

But not only is it unfair to those who ere not lucky enough to get tickets, it s a slap in the face (if so I may call it) o Mr. Monteux and the orchestra as a hole, who both deserve every bit of ommendation and praise possible for iving us such a treat as we get every eek. Any one who has ever acted, ecited or been in any public perform-nce, well knows what a few empty eats in an otherwise full house will do o mar the enthusiasm and stimulus eceived.

If the people, therefore, who cannot se their seats, will be thoughtful nough and kind enough to either turn hem in beforehand or give them to ome one who can use them, then they ill earn the thanks of the more un-ucky individuals, who have to go with-ut, and Mr. Monteux and the whole rchestra.

PHILIP L. SALTONSTALL.
Cambridge.

HERALD NOV. 5

RANSCRIPT NOV. 19.

CONCERT FOR PENSION FUND

Guy Maier Soloist With Symphony Orchestra

An appropriate acclamation to the boisterous entrance of winter was the pension fund concert given for and by the Boston Symphony Orchestra yesterday afternoon. Brilliance, dash, dramatic power and heroic energy adorned each of the four numbers on the programme, and in each the orchestra had ample opportunity to blaze forth, collectively and individually in all the glory and perfection of it's technique and temperament. It seemed attuned to the raging storm outside, and in sonorous and magnificent passages translated the elements into the melody of strong emotions. The audience which entirely filled the house, was thoroughly appreciative, judging from the prolonged applause whch recalled M. Monteux and the soloists many times, and was acknowledged by the entire orchestra.

Rimsky - Korsakoff's "Scheherazade" was given a wonderful performance, with its splendid underlying ring of the sea—now calmly rolling, now menacing and angry, finishing in the breathlessly dramatic wrecking of Sinbad's ship "against a rock surmounted by a bronze warrior." It will be remembered that M. Monteux conducted the first ballet adaption of this piece as Diaghileff's company performed it. Some very fine violin solo passages in this number were rendered by Richard R. Burgin, the new concert master. In fact this was his first important solo work with the Symphony Orchestra.

The symphonic poem, "The Youth of Hercules," by Saint-Saens, although possessing its dramatic moments, and an undercurrent of buoyant strength, was much more quiet than the exuberant Russian piece.

A happy addition to the programme was the Liszt concerto in E flat, played by Guy Maier, with the orchestra. In his brilliant and sympathetic execution of this characteristic Liszt concerto, which runs the gamut of practically all human emotions, he has added further laurels to his name. Clear and bell-like in the lighter passages, magnificently abandoned in the heavy parts, his touch shows as great a sensitiveness as his technique. The orchestra supported him with perfect sympathy.

The last number was one which is always a favorite at the Pops, but was doubly glorified with the augmented winter orchestra. Wagner's overture to "Rienzi" set an emphatic and brilliant period to a rarely fine and nicely balanced concert.

POST NOV. 20.

SYMPHONY HEARERS GIVEN NOVEL FEAST

Work of Mozart Revived After 20 Years

There was only one number on the program of yesterday's Symphony concert which was not new to nearly everyone in the audience, Enesco's Rumanian Rhapsody. The symphony was one of the four Mozart wrote in the key of C major, not the familiar "Jupiter," but an earlier work unheard here since 1900, numbered 425 in the Kochel index.

Mason's "Russians" and Ravel's orchestral version of his piano pieces grouped under the fanciful title "Couperin's Tomb" were both new to Boston.

Mr Monteux, unlike his predecessors, used for the Mozart an orchestra no larger than those for which the composer wrote. He reduced the number of strings so as to restore the original balance between strings and woodwind. The innovation immediately justified itself by the greater grace and delicacy imparted to the performance, the best Monteux has yet given of an 18th century classic.

Reinald Werrenrath sang the Mason songs as though he were not quite convinced that they had unusual merit. Mr Mason has been at different times a pupil of Ethelbert Nevin and of Vincent D'Indy. From the latter he has learned a great and intricate variety of orchestral, harmonic and contrapuntal devices for concealing the sort of melodic imagination found in the work of the former. The singer's voice and reputation won him numerous recalls.

Ravel is probably the cleverest composer who ever succeeded in making a little genius go a long way by the aid of a great deal of skill. He reminds one in this respect of Saint Saens, over whom he has nowadays the advantage of employing tricks which have not had time yet to grow stale and commonplace. The "Tomb of Couperin" is a group of four immensely ingenious trifles, which has its full effect only on those observant of the technique employed. The music says almost nothing, but says it with superlative adroitness.

Enesco's Rhapsody is rather crudely entertaining light music by a composer less learned than Mason and less clever than Ravel. It was superbly played, better than we have ever heard it and enthusiastically applauded. But all three of these moderns fade into insignificance beside the genuine power and beauty of Mozart, even in a lesser work.

Next week the orchestra will play an octet by Mendelssohn for string orchestra; the Interlude from Franck's "Redemption"; and, for the first time here a suite from Stravinsky's "Petrouchka."

GLOBE NOV. 26.

Friday at 2:30 and Saturday at 8—Boston Symphony Orchestra, fourth program: Fourth Symphony, Schumann; "The Fall of the House of Usher," E. B. Hill (first time); concert aria, "Infelice," Mendelssohn; aria from "Eugen Oniegin," Tchaikowsky; Overture Leonore No. 3, Beethoven. Soloist, Helen Stanley, soprano.

GLOBE NOV. 24

Mr. Monteux

Conductor Boston Symphony Orchestra

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JOURNEL NOV. 24.

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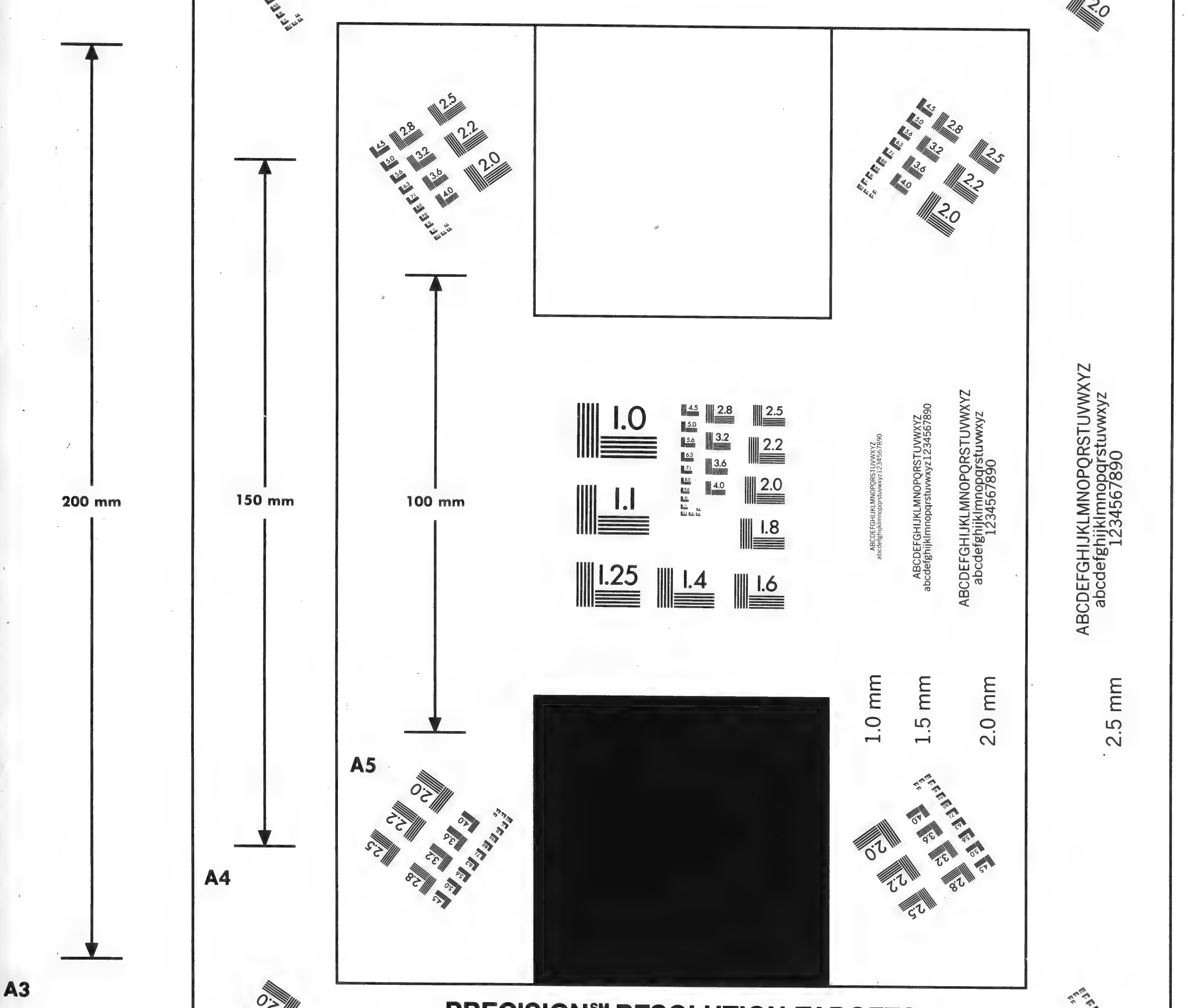
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PRECISION℠ RESOLUTION TARGETS

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St. Paul, MN 55119

TIGHT BINDING

MUSIC INSPIRED BY POE'S STORY

"Fall of House of Usher" Part of This Week's Symphony Concerts

MME. STANLEY TO BE THE SOLOIST

By PHILIP HALE

The symphony concerts this week should be of marked interest. Edward Burlingame Hill's symphonic poem, "The Fall of the House of Usher" will be performed for the first time; the symphony will be Schumann's romantic one in D minor; Mme. Helen Stanley will sing Mendelssohn's "Infelice" and Tatiana's letter from Tschaikowsky's opera "Eugene Oniegen"; the demaining orchestral piece will be "Leonora" overture No. 3.

Poms and tales of Poe have attracted sevral ecomposers. Josef Holbrooke has chosen as subjects for symphonic poems "The Raven," "Ulalume," "The Masque of the Red Death," "The Bells" and written a dramatic choral symphony, "Homage to Poe"; settings of "The Haunted Palace," "Hymn," "The City in the Sea," "The Valley Nis." Rachmaninoff has made an elaborate choral setting of "The Bells"; Florent Schmitt's symphonic poem "The Haunted Palace," has been praised in Paris; one of Mr. Loeffler's bautiful songs is "To Helen"; there is more than one piano accompaniment for the recitation of "The Raven." Debussy was supposed to be at work on two operas based on tales by Poe, but it is said that the rumor was unfounded, or at least he kept no sketches for them. "Israfel" as a song has tempted Oliver King and Edgar Stillman Kelley. "Eldorado" has also fired musical ambition. A complete catalogue of music inspired by Poe would be interesting.

Mr. Hill, of course, has not attempted in his symphonic poem to follow Poe's tale step by step; but rather to express the prevailing mood of the marvelous story. The two chief themes might be entitled Roderick and Madeline; Edmund Clarence Stedman raised the question whether "The Fall of the House of Usher" with the inclusion of "The Haunted Palace" was not written as a musician might compose contatas, to develop the utmost value of the lyrical themes. "The prose of his (Poe's) romances at the most intense pitch seems to feel an insufficiency, and summons music and allegory to supplement its work."

It will be remembered that Roderick Usher in the story improvised wildly on the guitar. It is hardly necessary to say that Mr. Hill is not so literal as to add this instrument to his orchestra. "His (Usher's) long improvised dirges will ring forever in my ears. Amony other things, I hold painfully in mind a certain singular pervesion and amplification of the wild air of the last waltz of Von Weber." Many of us remember this waltz, known also as "Weber's Last Thought." It was in bound volumes with Perabo's "Bird" waltz, Beethoven's "Dream" waltz, d'Albert's "Sultan's" polka and other popular pieces in the sixties. But Weber never wrote the waltz attributed to him. The composer was C. G. Reissiger, who happened to play it to Weber's wife in Dresden shortly before her husband went to London, where he died. She asked Reissiger to give her a copy. He wrote it out, and as it was found among Weber's manuscripts it was attributed to him, until, and even after, Reissiger denied his authorship in letters to the press.

Mme Stanley is not a stranger in Boston. She took the part of the heroine in "The Jewels of the Madonna" at the Boston Opera House in March 1914; she afterwards sang here in concert with Harold Bauer and in recital; she was Mr. Laparra's companion when he gave a concert of his Spanish music in Symphonay Hall. Mendelssohn's concertaria has not been heard here at a Symphony concert within our recollection. It was composed to order for the Philharmonic Society of London and first sung there by Mme Caradori-Allan, who visited Boston in 1837, gave four concerts here in December and sang at two performances of "The Messiah" with the Handel and Hayden. She was described as a beautiful woman, whose voice was remarkably sweet and pure, whose vocal art was unimpeachable. She shone in concert rather than in opera. In the scene from Tschai-
owsk's opera based on Poushkin's
mance in verse, Tatiana writes to
gene, the blase Byroni dandy from
city, pouring out her passion. Hav-
eceived the letter, Eugene gave her
and cynical advice. Years after-
he met her wedded and a bril-
gure in society. He made love
but she would not listen.

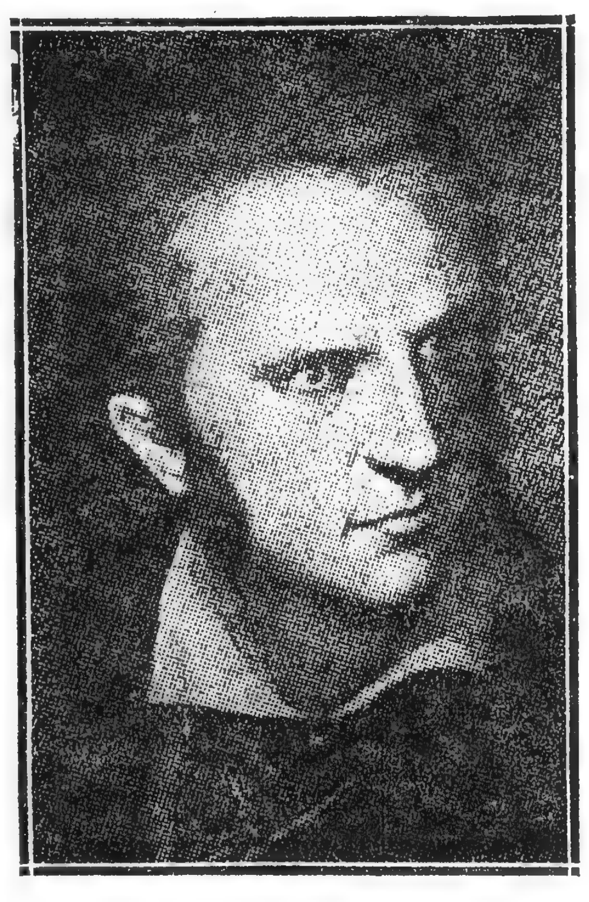
HERALD Oct. 28.

[41]

The Fall of the House of Usher

Story (1839) by Edgar Allan Poe—Poem for Orchestra (1920) by Edward Burlingame Hill

The Music to be Played, for the First Times Anywhere, at the Symphony Concerts Tomorrow and Saturday.



(Chalfract) Poe

As the Composer Sketches His Piece

My purpose in composing "The Fall of the House of Usher" was to present my personal impression of its atmosphere. The emotional complexity of Poe's story forbade, to my mind, any attempt at realistic description, or even a step-by-step delineation of mood and action. I sought rather to attain a coherent and logical presentation of musical ideas, hoping that the result might show some reflection of Poe's morbid but powerful imagination.

To this end the musical material shaped itself gradually into something very similar to a fairly common type of structure, sonata-form with development omitted. A first theme, preceded by an introduction employing the same notes in longer time-value, leads to a transition and a second theme, remotely associated with Madeline Usher. This second theme is developed, somewhat more than is normal in sonata-form, leading to a climax. The first theme returns, and with it the transition. After another climax comes a conclusion or coda, towards the end of which the second and first themes are brought together, fading away into silence.

I have used no unusual instruments, even the percussian is employed rather sparingly. I tried for individuality of color, rather than for sonority.

Hill (Bachrach)

From the Printed Page

DURING the whole of a dull, dark, and soundless day in the autumn of the year, when the clouds hung oppressively low in the heavens, I had been passing alone, on horseback, through a singularly dreary tract of country; and at length found myself, as the shades of the evening drew on, within view of the melancholy House of Usher. I know not how it was—but, with the first glimpse of the building, a sense of insufferable gloom pervaded my spirit. I say insufferable; for the feeling was unrelieved by any of that half-pleasurable, because poetic, sentiment, with which the mind usually receives even the sternest natural images of the desolate or terrible. I looked upon the scene before me—upon the mere house, and the simple landscape features of the domain—upon the bleak walls—upon the vacant eye-like windows—upon a few rank sedges—and upon a few white trunks of decayed trees—with an utter depression of soul which I can compare to no earthly sensation more properly than to the after-dream of the reveller upon opium—the bitter lapse into everyday life—the hideous dropping off of the veil. There was an iciness, a sinking, a sickening of the heart—an unredeemed dreariness of thought which no goading of the imagination could torture into aught of the sublime. What was it—I pause to think—what was it that so unnerved me in the contemplation of the House of Usher? It was a mystery all insoluble; nor could I grapple with the shadowy fancies that crowded upon me as I pondered.

I had so worked upon my imagination as really to believe that about the whole mansion and domain there hung an atmosphere peculiar to themselves and their immediate vicinity—an atmosphere which had no affinity with the air of heaven, but which had reeked up from the decayed trees, and the gray wall, and the silent tarn—a pestilent and mystic vapor, dull, sluggish, faintly discernible and leaden-hued.

Shaking off from my spirit what must have been a dream, I scanned more narrowly the real aspect of the building. Its principal feature seemed to be that of an excessive antiquity. The discoloration of ages had been great. Minute fungi overspread the whole exterior, hanging in a fine tangled web-work from the eaves. Yet all this was apart from any extraordinary dilapidation. No portion of the masonry had fallen; and there appeared to be a wide inconsistency between its still perfect adaptation of parts, and the crumbling condition of the individual stones. In this there was much that reminded me of the specious totality of old woodwork which has rotted for long years in some neglected vault, with no disturbance from the breath of the external air. Beyond this indication of extensive decay, however, the fabric gave little token of instability. Perhaps the eye of a scrutinizing observer might have discovered a barely perceptible fissure, which, extending from the roof of the building in front, made its way down the wall in a zigzag direction, until it became lost in the sullen waters of the tarn.

Roderick and Madeline

To an anomalous species of terror I found Roderick Usher a bounden slave. "I shall perish," said he, "I must perish in this deplorable folly. Thus, thus, and not otherwise, shall I be lost. I dread the events of the future, not in themselves, but in their results. I shudder at the thought of any, even the most trivial, incident, which may operate upon this intolerable agitation of soul. I have, indeed, no abhorrence of danger, except in its absolute effect—in terror. In this unnerved—in this pitiable condition—I feel that the period will sooner or later arrive when I must abandon life and reason together, in some struggle with the grim phantasm, FEAR."

I learned, moreover, at intervals, and through broken and equivocal hints, another singular feature of his mental condition. He was enchained by certain superstitious impressions in regard to the dwelling which he tenanted, and whence, for many years, he had never ventured forth—in regard to an influence whose suppositious force was conveyed in terms too shadowy here to be re-stated—an influence which some peculiarities in the mere form and substance of his family mansion, had, by dint of long sufferance, he said, obtained over his spirit—an effect which the physique of the gray walls and turrets, and of the dim tarn into which they all looked down, had, at length, brought about upon the morale of his existence.

He admitted, however, although with hesitation, that much of the peculiar gloom which thus afflicted him could be traced to a more natural and far more palpable origin—to the severe and long-continued illness—indeed to the evidently approaching dissolution—of a tenderly beloved sister—his sole companion for long years—his last and only relative on earth. "Her decease," he said, with a bitterness which I can never forget, "would leave him (him the hopeless and the frail) the last of the ancient race of the Ushers." While he spoke, the lady Madeline (for so was she called) passed slowly through a remote portion of the apartment, and, without having noticed my presence, disappeared. I regarded her with an utter astonishment not unmingled with dread—and yet I found it impossible to account for such feelings. A sensation of stupor oppressed me, as my eyes followed her retreating steps. When a door, at length, closed upon her, my glance sought instinctively and eagerly the countenance of the brother—but he had buried his face in his hands, and I could only perceive that a far more than ordinary wanness had overspread the emaciated fingers through which trickled many passionate tears.

Midnight Burial

At the request of Usher, I personally aided him in the arrangements for the temporary entombment. The body having been encoffined, we two alone bore it to its rest. The vault in which we placed it (and which had been so long unopened that our torches, half smothered in its oppressive atmosphere, gave us little opportunity for investigation), was small, damp, and entirely without means of admission for light; lying, at great depth, immediately beneath that portion of the building in which was my own sleeping apartment. It had been used, apparently, in remote feudal times, for the worst purposes of a donjon-keep, and, in later days, as a place of deposit for powder, or some other highly combustible substance, as a portion of its floor, and the whole interior of a long archway through which we reached it, were carefully sheathed with copper. The door, of massive iron, had been also, similarly protected. Its immense weight caused an unusually sharp grating sound, as it moved upon its hinges.

Having deposited our mournful burden upon tressels within this region of horror, we partially turned aside the yet unscrewed lid of the coffin, and looked upon the face of the tenant. A striking similitude between the brother and sister now first arrested my attention; and Usher, divining, perhaps, my thoughts, murmured out some few words from which I learned that the deceased and himself had been twins, and that sympathies of a scarcely intelligible nature had always existed between them. Our glances, however, rested not long upon the dead—for we could not regard her unawed. The disease which had thus entombed the lady in the maturity of youth, had left, as usual in a [illegible] of a strictly cataleptical character, the mockery of a faint blush upon the bosom and the face, and that suspiciously lingering smile upon the lip which is so terrible in death. We replaced and screwed down the lid, and, having secured the door of iron, made our way, with toil, into the scarcely less gloomy apartments of the upper portion of the house.

Tempest

The impetuous fury of the entering gust nearly lifted us from our feet. It was, indeed, a tempestuous yet sternly beautiful night, and one wildly singular in its terror and its beauty. A whirlwind that apparently collected its force in our vicinity; for there were frequent and violent alterations in the direction of the wind; and the exceeding density of the clouds (which hung so low as to press upon the turrets of the house) did not prevent our perceiving the life-like velocity with which they flew careering from all points against each other, without passing away into the distance. I say that even their exceeding density did not prevent our perceiving this—yet we had no glimpse of the moon or stars—nor were there any flashing forth of the lightning. But the under surfaces of the huge masses of agitated vapor, as well as all terrestrial objects immediately around us, were glowing in the unnatural light of a faintly luminous and distinctly visible gaseous exhalation which hung about and enshrouded the mansion.

Crisis

No sooner had these syllables passed my lips, than—as if a shield of brass had indeed, at the moment, fallen heavily upon a floor of silver—I became aware of a distinct, hollow, metallic, and clangorous, yet apparently muffled reverberation. Completely unnerved, I leaped to my feet; but the measured rocking movement of Usher was undisturbed. I rushed to the chair in which he sat. His eyes were bent fixedly before him, and throughout his whole countenance there reigned a stony rigidity. But, as I placed my hand upon his shoulder, there came a strong shudder over his whole person; a sickly smile quivered about his lips; and I saw that he spoke in a low, hurried, and gibbering murmur, as if unconscious of my presence. Bending closely over him, I at length drank in the hideous import of his words.

"Not hear it?—yes, I hear it, and have heard it. Long—long—long—many minutes, many hours, many days, have I heard it—yet I dared not—oh, pity me, miserable wretch that I am!—I dared not, I dared not speak! We have put her living in the tomb! Said I not that my senses were acute? I now tell you that I heard her first feeble movements in the hollow coffin. I heard them—many, many days ago—yet I dared not—I dared not speak! And now—tonight — Ethelred — ha! ha! — the breaking of the hermit's door, and the death cry of the dragon, and the clangour of the shield!—say, rather, the rending of her coffin and her struggles within the coppered archway of the vault! Oh whither shall I fly? Will she not be here anon? Is she not hurrying to upbraid me for my haste? Have I not heard her footstep on the stair? Do I not distinguish that heavy and horrible beating of her heart? Madman!" here he sprang furiously to his feet and shrieked out his syllables, as if in the effort he were giving up his soul—"Madman! I tell you that she now stands without the door!"

As if in the superhuman energy of his utterance there had been found the potency of a spell—the huge antique panels to which the speaker pointed, threw slowly back, upon the instant, their ponderous and ebony jaws. It was the work of the rushing gust—but then without those doors there did stand the lofty and enshrouded figure of the lady Madeline of Usher. There was blood upon her white robes, and the evidence of some bitter struggle upon every portion of her emaciated frame. For a moment she remained trembling and reeling to and fro upon the threshold, then, with a low, moaning cry, fell heavily inward upon the person of her brother, and in her violent and now final death agonies, bore him to the floor a corpse, and a victim to the terrors he had anticipated.

Catastrophe

From that chamber, and from that mansion, I fled aghast. The storm was still abroad in all its wrath as I found myself crossing the old causeway. Suddenly there shot along the [illegible] wild light, and I turned [illegible] whence [illegible] gleam so unusual could have issued; for the vast house and its shadows were alone behind me. The radiance was that of the full, setting, and blood-red moon which now shone vividly through that once barely-discernible fissure of, which I have before spoken as extending from the roof of the building, in a zigzag direction, to the base. While I gazed, this fissure rapidly widened—there came a fierce breath of the whirlwind—the entire orb of the satellite burst at once upon my sight—my brain reeled as I saw the mighty walls rushing asunder—there was a long tumultuous shouting sound like the voice of a thousand waters—and the deep and dank tarn at my feet closed sullenly and silently over the fragments of "The House of Usher."

ITEMS ABOUT MUS

More Novel Pieces from Mr.
The Reconquest of New York
Generation in Paris—Malipie
Orchestral Concerts in Theatr

NEXT week the Symphon
will go for the first time
to New York, Philadelp
other cities southward to wh
monthly visits It will not be
in Boston until Friday and Sa
12 and 13. Then Mr. Monteux'
will traverse Brahms's fourt
four Preludes by Mr. Strube
linist in the orchestra, now c
servatory in Baltimore; a
"The Fountains of Rome,"
Italian," Respighi; and Stra
"Til Eulenspiegel's Merry P
ductor and orchestra were
year in Brahms's first sym
should not be less so in the
long it has been Mr. Strube
hand his new pieces to the S
chestra for first and deserv
ance. Respighi's music—a sy
in form and not too "modern"
and manner—pictures "the
Valle Giulia at dawn; the Tr
at morn; the Fountain of Tre
and the Fountain at the Vi
sunset." As for Strauss, in
hall, as in most other place
overpast.

Since in New York the S
chestra has in measure to
public of old, Mr. Monteu
decided to disclose it first in
our own time in which, rath
classics, it now excels. Thus,
gramme for New York trave
symphony in E minor played
Boston, Lekeu's Fantasia a
"Poem of Ecstasy." Similar
ond programme he has set
phony, Mr. Hill's tone-poe
of the House of Usher" a
pieces, Pierné's orchestral ar
Franck's Prelude, Choral an
Berlioz's romantical overtur
Cellini."

Casella's "Italian Rhapso
come, thanks to Mr. Jacchia
familiar piece at the Pop Co
ton. Last Tuesday, however
in New York heard it for
from Mr. Stokowski and the
Orchestra. With reason Mr.
of it in The Times:

> The music is graphic,
> There is apparently no d
> gramme, no depiction of s
> succession of moods, sullen
> sion, mad delirium, powerf
> and sustained. The orchest
> is often striking, novel in e
> work of a strong hand ce
> touch. The performance w
> liant one.

T

HILL'S "USHER"
SYMPHONY CO

Brilliant Performa
the Orchestra

Beethoven, Schumann and
Contribute to Progra

Helen Stanley, announced
for yesterday's Symphony co
unable to appear on account
Mr Monteux replaced her two
the familiar version for orche
of the Prelude and "Liebesto
Wagner's "Tristan and Isold
change was not altogether for
the novel piece of the after
Hill's "The Fall of the House o
which was sandwiched betw
masterpieces of the first orde
ven's "Leonore No. 3" overtu
excerpts from "Tristan."
It is always a severe test
compositions to be performe

G Oct 3

concert with any of the better
s of Beethvoen, Bach or Wagner.
in the audience are likey to feel
these masters have already said
greater force all that almost any
mer has to offer. It is moreover
rly difficult for a modern com-
who employs, as most of them do,
er's idiom, to compete with "Tris-

ard under other circumstances, the
iduality of orchestral color and the
rent presentation of musical ideas
"The Fall of the House of Usher"
d doubtless have made a deeper im-
sion. Mr Hill's music is well made.
is a connoisseur of orchestral ef-
He is not without imagination.
yesterday the new piece left an au-
e eager for its Beethoven and Wag-
politely apathetic.
umann's Symphony in D minor, fa-
in musical history as one of the
st examples of the cross-quotation
interweaving of themes between
ments, sounds as though it had
composed for the pianoforte and
rather laboriously, orchestrated.
cannot help feeling that if the ad-
le material it contains had been
for another set of "Symphonic
s" the results would have been
completely satisfying. Schumann,
oe and Heine, had an imagination
able of long sustained flights.
performance of all these works
brilliance and verve which atoned
occasional lack of absolute pre-
in detail. Particularly noteworthy
e exquisite solo work of the new
t master, Mr Burgin, in "The Fall
House of Usher." He obviously
either of his immediate prede-
, Yitek and Fradkin.
are no concerts next week. The

program for Nov 12 and 13 includes Brahms' Fourth Symphony, Strauss' "Till Eulenspiegel," and new pieces by Custav Strube and Respighi.

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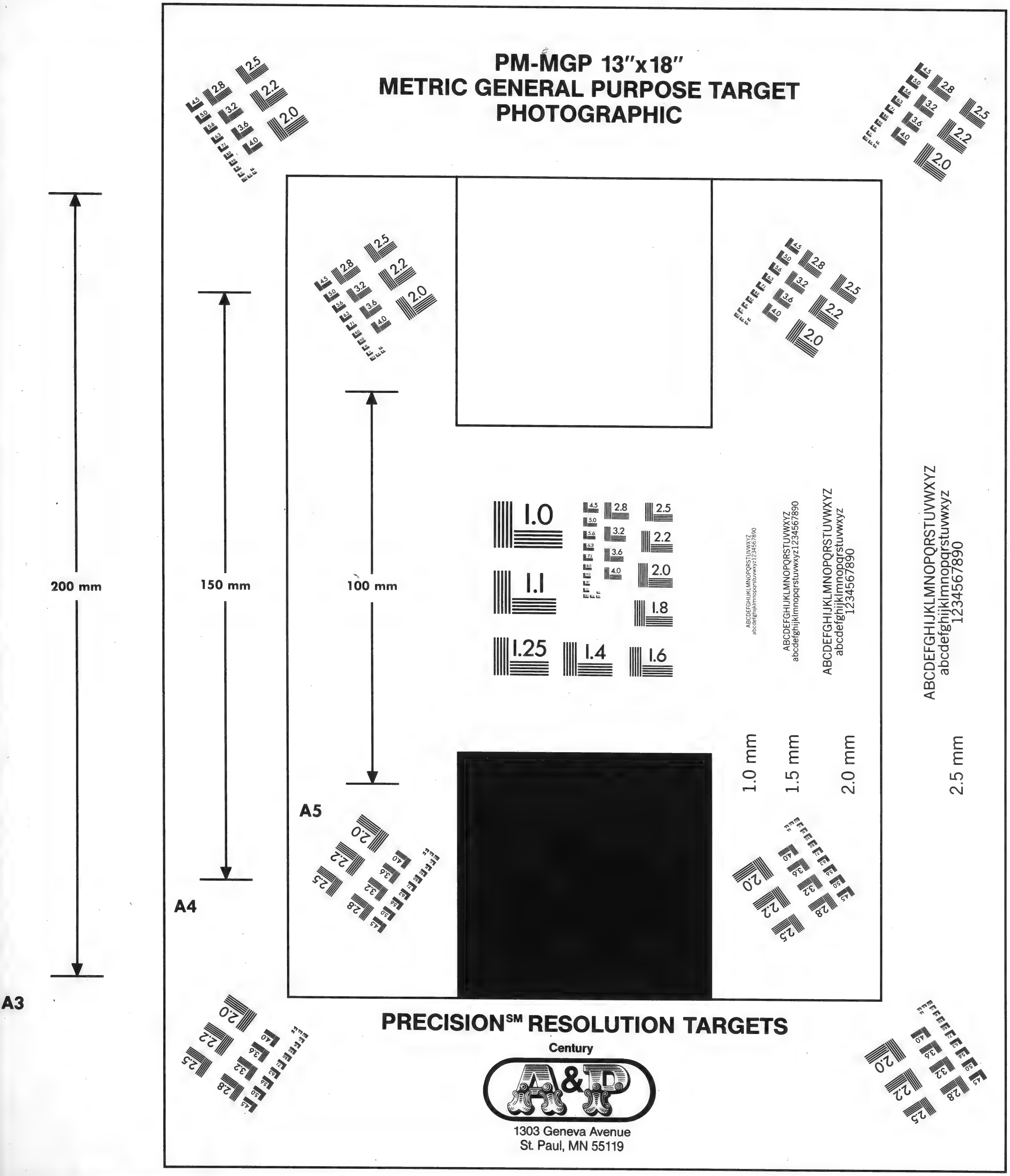
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TIGHT BINDING

...S ABOUT MUSIC

Pieces from Mr. Monteux—
uest of New York—A Rising
in Paris—Malipiero Again—
Concerts in Theatres

ek the Symphony Orchestra for the first time this season York, Philadelphia and the outhward to which it makes s. It will not be heard again il Friday and Saturday, Nov. en Mr. Monteux's programme Brahms's fourth symphony; by Mr. Strube, of old vio-rchestra, now chief of a con-Baltimore; a tone-picture, ins of Rome," by the "new pighi; and Strauss's scherzo, egel's Merry Pranks." Con-rchestra were eloquent last ms's first symphony; they less so in the fourth. For een Mr. Strube's custom to pieces to the Symphony Or-irst and deserving perform-hi's music—a symphonic poem ot too "modern" in substance -pictures "the Fountain of t dawn; the Triton Fountain Fountain of Trevi at midday, ntain at the Villa Medici at for Strauss, in the concert-ost other places, the war is

ew York the Symphony Or-in measure to reconquer its , Mr. Monteux has wisely close it first in the music of in which, rather than in the w excels. Thus, his first pro-New York traverses Sibelius's E minor played last week in u's Fantasia and Skriabin's tasy." Similarly on his sec-ne he has set Enesco's sym-Hill's tone-poem, "The Fall e of Usher" and, for older 's orchestral arrangement of lude, Choral and Fugue and antical overture, "Benvenuto

Italian Rhapsody" has be-to Mr. Jacchia, a relatively at the Pop Concerts in Bos-esday, however, an audience heard it for the first time kowski and the Philadelphia Vith reason Mr. Aldrich wrote Times:

c is graphic, imaginative. pparently no definite pro-depiction of scenes, but a f moods, sullen gloom, pas-delirium, powerfully evoked ed. The orchestral coloring king, novel in effect. It is strong hand certain in its performance was a bril-

Oct.

4TH SYMPHONY CONCERT GIVEN

First Performance of "Fall of House of Usher" Is Impressive

COMPOSER CALLED FORTH BY APPLAUSE

By PHILIP HALE

The fourth concert of the Boston Sym-hony Orchestra, Mr. Monteux, conduc-or, took place yesterday afternoon in ymphony Hall. The program was as ollows: Beethoven, Leonora Overture, No. 3; Hill, "The Fall of the House of sher" (first performance); Wagner, Prelude and Love-Death from "Tristan nd Isolde"; Schumann, Symphony, D minor, No. 4. Wagner's music was ubstituted for two arias which should ave been sung by Mme. Helen Stanley. he was prevented from singing by a udden attack of tonsilitis.

Henley says in the pr face to his col-ection of English lyrics: "After Keats here is no fresh note until we hear om over the Atlantic, the artful, subtle, rresistible song of Poe; the New Music which none that has heard it can for-et." It is a question whether Poe was ver more musical in his poems, even n "The Haunted Palace," than in his rose "Shadow" and "Silence," and certain tales. Yet composers have een tempted to translate his verbal music into tonal. They have been reatly daring.

Poe himself said: "Give musical ex-pression any undue decision, imbue it with any very determinate tone, and you deprive it at once of its ethereal, its deal, its intrinsic and essential char-acter. It now becomes a tangible and asily appreciable idea, a thing of the arth, earthy." Mr. Hill did not fall into he error of attempting in his symphonic poem to follow Poe's marvellous story cene by scene, from the visitor's first iew of the house and the tarn to the inal tragedy. The composer's aim was o give an impression of the mood in its errifing crescendo. If this music had no title, the hearer would not necessar-ly think of the tale, but the music would suggest the expression of fear, of wild mental perturbation, of something ragically sinister; it would hint in the ery beginning at impending doom. This Mr. Hill has achieved without descend-ng to sensational treatment. He has aid that he associated the two themes with the melancholy Roderick and the lowly dying Madeline. In his use o the themes we recognize the unhappy Usher, tortured by the terror, which a first vague, becomes at last a horrid certainty; while the music for the sister, the lady Madeline, expresses admirably her ghost-like character; her shadowy apparition, even before she was entomb-ed. Nor in the introduction of musical realism, the description of the house, falling to end forever and inevitably the tragedy of the last inmates, does Mr. Hill cease to be musical.

This tone poem is to us an imagina-ve work, conceived and carried out in spirit of Poe. It does not rival the upreme art shown in the construction of the tale itself; if it does not inspire same feeling of mysterious horror; f the musical falls below the verbal elicity of expression. The answer is hat the tale itself is music, and in is field Poe is "lonely and incompar-le," as Swineburne said of Coleridge. If there is to be adverse criticism, e might wish away a certain orna-ntation of figures, filigree, especially the wood-wind, that seem on one aring incongruous, foreign to the pre-iling mood.

he performance was poetic and im-ssive. The composer was obliged to knowledge the applause.

he interpretation of the familiar, bu ver too familiar, overture was exceed-y dramatic; Mr. Monteux gave reading of the "Tristan" music. s a pleasure to hear again the sym-ony of Schumann, with its lovel ricism. The first movement and th ale were played in true virtuoso spiri t the two middle movements are th es in which the genius of Schumann more clearly disclosed.

The concert will be repeated tonight. here will be no concerts next week. he program of Nov. 5, 6, will be as llows. Brahms, Symphony in E minor, o. 4; Strube, Four Preludes (first per-rmance); Respighi, "Fountains of ome," (first time in Boston); Strauss, Till Eulenspiegel's Merry Pranks."

HERALD. Oct. 30

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r Monteux has ventured to include work by a living German composer, rauss' "Till Eulenspiegel," in the mphony program for the next con-rts, Nov 12 and 13. As he did when reintroduced Wagner last year, he s put it last on the program, so that ny who do not wish to hear it may ave without missing anything else. It eems probable, however, in view of the requent unopposed performance at the Pops" of the waltzes from "Der Rosen-avalier" that there will be no protests nd no indignant ... umbers ... other ... Fourth Sym- ... "Four Prel- ... "The Foun- ... l, one of the ... composers' ... e in Boston

GLOBE Oct. 31

NEW WORK PLAYED BY SYMPHONY

Hill's Poem After Poe Given First Public Performance

BY OLIN DOWNES

Henry Burlingame Hill's symphonic poem, after Poe, "The Fall of the House of Usher," was played for the first time at the concert given by the Boston Symphony Orchestra, Pierre Monteux, conductor, yesterday afternoon in Symphony Hall. Mme. Helen Stanley, soprano, announced to appear, was suddenly taken ill, so that the programme was entirely orchestral. It opened with Beethoven's 3d Leonore overture, and included, in addition to this and Mr. Hill's work, the Prelude and Love-Death from Wagner's "Tristan and Isolde," and Schumann's D minor symphony.

HINTS AND SUGGESTIONS

Mr. Hill's music is not any slavish attempt to give tonal suggestions or illustrations of episodes of Poe's poem. Mr. Hill's is too sensitive an intelligence to attempt such a thing. He has attempted to convey mood. He hints, as he explains himself in a programme rote, at the figure of Usher's sister, Madeleine, and this is the most salient, the most emotional passage of his work. He suggests elsewhere the fate that hangs over the haunted castle, the wildness of the night, not a melodramatic wildness, but a wildness as intense as it is unreal, and at last the destruction of the thematic castle, which sinks in a harmonic tarn.

Reading again the haunting tale of Poe, one wonders, in the first place, how a composer would have the courage to attempt a musical synthesis of its moods, and then one wonders how a man who could compose at all could avoid being inspired to composition by this supreme work of art.

Thus the man who invokes the spirit of Poe and then essays music faces tremendous odds. Poe has already made music. To add more music to his is to try to transmute one art into another, in a place where it would be about as easy to transmute silver into gold. And then the composer has to complete and fulfill the needs of the imagination which have been awakened in the reader.

It may be possible to do this. It is not singular to us, however, that, as we receive a first impression, Mr. Hill has failed. Or perhaps we do not fully grasp his purpose. He has written, in our estimation, with feeling which is poetic, but which hardly reaches the heights of wild fantasy and the stab of the beauty, so strange, so macabre, of an incomparable tale.

For the rest, Mr. Hill has achieved beautiful orchestration, distinguished alike by its fineness of touch and its certainty of method, modern harmony, a warm gleam of human, tragic beauty in the musical portrayal of the doomed Madeleine, very well placed in the composition, very apposite to the musico-poetic conception. But there we stop. For us, the composition lacks the commanding force, the powerful stamp of an all-condemning fate which is inherent in every line of the legend. It is artistic. There are moments of foreboding of omen when the bass drum pounds on the heart. Yet we are left cold.

The performance of Beethoven's overture was not distinguished by exceptional eloquence or beauty of tone. It was good, leaning toward mediocrity. The "Tristan" music had been prepared on short notice. A certain roughness was inevitable, but the Liebestod was played with feeling and a musician's knowledge of the color possibilities of the score.

Schumann's D minor symphony is an exquisite fancy, fragile, peculiarly intimate. It seems strange that a great orchestra could be so personal. And Mr. Monteux has long ere this shown his special understanding of Schumann.

Post, Oct. 30

BOSTON SYMPHONY

After returning from its first southern trip, which will occupy the coming week, the Boston Symphony Orchestra will give its fifth regular pair of concerts in Symphony Hall on Friday afternoon and Saturday evenings, Nov. 12 and 13. The symphony will be the fourth of Brahms. There will be two new works—"Four Preludes" by Gustav Strube, which will then be played for the first time, and a symphonic poem by the daring young Italian composer, Resphigi, which describes "The Fountains of Rome." The closing number will be Strauss's "Till Eulenspiegel."

HERALD Oct. 31

SYMPHONY GIVES FOURTH CONCERT

Yesteday afternoon marked the fourth concert offered by the Boston Symphony Orchestra. A delightful program was well interpreted by the musicians.

It is an easily comprehended fact that Mr. Monteux is a director possessed of great broad-mindedness and one who presents the works of all composers with equal feeling and skill. One would hesitate to say that he excells in any particular form of interpretation in that he attains such perfection in all, but, if there is one form it is the Operatic Overture.

Yesterday, Miss Helen Stanley was to have been the soloist with the orchestra, but her sudden illness made necessary a change in the program. The first number was the Overture to Beethoven's Opera "Leonore," the added number the "Prelude and Love-Duet" from Wagners "Tristran and Isolde." Mr. Monteux's interpretation of both these numbers was gloriously brilliant.

The first performance of a "Poem for Orchestra," by Edward Burlingame Hill was given. This composition was inspired by Edgar Allen Poe's story "The Fall of the House of Usher." The composer says that his purpose was to present a personal impression of its atmosphere and a desire to attain a coherent and logical presentation of musical ideas reflecting Poe's melancholy and powerful imagination. Mr. Hill has succeeded well for the composition is full of the moody morbidness that characterizes Poe's writings. Mr. Hill attended the performance and received the warm applause of the audience in person.

The last number was Schumann's "D Minor Symphony," number 4. This Symphony is in four movements. Schumann requested that his work always be played without pauses and its splendid performance as rendered by the orchestra yesterday as Schumann intended.

There will not be another concert until Nov. 12, as the orchestra is to go out on tour next week.

TRAV. Oct. 30.

PENSION FUND CONCERT

The Boston Symphony Orchestra under Pierre Monteux will give a concert of a popular character on Sunday afternoon, Nov. 21, in Symphony Hall, at 3 o'clock, the receipts to be devoted to the pension fund for retired players, according to the regular practice of the orchestra.

On this occasion Pierre Monteux will conduct "Scheherazade," the symphonic suite which is considered the masterpiece of the Russian composer, Rimsky-Korsakoff. This score, based upon the "Arabian Nights," with its Oriental colorings, is without peer as spectacular music for a virtuoso orchestra. Another pictorial and striking number will be the tone poem of Saint-Saens, "The Youth of Hercules." Wagner will be represented by his overture to "Rienzi." A noted soloist is also to be engaged and will be announced soon.

POST Oct. 31

PENSION FUND CONCERT

The Boston Symphony Orchestra will give a concert of a popular character on Sunday afternoon, November 21, in Symphony Hall, the receipts to be devoted to the pension fund. "Scheherazade," the symphonic suite by Rimski-Korsakoff; Saint-Saens' tone poem, "The Youth of Hercules" and Wagner's "Rienzi" overture will be played. A noted soloist is also to be engaged.

ADVERTISER Oct. 31

Here in Boston

Speculation and assertion to the contrary notwithstanding, no decision has been taken by Mr. Monteux and the management of the Symphony Orchestra as to a concert or two of choral music in the course of the season. As soon as it is made, it will be made known to all interested.

Poor Old Boy!

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TRANS. NOV. 5.

TIGHT BINDING

S ABOUT MUSIC

Pieces from Mr. Monteux—
uest of New York—A Rising
in Paris—Malipiero Again—
oncerts in Theatres

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for the first time this season
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Brahms's fourth symphony;
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Baltimore; a tone-picture,
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Times:

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4TH SYMPHONY CONCERT GIVEN

First Performance of "Fall of House of Usher" Is Impressive

COMPOSER CALLED FORTH BY APPLAUSE

By PHILIP HALE

The fourth concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Beethoven, Leonora Overture, No. 3; Hill, "The Fall of the House of Usher" (first performance); Wagner, Prelude and Love-Death from "Tristan and Isolde"; Schumann, Symphony, D minor, No. 4. Wagner's music was substituted for two arias which should have been sung by Mme. Helen Stanley. She was prevented from singing by a sudden attack of tonsilitis.

Henley says in the preface to his collection of English lyrics: "After Keats there is no fresh note until we hear from over the Atlantic, the artful, subtle, irresistible song of Poe; the New Music which none that has heard it can forget." It is a question whether Poe was ever more musical in his poems, even in "The Haunted Palace," than in his prose "Shadow" and "Silence," and in certain tales. Yet composers have been tempted to translate his verbal music into tonal. They have been greatly daring.

Poe himself said: "Give musical expression any undue decision, imbue it with any very determinate tone, and you deprive it at once of its ethereal, its ideal, its intrinsic and essential character. It now becomes a tangible and easily appreciable idea, a thing of the earth, earthy." Mr. Hill did not fall into the error of attempting in his symphonic poem to follow Poe's marvellous story scene by scene, from the visitor's first view of the house and the tarn to the final tragedy. The composer's aim was to give an impression of the mood in its terrifing crescendo. If this music had no title, the hearer would not necessarily think of the tale, but the music would suggest the expression of fear, of wild mental perturbation, of something tragically sinister; it would hint in the very beginning at impending doom. This Mr. Hill has achieved without descending to sensational treatment. He has said that he associated the two themes with the melancholy Roderick and the slowly dying Madeline. In his use of the themes we recognize the unhappy Usher, tortured by the terror, which a first vague, becomes at last a horrid certainty; while the music for the sister, the lady Madeline, expresses admirably her ghost-like character; her shadowy apparition, even before she was entombed. Nor in the introduction of musical realism, the description of the house, falling to end forever and inevitably the tragedy of the last inmates, does Mr. Hill cease to be musical.

This tone poem is to us an imaginative work, conceived and carried out in the spirit of Poe. It does not rival the supreme art shown in the construction of the tale itself; if it does not inspire the same feeling of mysterious horror; if the musical falls below the verbal felicity of expression. The answer is that the tale itself is music; and in this field Poe is "lonely and incomparable," as Swineburne said of Coleridge. If there is to be adverse criticism, one might wish away a certain ornamentation of figures, filigree, especially in the wood-wind, that seem on one hearing incongruous, foreign to the prevailing mood.

The performance was poetic and impressive. The composer was obliged to acknowledge the applause.

The interpretation of the familiar, but never too familiar, overture was exceedingly dramatic. Mr. Monteux gave a reading of the "Tristan" music. It was a pleasure to hear again the symphony of Schumann, with its lovely lyricism. The first movement and the finale were played in true virtuoso spirit; the two middle movements are those in which the genius of Schumann is more clearly disclosed.

The concert will be repeated tonight. There will be no concerts next week. The program of Nov. 5, 6, will be as follows. Brahms, Symphony in E minor, No. 4; Strube, Four Preludes (first performance); Respighi, "Fountains of Rome," (first time in Boston); Strauss, "Till Eulenspiegel's Merry Pranks."

HERALD. Oct. 30.

NEW WORK PLAYED BY SYMPHONY

Hill's Poem After Poe Given First Public Performance

BY OLIN DOWNES

Henry Burlingame Hill's symphonic poem, after Poe, "The Fall of the House of Usher," was played for the first time at the concert given by the Boston Symphony Orchestra, Pierre Monteux, conductor, yesterday afternoon in Symphony Hall. Mme. Helen Stanley, soprano, announced to appear, was suddenly taken ill, so that the programme was entirely orchestral. It opened with Beethoven's 3d Leonore overture, and included, in addition to this and Mr. Hill's work, the Prelude and Love-Death from Wagner's "Tristan and Isolde," and Schumann's D minor symphony.

HINTS AND SUGGESTIONS

Mr. Hill's music is not any slavish attempt to give tonal suggestions or illustrations of episodes of Poe's poem. Mr. Hill's is too sensitive an intelligence to attempt such a thing. He has attempted to convey mood. He hints, as he explains himself in a programme rote, at the figure of Usher's sister, Madeleine, and this is the most salient, the most emotional passage of his work. He suggests elsewhere the fate that hangs over the haunted castle, the wildness of the night, not a melodramatic wildness, but a wildness as intense as it is unreal, and at last the destruction of the thematic castle, which sinks in a harmonic tarn.

Reading again the haunting tale of Poe, one wonders, in the first place, how a composer would have the courage to attempt a musical synthesis of its moods, and then one wonders how a man who could compose at all could avoid being inspired to composition by this supreme work of art.

Thus the man who invokes the spirit of Poe and then essays music faces tremendous odds. Poe has already made music. To add more music to his is to try to transmute one art into another, in a place where it would be about as easy to transmute silver into gold. And then the composer has to complete and fulfill the needs of the imagination which have been awakened in the reader.

It may be possible to do this. It is not singular to us, however, that, as we receive a first impression, Mr. Hill has failed. Or perhaps we do not fully grasp his purpose. He has written, in our estimation, with feeling which is poetic, but which hardly reaches the heights of wild fantasy and the stab of the beauty, so strange, so macabre, of an incomparable tale.

For the rest, Mr. Hill has achieved beautiful orchestration, distinguished alike by its fineness of touch and its certainty of method, modern harmony, a warm gleam of human, tragic beauty in the musical portrayal of the doomed Madeleine, very well placed in the composition, very apposite to the musico-poetic conception. But there we stop. For us, the composition lacks the commanding force, the powerful stamp of an all-condemning fate which is inherent in every line of the legend. It is artistic. There are moments of foreboding of omen when the bass drum pounds on the heart. Yet we are left cold.

The performance of Beethoven's overture was not distinguished by exceptional eloquence or beauty of tone. It was good, leaning toward mediocrity. The "Tristan" music had been prepared on short notice. A certain roughness was inevitable, but the Liebestod was played with feeling and a musician's knowledge of the color possibilities of the score.

Schumann's D minor symphony is an exquisite fancy, fragile, peculiarly intimate. It seems strange that a great orchestra could be so personal. And Mr. Monteux has long ere this shown his special understanding of Schumann.

Post Oct. 30

SYMPHONY GIVES FOURTH CONCERT

Yesteday afternoon marked the fourth concert offered by the Boston Symphony Orchestra. A delightful program was well interpreted by the musicians.

It is an easily comprehended fact that Mr. Monteux is a director possessed of great broad-mindedness and one who presents the works of all composers with equal feeling and skill. One would hesitate to say that he excells in any particular form of interpretation in that he attains such perfection in all, but, if there is one form it is the Operatic Overture.

Yesterday, Miss Helen Stanley was to have been the soloist with the orchestra, but her sudden illness made necessary a change in the program. The first number was the Overture to Beethoven's Opera "Leonore," the added number the "Prelude and Love-Duet" from Wagners "Tristran and Isolde." Mr. Monteux's interpretation of both these numbers was gloriously brilliant.

The first performance of a "Poem for Orchestra," by Edward Burlingame Hill was given. This composition was inspired by Edgar Allen Poe's story "The Fall of the House of Usher." The composer says that his purpose was to present a personal impression of its atmosphere and a desire to attain a coherent and logical presentation of musical ideas reflecting Poe's melancholy and powerful imagination. Mr. Hill has succeeded well for the composition is full of the moody morbidness that charactizes Poe's writings. Mr. Hill attended the performance and received the warm applause of the audience in person.

The last number was Schumann's "D Minor Symphony," number 4. This Symphony is in four movements. Schumann requested that his work always be played without pauses and its splendid performance as rendered by the orchestra yesterday as Schumann intended.

There will not be another concert until Nov. 12, as the orchestra is to go out on tour next week.

TRAV. Oct. 30.

PENSION FUND CONCERT

The Boston Symphony Orchestra under Pierre Monteux will give a concert of a popular character on Sunday afternoon, Nov. 21, in Symphony Hall, at 3 o'clock, the receipts to be devoted to the pension fund for retired players, according to the regular practice of the orchestra.

On this occasion **Pierre Monteux** will conduct "Scheherazade," the symphonic suite which is considered the masterpiece of the Russian composer, Rimsky-Korsakoff. This score, based upon the "Arabian Nights," with its Oriental colorings, is without peer as spectacular music for a virtuoso orchestra. Another pictorial and striking number will be the tone poem of Saint-Saens, "The Youth of Hercules." Wagner will be represented by his overture to "Rienzi." A noted soloist is also to be engaged and will be announced soon.

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TRANS. NOV. 5.

BOSTON SYMPHONY

After returning from its first southern trip, which will occupy the coming week, the Boston Symphony Orchestra will give its fifth regular pair of concerts in Symphony Hall on Friday afternoon and Saturday evenings, Nov. 12 and 13. The symphony will be the fourth of Brahms. There will be two new works—"Four Preludes" by Gustav Strube, which will then be played for the first time, and a symphonic poem by the daring young Italian composer, Resphigi, which describes "The Fountains of Rome." The closing number will be Strauss's "Till Eulenspiegel."

HERALD Oct. 31.

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GLOBE Oct. 31

42

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POST NOV. 7.

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ADVERTISER NOV. 7

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Praise for It in New York and Other Cities Such as It Has Not Received in Three Years—Signs of Regained Audiences and Returning Prestige Through the Concerts of Last Week—Mr. Hill's New Tone-Poem as Various Reviewers Heard It

SINCE the days of Dr. Muck the Boston Orchestra has not been so well received upon any journey southward as it was through the "trip" of last week. As usual, it gave one concert in Philadelphia, one in Washington, one in Baltimore, one in Brooklyn and two in New York. In all five cities, whatever the programme, the audiences gave every sign of pleasure, while the reviewers in the newspapers were as hearty in applause. In Philadelphia, Washington, Baltimore and Brooklyn these audiences are rising toward former numbers and quality. In New York, while there are still empty places in Carnegie Hall, the orchestra is already holding a substantial public, and regaining its prestige of old. Moreover, in every city visited, and especially in New York, the listeners were quick to discover the new mettle of the band and to speak and write accordingly. Those who had held faithful through the decline of the orchestra under Rabaud and Fradkin and the misfortunes besetting it at the end of last season, found new reason for their faith; while those who have recently belittled it and mistrusted the effort of Mr. Monteux, the trustees and the management to regain former standards had reason to revise their opinions. In New York, in particular, the newspapers with almost one voice bear witness to this change of view.

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> The chief thing, however, is that as an instrument the orchestra is more homogeneous in tone, swifter and more sensitive in its repsonse to Mr. Monteux's baton. That gentleman conducted with unusual fire, and if on his orchestral palette the colors sometimes ran and blurred it should be set down to the tension of a first night. The massed tone of the strings is satisfying in euphony and concrete quality, and there was a splendid sonorousness in the brass wind. Color was palpably aimed at and color, not linean effect, nor the traceries in a delicate tonal pattern.

Mr. Hill and Poe

For the matinée on Saturday Mr. Monteux set on the programme Enesco's symphony, Mr. Hill's new tone-poem, "The Fall of the House of Usher," Pierné's orchestral arrangement of Franck's Prelude, Choral and Fugue and Berlioz's overture to his opera, "Benvenuto Cellini." The reviewer for The Times was engaged elsewhere and gave his readers only a bare record of the concert; while Mr. Krehbiel and Mr. Huneker in The Tribune and The World respectively wrote chiefly of the music in hand and of Mr. Hill's tone-poem. "He is," says Mr. Huneker, "a stickler for form, and we recall an excellent overture of his. This poem, he tells us 'approaches structurally the abridged sonata form,' while the atmosphere, not the incidents of Poe's famous tale, is aimed at. This atmosphere is missing, though the abridged sonata form is not. The composition could have been as easily called 'The Fall of the House of Haig' or Dewar as Usher. It is well made, rather thinly orchestrated, and the imaginative element is not the prime factor. What the unfortunate young American, Griffes, evoked in 'The Pleasure Dome of Kubla Khan'—first played here by Pierre Monteux—Mr. Hill lacks the power to equal, that is, to make both a picture and a mood. And he is obsessed with the clever celesta episode at the close of 'The Rose-Cavalier.' A pretty effect it is—in Strauss's opera. Mr. Hill's poem was amply applauded, and like Enesco's symphony adequately interpreted."

"It is descriptive music," writes Mr. Krehbiel in The Tribune of the tone-poem, "but in the intention of the composer a delineation of moods, which he found in Poe's story, with intentional realism of the picturesque characters only in the sonorous climax and end, which was built upon the phrases of emotions which had served their psychological purpose earlier. They did not show in the ruin which they were designed at last to depict, but disclosed themselves, there, as we thought, in their highest potency. The thematic material did not seem very pregnant, but it was at least plastic, and Mr. Hill showed ingenuity and learning in his moulding of it. The instrumentation was colorful, but a somewhat excessive use of the tintinabulating celesta led even superficial hearers to think of Strauss's marvelously successful device of sprinkling harmonic dew in "Rosenkavalier" and to that extent diminished Mr. Hill's claim to originality. But to make original use of celesta tones is about as difficult a task nowadays as to create a sensation with a harp glissando."

TRANS. NOV. 8.

CONCERT-CHRONICLE

EVA GAUTHIER IN NEW LIGHTS AT CAMBRIDGE

Donizetti, Chinese Mother-Goose and the Symphony Orchestra — George Fergusson, Better with Programme Than Song —A Young Italian in Chicago—Mozart and Mme. Hempel—"Petrouchka" from Mr. Monteux—Other Impending Pleasures

TWO pieces by American composers stood on the programme of last evening's Symphony Concert in Cambridge — Edward Burlingame Hill's "The Fall of the House of Usher," recently played in Boston and New York, and Bainbridge Crist's set of songs from the Chinese Mother Goose, sung by Mme. Eva Gauthier. In the many comments that have been made on Mr. Hill's new tone-poem there appears to have been nearly unanimous opinion that he has failed to communicate in his music the exact spirit of Poe's tale, that he has been unable to translate into tone its atmosphere of boding and horror. But in all justice to Mr. Hill, could he do otherwise than fail? It has more than once been said that the function of music is to idealize and transfigure, that the expression of evil is inimical to its very nature. We know that Wagner failed with Mime and Verdi with Iago. Certain terrifying effects are possible in music—especially in opera, where the action necessarily aids—but they are achieved through specific "shuddery" effects—string tremolos, dissonant harmony, chromatic scales, muted horns, ominous beatings of the bass drum, and similar paraphernalia. As proof that the atmosphere of horror can be thus created and sustained we have only to turn to the second act of "Tosca." But a symphonic piece cannot be moulded from such material, and Mr. Hill is too good a musician to attempt such a thing. His music seizes on whatever in Poe's story is really available for its purpose and gives it fitting expression. For the rest, the tale and the music remain distinct and apart.

In their original version for voice and piano, Mr. Crist's quaintly fanciful settings of these Chinese rhymes have been made known to us by Mr. Werrenrath and others. Last season Mme. Gauthier sang them in an arrangement for "chamber-orchestra," according to the present fashion. If we are not mistaken, the performance was the first in which a full orchestral accompaniment was used. At first blush it might seem that here was an invasion of the traditional dignity of the Symphony Concerts, but the audience received the songs with open arms. Mr. Crist's music was its own justification, and Mme. Gauthier is to be thanked for her courage in singing it. Two numbers of the set, a little more broadly farcical than the others, were omitted. Last night we had "Lady-Bug," "Baby is Sleeping," "What the Old Cow Said," "Of What Use Is a Girl?" and "The Mouse." Mr. Crist's instrumentation enhances the point and wit of his musical settings; there is an ingenious use of Oriental coloring. The reference to the North Wind in the song of the Cow gave the composer opportunity for a miniature tempest in which the voice of the singer was for a moment lost, but the air soon cleared. Mr. Crist was fortunate in such an interpreter for his songs as Mme. Gauthier; they were sung musically and tactfully, yet with full appreciation of their humor.

Was it to prove that her devotion to the moderns does not debar her from singing music of the old Italian school that induced Mme. Gauthier to sing an aria from Donizetti's "Lucrezia Borgia"? If it was, she gained her point. Her performance of this antiquated piece was brilliant in the extreme and conspicuous for tonal beauty. It was a bit of a shock to hear in the opening measures of the aria the first phrase of Rossini's "Quis est Homo." But whether or not Rossini stole it, he improved upon it. Mr. Runciman once wrote of the "stream of brackish water that daily flowed from Donizetti's pen." If the other music of "Lucrezia Borgia" is as glaringly inappropriate to the dramatic situation, let us hope that the opera will not be revived for Mme. Galli-Curci.

Pieces from recent Boston programmes filled the remainder of the concert—for beginning Sibelius's vivid and vital Symphony in E minor, for conclusionn Beethoven's puissant Overture to "Leonore," No. 3. The comment of Mr. Paul Rosenfeld, quoted in the programme book, that Sibelius "has written music innocent of roof and inclosure, music proper indeed to the vasty open, the Finnish heaven under which it grew," seemed singularly apt last evening. In the smaller auditorium the symphony seemed cramped and constrained. If ever music suggested space and cries for it, it is this. W. S. S.

Items and Announcements

Two weeks hence at the Symphony Concerts of Nov. 19 and 20, Mr. Monteux and the orchestra will play a suite drawn from Stravinsky's celebrated ballet, "Petrouchka." Unless recollection slips, none of the music has yet been heard in America outside the theatre. Years ago in Paris Mr. Monteux ventured the whole ballet as a concert-piece and then learned that many measures are so intertwined with the action upon the stage as to be without substance or meaning elsewhere. With this acquired wisdom he and Stravinsky have now assembled a suite from such parts of the music as speak for themselves in either concert-hall or theatre. Since no opera company and no ballet ministers to Boston, only from the Symphony Orchestra may we hear Stravinsky's music.

TRANS. NOV. 12.

[43]

CONCERT-CHRONICLE

NEW MUSIC, LIKED MUSIC AND PROBLEM

The Conductor's Dilemma with Repetitions—As Malipiero Sounds in a Recent Set of "Impressions"—A Faithful Young Violinist — Parisian "Ultra-Moderns" — Mr. Hofmann in English Ears — Paderewski Abandons the Piano

AT the Symphony Concert of Saturday evening, Respighi's tone-poem "Fountains of Rome," pleased the audience no less than it did on Friday afternoon. It is hard to remember when a new symphonic piece has sounded so agreeably in almost every ear or won such hearty and spontaneous plaudits. As some said, not since the first days of Mr. Carpenter's sportive suite, "Adventures in a Perambulator," had the listening company given so many signs of general and particular satisfaction. It is three or four years since the American's music was so received in Boston from Mr. Damrosch and Dr. Muck. Alike from this reception and from intrinsic desert, the inference ran that it would become a repertory piece to be heard, as occasion proffered, in subsequent seasons. Yet, as matter of fact, "Adventures in a Perambulator" has not once been repeated, while it is quite within the range of probability that "Fountains of Rome" will never return to the Symphony Concerts. For a composer with his way to make in symphonic music, it is accounted high good fortune to have one or another of his pieces accepted and played by discriminating conductors. Yet how much more signal would be his happy state, did they ever repeat it after it has plainly proved merit and as certainly pleased the public!

The conditions working to this undesirable end are not far to seek. Every conductor of symphony concerts is expected in the course of a season to traverse by sample the classics from Bach and Händel through Brahms, Wagner and Franck. He is expected likewise to do his duty by the established moderns like Strauss or Debussy, Ravel or Rimsky-Korsakov. Furthermore, he is bound to produce sundry unheard pieces by the composers of our own time and even to effect a revival or two from the ancients. At the same time his programmes must not be too long; while as often as not "assisting artists" devour his hour-and-three-quarters without scruple. He knows as well as the rest of us that such music as "Adventures in a Perambulator" or "Fountains of Rome" or Mr. Griffes's tone-poem of Kubla-Khan deserve repetition and would pleasure hearers. Yet how, between these other pressures, is he to find room for them? He hopes, he defers, he plans and re-plans, but somehow the desired opportunity seldom comes. And with every year, as the sum of playable and desirable music waxes, this problem of repetition becomes more difficult of solution. In the programme-book of last week as appendix to the note on Mr. Strube's new Preludes stood a list of his pieces previously heard "at these concerts." Not a few deserved repetition, yet very few have received it. To run down the table was like a cursory survey of memorial-stones. The problem remains—the problem. Yet if one dared suggest less performances of classics of the second order, how the upholders of the good, the true and the beautiful—if only it be fifty or a hundred years old—would claw and scream. H. T. P.

TRANS. NOV. 15.

Monteux's New Music

The orchestral novelty of the Symphony Concerts this week is Ravel's Suite, "The Tomb of Couperin," originally published for the piano and subsequently arranged for orchestra by the composer. At least in music, new wine can sometimes be put into old bottles; and that is what Ravel has accomplished in this Suite. The four pieces—Prelude, Forlane, Menuet and Rigaudon—are all in the manner, as the 20th century may imitate it of Couperin and Rameau. The Forlane is a dance of Italian origin not often encountered; it runs in six-eight time and is as the indication Allegretto suggests, of a graceful character. The other pieces need no comment. Ravel's harmony is modern, but with a strongly diatonic cast, and nowhere is he very far from the spirit of his models. His orchestral requirements are modest: two flutes, an oboe and English horn, two clarinets, two bassoons, two horns, one trumpet, harp and strings—practically the orchestra of Mozart, yet the scoring is that of today. In short, the Suite is adroit, charming music that should give immediate pleasure.

Another new piece—or rather series of pieces—will also be heard, "Russians," five songs for baritone and orchestra, with verse by Witter Bynner, music by Daniel Gregory Mason and Mr. Werrenrath as singer. When he sang them in New York with Mr. Damrosch's orchestra last winter, Mr. Spaeth wrote the following note about the songs for The Transcript:

> Mr. Bynner's poems, if they can be called such, are couched in the colloquial, conversational style that made the horrors of his "Tiger" so realistic. As in that play, a vein of sardonic humor runs through most of them, something not easily caught in musical terms. The series, which appeared originally in the Metropolitan Magazine, describes in the first person the sensations of a Drunkard, a Concertina-Player, a Revolutionary, a Boy and a Prophet.
>
> Mr. Mason has attempted only here and there to suggest a definite Russian atmosphere in his music for these free-hand sketches. The Russian quality is most marked in the second and third songs. The second ("The Concertina-Player") in particular is built upon a theme which might easily be an actual Russian folk-song, and treated somewhat in the manner of Chaikovsky, with an occasional hint of Musorgsky himself. The aimless wandering of the tramp musician sounds perhaps in the monotonous bass, and the whimsicalities of the monologue are fairly closely followed in the declaration, particularly at the end, when the musician proudly offers this delicious testimony of his powers: "I often play for beggars, and they pay me!"
>
> "The Drunkard" is remarkable chiefly for the cruelly high range of the vocal part. Here the text cries out for a rollicking tune of the folk type, with more regard for rhythmic individuality than accuracy of declamation. "The Revolutionary" has much national atmosphere, but the text suffers from such trite phrases as "Nothing has hurt like your misunderstanding me," and "It would not be so hard." There is a solemn, almost gloomy mood here, which contrasts with the rest of Mr. Mason's music. "A Boy" is picturesque and imaginative, containing the lightest and happiest touches of the series, both in words and in music, yet less significant than some of the others in actual content.
>
> Mr. Bynner saved his flamboyant satire for the final poem, "A Prophet." In this burlesque of religious fanaticism, he makes his hero, after commanding universal suicide in preparation for the end of the world, utter this unique farewell:
>
> I take my leave of you, I lead the way,
> Hand me the rope, make sure the noose
> will slip,
> Forgive me if I have not saved your souls,
> And I forgive you for not listening.
> My mother I forgive for bearing me,
> My father for begetting me,
> Mankind for being like me.
> So farewell! Receive me, God!
>
> Mr. Mason revels in the opportunities for realistic suggestion in these lines, as well as in the preceding details of "the knife, the gun ,the rope," and he hangs his prophet finally with a musical timing of the drop worthy of a Berlioz or a Strauss. Technically this music, like most of the rest, is an impressive feat. A close analysis might disclose the fact that Mr. Werrenrath's interpretation has more to do with the success of the cycle than the work of either poet or composer.

TRANS. NOV. 18

NEW WORK PLAYED BY SYMPHONY

Reinald Werrenrath Is Soloist at Concert

BY OLIN DOWNES

Reinald Werrenrath, baritone, was soloist at the concert given by the Boston Symphony Orchestra, Pierre Monteux conductor, yesterday afternoon in Jordan Hall, and he sang a cycle of songs, "Russians," by Daniel Gregory, heard for the first time in this city. Ravel's music, originally composed for piano, and now orchestrated, "Le Tombeau de Couperin," was played for the first time in America.

A little known symphony of Mozart in C major (Kochel No. [illegible]) opened the programme and an amazing performance of Enesco's A major Roumanian Rhapsody brought it to a close.

[illegible] WERRENRATH'S SINGING

[illegible] Werrenrath gave proof [illegible] remarkable talent, his intelligence, musicianship, his mastery of [illegible] which has become more [illegible] year. The songs of Mr. Mason could hardly have had a more [illegible] poetic, appreciative, enthusiastic interpretation. Fortunate the composer with such an artist to present his music to the public! Unfortunate the public which has to listen to such deadly music by a composer!

The audience applauded Mr. Werrenrath very warmly. He would have had an even greater success with better material.

For Small Orchestra

Mozart's symphony was played by an orchestra reduced in numbers [illegible] be more in consonance with [illegible] instrumentation and style, and the experiment was very successful. [illegible] tors of orchestral concerts in large [illegible] hesitate to reduce a modern [illegible] orchestra, admittedly too [illegible] thick for the fineness and trans[illegible] of Mozart's scoring, because [illegible] the tone will be lost in the large [illegible] torium. It did not prove so [illegible] The performance was as admirable [illegible] was effective, and the symphony [illegible] be heard more often.

It may not be the "Jupiter" [illegible] which is in the same key. It [illegible] equal the great three symphonies [illegible] Mozart wrote and which are [illegible] over and over again—the "Jupiter" [illegible] the symphonies in G minor [illegible] Nevertheless Mozart did write [illegible] phonies than those three, [illegible] everything Mozart wrote [illegible] genius in it to warrant [illegible] C major symphony heard [illegible] delightful work, as it was played.

POST NOV

POST

Washington, D. C.

OCT 10

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> The band, under the skilled beat of Pierre Monteux, is a better one than last season for reasons too numerous to mention just now. There is a new concert-master, Mr. Burgin, but the demon drummer who stuns the tympani into submission is still to be heard in Central Park. It was good to see again the face of an old friend beloved by New York music-lovers, Alwin Schroeder, who is still at the first desk of the violoncellists. The great artist of the oboe, who blows pastoral landscapes and Watteau garlanded gardens, sighing swains and melting shepherdesses through his tiny reed, Georges Longy, is at his old post, and there are other familiar faces among the various choirs.
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> The chief thing, however, is that as an instrument the orchestra is more homogeneous in tone, swifter and more sensitive in its repsonse to Mr. Monteux's baton. That gentleman conducted with unusual fire, and if on his orchestral palette the colors sometimes ran and blurred it should be set down to the tension of a first night. The massed tone of the strings is satisfying in euphony and concrete quality, and there was a splendid sonorousness in the brass wind. Color was palpably aimed at and color, not linean effect, nor the traceries in a delicate tonal pattern.

Mr. Hill and Poe

For the matinée on Saturday Mr. Monteux set on the programme Enesco's symphony, Mr. Hill's new tone-poem, "The Fall of the House of Usher," Pierné's orchestral arrangement of Franck's Prelude, Choral and Fugue and Berlioz's overture to his opera, "Benvenuto Cellini." The reviewer for The Times was engaged elsewhere and gave his readers only a bare record of the concert; while Mr. Krehbiel and Mr. Huneker in The Tribune and The World respectively wrote chiefly of the music in hand and of Mr. Hill's tone-poem. "He is," says Mr. Huneker, "a stickler for form, and we recall an excellent overture of his. This poem, he tells us 'approaches structurally the abridged sonata form,' while the atmosphere, not the incidents of Poe's famous tale, is aimed at. This atmosphere is missing, though the abridged sonata form is not. The composition could have been as easily called 'The Fall of the House of Haig' or Dewar as Usher. It is well made, rather thinly orchestrated, and the imaginative element is not the prime factor. What the unfortunate young American, Griffes, evoked in 'The Pleasure Dome of Kubla Khan'—first played here by Pierre Monteux—Mr. Hill lacks the power to equal, that is, to make both a picture and a mood. And he is obsessed with the clever celesta episode at the close of 'The Rose-Cavalier.' A pretty effect it is—in Strauss's opera. Mr. Hill's poem was amply applauded, and like Enesco's symphony adequately interpreted."

"It is descriptive music," writes Mr. Krehbiel in The Tribune of the tone-poem, but in the intention of the composer a delineation of moods, which he found in Poe's story, with intentional realism of the picturesque characters only in the sonorous climax and end, which was built upon the phrases of emotions which had served their psychological purpose earlier. They did not show in the ruin which they were designed at last to depict, but disclosed themselves, there, as we thought, in their highest potency. The thematic material did not seem very pregnant, but it was at least plastic, and Mr. Hill showed ingenuity and learning in his moulding of it. The instrumentation was colorful, but a somewhat excessive use of the tintinabulating celesta led even superficial hearers to think of Strauss's marvelously successful device of sprinkling harmonic dew in "Rosenkavalier" and to that extent diminished Mr. Hill's claim to originality. But to make original use of celesta tones is about as difficult a task nowadays as to create a sensation with a harp glissando."

TRANS. NOV. 8.

CONCERT - CHRONICLE

EVA GAUTHIER IN NEW LIGHTS AT CAMBRIDGE

Donizetti, Chinese Mother-Goose and the Symphony Orchestra — George Ferguson, Better with Programme Than Song —A Young Italian in Chicago—Mozart and Mme. Hempel—"Petrouchka" from Mr. Monteux—Other Impending Pleasures

TWO pieces by American composers stood on the programme of last evening's Symphony Concert in Cambridge — Edward Burlingame Hill's "The Fall of the House of Usher," recently played in Boston and New York, and Bainbridge Crist's set of songs from the Chinese Mother Goose, sung by Mme. Eva Gauthier. In the many comments that have been made on Mr. Hill's new tone-poem there appears to have been nearly unanimous opinion that he has failed to communicate in his music the exact spirit of Poe's tale, that he has been unable to translate into tone its atmosphere of boding and horror. But in all justice to Mr. Hill, could he do otherwise than fail? It has more than once been said that the function of music is to idealize and transfigure, that the expression of evil is inimical to its very nature. We know that Wagner failed with Mime and Verdi with Iago. Certain terrifying effects are possible in music—especially in opera, where the action necessarily aids—but they are achieved through specific "shuddery" effects—string tremolos, dissonant harmony, chromatic scales, muted horns, ominous beatings of the bass drum, and similar paraphernalia. As proof that the atmosphere of horror can be thus created and sustained we have only to turn to the second act of "Tosca." But a symphonic piece cannot be moulded from such material, and Mr. Hill is too good a musician to attempt such a thing. His music seizes on whatever in Poe's story is really available for its purpose and gives it fitting expression. For the rest, the tale and the music remain distinct and apart.

In their original version for voice and piano, Mr. Crist's quaintly fanciful settings of these Chinese rhymes have been made known to us by Mr. Werrenrath and others. Last season Mme. Gauthier sang them in an arrangement for "chamber-orchestra," according to the present fashion. If we are not mistaken, the performance was the first in which a full orchestral accompaniment was used. At first blush it might seem that here was an invasion of the traditional dignity of the Symphony Concerts, but the audience received the songs with open arms. Mr. Crist's music was its own justification, and Mme. Gauthier is to be thanked for her courage in singing it. Two numbers of the set, a little more broadly farcical than the others, were omitted. Last night we had "Lady-Bug," "Baby is Sleeping," "What the Old Cow Said," "Of What Use Is a Girl?" and "The Mouse." Mr. Crist's instrumentation enhances the point and wit of his musical settings; there is an ingenious use of Oriental coloring. The reference to the North Wind in the song of the Cow gave the composer opportunity for a miniature tempest in which the voice of the singer was for a moment lost, but the air soon cleared. Mr. Crist was fortunate in such an interpreter for his songs as Mme. Gauthier; they were sung musically and tactfully, yet with full appreciation of their humor.

Was it to prove that her devotion to the moderns does not debar her from singing music of the old Italian school that induced Mme. Gauthier to sing an aria from Donizetti's "Lucrezia Borgia"? If it was, she gained her point. Her performance of this antiquated piece was brilliant in the extreme and conspicuous for tonal beauty. It was a bit of a shock to hear in the opening measures of the aria the first phrase of Rossini's "Quis est Homo." But whether or not Rossini stole it, he improved upon it. Mr. Runciman once wrote of the "stream of brackish water that daily flowed from Donizetti's pen." If the other music of "Lucrezia Borgia" is as glaringly inappropriate to the dramatic situation, let us hope that the opera will not be revived for Mme. Galli-Curci.

Pieces from recent Boston programmes filled the remainder of the concert—for beginning Sibelius's vivid and vital Symphony in E minor, for conclusionn Beethoven's puissant Overture to "Leonore," No. 3. The comment of Mr. Paul Rosenfeld, quoted in the programme book, that Sibelius "has written music innocent of roof and inclosure, music proper indeed to the vasty open, the Finnish heaven under which it grew," seemed singularly apt last evening. In the smaller auditorium the symphony seemed cramped and constrained. If ever music suggested space and cries for it, it is this. W. S. S.

Items and Announcements

Two weeks hence at the Symphony Concerts of Nov. 19 and 20, Mr. Monteux and the orchestra will play a suite drawn from Stravinsky's celebrated ballet, "Pétrouchka." Unless recollection slips, none of the music has yet been heard in America outside the theatre. Years ago in Paris Mr. Monteux ventured the whole ballet as a concert-piece and then learned that many measures are so intertwined with the action upon the stage as to be without substance or meaning elsewhere. With this acquired wisdom he and Stravinsky have now assembled a suite from such parts of the music as speak for themselves in either concert-hall or theatre. Since no opera company and no ballet ministers to Boston, only from the Symphony Orchestra may we hear Stravinsky's music.

TRANS. NOV. 12.

[43]

CONCERT - CHRONICLE

NEW MUSIC, LIKED MUSIC AND PROBLEM

The Conductor's Dilemma with Repet tions—As Malipiero Sounds in a Recen Set of "Impressions"—A Faithful Youn Violinist — Parisian "Ultra-Moderns" — Mr. Hofmann in English Ears — Pade rewski Abandons the Piano

AT the Symphony Concert of Saturda evening, Respighi's tone-poem "Fountains of Rome," pleased th audience no less than it did o Friday afternoon. It is hard to remembe when a new symphonic piece has sounde so agreeably in almost every ear or wo such hearty and spontaneous plaudits. A some said, not since the first days of Mr Carpenter's sportive suite, "Adventures i a Perambulator," had the listening com pany given so many signs of general and particular satisfaction. It is three or four years since the American's music was so received in Boston from Mr. Damrosch and Dr. Muck. Alike from this reception and from intrinsic desert, the inference ran that it would become a repertory piece to be heard, as occasion proffered, in subsequent seasons. Yet, as matter of fact, "Adventures in a Perambulator" has not once been repeated, while it is quite within the range of probability that "Fountains of Rome" will never return to the Symphony Concerts. For a composer with his way to make in symphonic music, it is accounted high good fortune to have one or another of his pieces accepted and played by discriminating conductors. Yet how much more signal would be his happy state, did they ever repeat it after it has plainly proved merit and as certainly pleased the public!

The conditions working to this undesirable end are not far to seek. Every conductor of symphony concerts is expected in the course of a season to traverse by sample the classics from Bach and Händel through Brahms, Wagner and Franck. He is expected likewise to do his duty by the established moderns like Strauss or Debussy, Ravel or Rimsky-Korsakov. Furthermore, he is bound to produce sundry unheard pieces by the composers of our own time and even to effect a revival or two from the ancients. At the same time his programmes must not be too long; while as often as not "assisting artists" devour his hour-and-three-quarters without scruple. He knows as well as the rest of us that such music as "Adventures in a Perambulator" or "Fountains of Rome" or Mr. Griffes's tone-poem of Kubla-Khan deserve repetition and would pleasure hearers. Yet how, between these other pressures, is he to find room for them? He hopes, he defers, he plans and re-plans, but somehow the desired opportunity seldom comes. And with every year, as the sum of playable and desirable music waxes, this problem of repetition becomes more difficult of solution. In the programme-book of last week as appendix to the note on Mr. Strube's new Preludes stood a list of his pieces previously heard "at these concerts." Not a few deserved repetition, yet very few have received it. To run down the table was like a cursory survey of memorial-stones. The problem remains—the problem. Yet if one dared suggest less performances of classics of the second order, how the upholders of the good, the true and the beautiful—if only it be fifty or a hundred years old—would claw and scream. H. T. P.

TRANS. NOV. 15

Monteux's New Music

The orchestral novelty of the Symphony Concerts this week is Ravel's Suite, "The Tomb of Couperin," originally published for the piano and subsequently arranged for orchestra by the composer. At least in music, new wine can sometimes be put into old bottles; and that is what Ravel has accomplished in this Suite. The four pieces—Prelude, Forlane, Menuet and Rigaudon—are all in the manner, as the 20th century may imitate it of Couperin and Rameau. The Forlane is a dance of Italian origin not often encountered; it runs in six-eight time and is as the indication Allegretto suggests, of a graceful character. The other pieces need no comment. Ravel's harmony is modern, but with a strongly diatonic cast, and nowhere is he very far from the spirit of his models. His orchestral requirements are modest: two flutes, an oboe and English horn, two clarinets, two bassoons, two horns, one trumpet, harp and strings—practically the orchestra of Mozart, yet the scoring is that of today. In short, the Suite is adroit, charming music that should give immediate pleasure.

Another new piece—or rather series of pieces—will also be heard, "Russians," five songs for baritone and orchestra, with verse by Witter Bynner, music by Daniel Gregory Mason and Mr. Werrenrath as singer. When he sang them in New York with Mr. Damrosch's orchestra last winter, Mr. Spaeth wrote the following note about the songs for The Transcript:

> Mr. Bynner's poems, if they can be called such, are couched in the colloquial, conversational style that made the horrors of his "Tiger" so realistic. As in that play, a vein of sardonic humor runs through most of them, something not easily caught in musical terms. The series, which appeared originally in the Metropolitan Magazine, describes in the first person the sensations of a Drunkard, a Concertina-Player, a Revolutionary, a Boy and a Prophet.
>
> Mr. Mason has attempted only here and there to suggest a definite Russian atmosphere in his music for these free-hand sketches. The Russian quality is most marked in the second and third songs. The second ("The Concertina-Player") in particular is built upon a theme which might easily be an actual Russian folk-song, and treated somewhat in the manner of Chaikovsky, with an occasional hint of Musorgsky himself. . . . The aimless wandering of the tramp musician sounds perhaps in the monotonous bass, and the whimsicalities of the monologue are fairly closely followed in the declaration, particularly at the end, when the musician proudly offers this delicious testimony of his powers: "I often play for beggars, and they pay me!"
>
> "The Drunkard" is remarkable chiefly for the cruelly high range of the vocal part. Here the text cries out for a rollicking tune of the folk type, with more regard for rhythmic individuality than accuracy of declamation. "The Revolutionary" has much national atmosphere, but the text suffers from such trite phrases as "Nothing has hurt like your misunderstanding me," and "It would not be so hard." There is a solemn, almost gloomy mood here, which contrasts with the rest of Mr. Mason's music. "A Boy" is picturesque and imaginative, containing the lightest and happiest touches of the series, both in words and in music, yet less significant than some of the others in actual content.
>
> Mr. Bynner saved his flamboyant satire for the final poem, "A Prophet." In this burlesque of religious fanaticism, he makes his hero, after commanding universal suicide in preparation for the end of the world, utter this unique farewell:
>
> I take my leave of you, I lead the way,
> Hand me the rope, make sure the noose
> will slip,
> Forgive me if I have not saved your souls.
> And I forgive you for not listening.
> My mother I forgive for bearing me,
> My father for begetting me,
> Mankind for being like me.
> So farewell! Receive me, God!
>
> Mr. Mason revels in the opportunities for realistic suggestion in these lines, as well as in the preceding details of "the knife, the gun ,the rope," and he hangs his prophet finally with a musical timing of the drop worthy of a Berlioz or a Strauss. Technically this music, like most of the rest, is an impressive feat. A close analysis might disclose the fact that Mr. Werrenrath's interpretation has more to do with the success of the cycle than the work of either poet or composer.

NOV. 18

NEW WORK PLAYED BY SYMPHONY

Reinald Werrenrath Is Soloist at Concert

BY OLIN DOWNES

Reinald Werrenrath, baritone, was soloist at the concert given by the Boston Symphony Orchestra, Pierre Monteux conductor, yesterday afternoon in Jordan Hall, and he sang a cycle of songs, "Russia," by Daniel Gregory, heard for the first time in this city. Ravel's suite, originally composed for piano, and now orchestrated, "Le Tombeau de Couperin," was played for the first time in America.

A little known symphony of Mozart in C major (Kochel No. opened the programme and an amazing performance of Enesco's A major Roumanian Rhapsody brought it to a close.

MR. WERRENRATH'S SINGI

Werrenrath gave proof again of his remarkable talent, his intellig his musicianship, his mastery of voice which has become more each year. The songs of Mr. Mason hardly have had a more sym pathetic, appreciative, enthusiastic terpretation. Fortunate the composer with such an artist to present his w to public! Unfortunate the pu who has to listen to such deadly music by a composer!

The audience applauded Mr. Werrenrath very warmly. He would have an even greater success with better material.

For Small Orchestra

Mozart's symphony was played by orchestra reduced in numbers be more in consonance with instrumentation and style, and the periment was very successful. Conductors of orchestral concerts in large hesitate to reduce a modern orchestra, admittedly too heavy thick for the fineness and trans of Mozart's scoring, because the tone will be lost in the large torium. It did not prove so The performance was as admirable was effective, and the symphony be heard more often.

It may not be the "Jupiter" which is in the same key. It equal the great three symphonies Mozart wrote and which over and over again—the "Jupiter" the symphonies in G minor Nevertheless Mozart did write phonies than those three, and everything Mozart wrote has genius in it to warrant a C major symphony heard yes delightful work, as it was played.

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POST NOV

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Address: Washington, D

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STAR, OCT 10
Washington, D. C.

Boston Symphony.

Boston Symphony Orches
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ANS. NOV. 18

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holy. The other dances are lively and
umorous and little miracles of genius
nd skill.

The more one hears of Ravel the more
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mind, his almost magical technic, and
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n his music, seeming invariably to do
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ets himself. Here we have a seme-
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ioned frame, and at times it rises to
heights of rare and haunting beauty.
Such are the beauties of the sad and
retrospective "Menuet" and of the cap-
tivating middle section of the "Rigau-
don," the section in which Mr. Longy's
oboe solo was delivered with incomp-
arable art.

Really Heard for First Time

Finally, there was such a performance of Enesco's Rumanian Rhapsody as had not been heard or scarcely hinted at at these concerts. Muck, Fiedler, had played the piece repeatedly. It had even gone on "Pop" programme. It had seemed very long, without sufficient contrast or development of its ideas, its folktunes.

Yesterday it was coherent in its development, exhilarating, intoxicating, maddening, if you like, in the highest degree. It is real peasant music, and like Roumanian folk-music, one theme will have a Slavic twist and another will appear to come from farther away, from Persia or Turkey, let us say. The revel becomes always wilder, and the primitive energy and abandon of the music seizes everyone, as it would seize wild dancers in another land. Then there is the orchestration, the most intriguing, exciting, provocative orchestration, which sets off with sheer genius the musical ideas.

Enesco's music had been played before at these concerts: it was heard for the first time yesterday, and amply deserving by Mr. Monteux and his men was the audience's tribute, tribute not only to an individual performance, but for the wonderful way in which this conductor is developing the orchestra.

POST. NOV 20,

From POST
Address: Washington, D.C.
Date Oct 18

The Boston Symphony Orchestra, which is to give five concerts at the New National Theater during its coming fortieth season the following five Tuesday evenings, November 3, November 30, January 4, February 1 and March 15, with Mesdames Helen Stanley and Hulda Lashanska, and Messrs. Alfred Cortot, Jean Bedetti and Erno Dohnanyi as soloists, performed its opening concerts in Boston last Friday and Saturday with brilliant success.

Pierre Monteux, the conductor, and the illustrious orchestra which sat in full ranks under him, were praised with one accord. The only newcomer this season among the leaders of the various sections is Richard Burgin, the concert master, who recently arrived after his long voyage from eastern Europe, in which part of the world he is considered to be, by a long count, the finest concert master.

STAR, OCT 10 1920 L
Washington, D.C.

Boston Symphony.

The Boston Symphony Orchestra will give five concerts at the New National Theater during its coming fortieth season on Tuesday evenings November 2, November 30, January 4, February 1 and March 15, with Helen Stanley, Hulda Lashanska and Alfred Cortot, Jean Bedetti and Erno Dohnanyi as soloists.

Pierre Monteux is the conductor and the only newcomer this season among the leaders of the various sections is Richard Burgin, the concert master, who recently arrived after a long voyage from eastern Europe.

Of Polish parentage and a native of Warsaw, Mr. Burgin's training has taken place largely in Russia, and part of his career has been confined by chaotic conditions in the east of Russia, Finland and Scandinavia. His first teacher was Lotti, and his most famous teacher Leopold Auer, with whom in Petrograd, he studied four years.

From
Public Ledger EVENING
Philadelphia, Pa.
OCT 16 1920 M

The Boston Symphony Orchestra, which is to give five concerts in the Academy of Music on November 1, November 29, January 3, January 31 and March 14, opened its fortieth season with notable success in Symphony Hall, Boston, last Friday and Saturday, October 8-9.

From
AMERICAN OCT 17 1920 M
Baltimore, Md.

In Symphony Hall, Boston, October 8 and 9, the Boston Symphony Orchestra, which is to give five concerts at the Lyric Theater on November 3, December 1, January 5, February 2 and March 16, impressed all hearers at the opening of the season. The reviewers in the Boston papers praised the quality of the personnel and performance as follows:

Mr. Olin Downes, critic of the Boston Post, wrote:

"When last season ended there was an orchestra diminished in numbers by the strike; there was doubt and anxiety in some minds concerning the artistic future of the organization and the probable quality of its personnel and performances this year. But when the audience entered the auditorium yesterday, an orchestra with its full complement of players confronted them, and either these players are, if anything, better than the players who left the orchestra last spring, or elst Mr. Monteux accomplished even more remarkable results with an orchestra of newly revised personnel than he did with the crippled orchestra which ended the season of 1919-1920. The performances were without exception of surprising euphony and technical precision. The tone quality of the ensemble is both rich and brilliant, particularly in the strings, and it would be invidious at this time to make detailed comparison of the exquisite solo playing of the various members of the wind chorus. Above all, and a great test, anyhow, was the delicacy, the tonal beauty and fullness of 'pianissimo passages.'"

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om EVENING STAR
dress Washington, D. C.
ate OCT 17 1920

Boston Symphony November 2.

The Boston Symphony Orchestra will open its Washington season of five concerts November 2, continuing November 30, January 4, February 1 and March 15.

Referring to its recent concerts in Boston, Olin Downes, critic of a Boston newspaper, wrote:

"When last season ended there was an orchestra diminished in numbers by the strike; there was doubt and anxiety in some minds concerning the artistic future of the organization and the probable quality of its personnel and performances this year. But when the audience entered the auditorium yesterday an orchestra with its full complement of players confronted them, and either these players are, if anything, better than the players who left the orchestra last spring, or else Mr. Monteux accomplished even more remarkable results with an orchestra of newly revised personnel than he did with the crippled orchestra which ended the season of 1919-20. The performances were without exception of surprising euphony and technical precision. The tone quality of the ensemble is both rich and brilliant, particularly in the strings, and it would be invidious at this time to make detailed comparison of the exquisite solo playing of the various members of the wind chorus. Above all—and a great test anyhow—was the delicacy, the tonal beauty and fullness of "pianissimo" passages.

Sun OCT 17 1920 M
Baltimore, Md.

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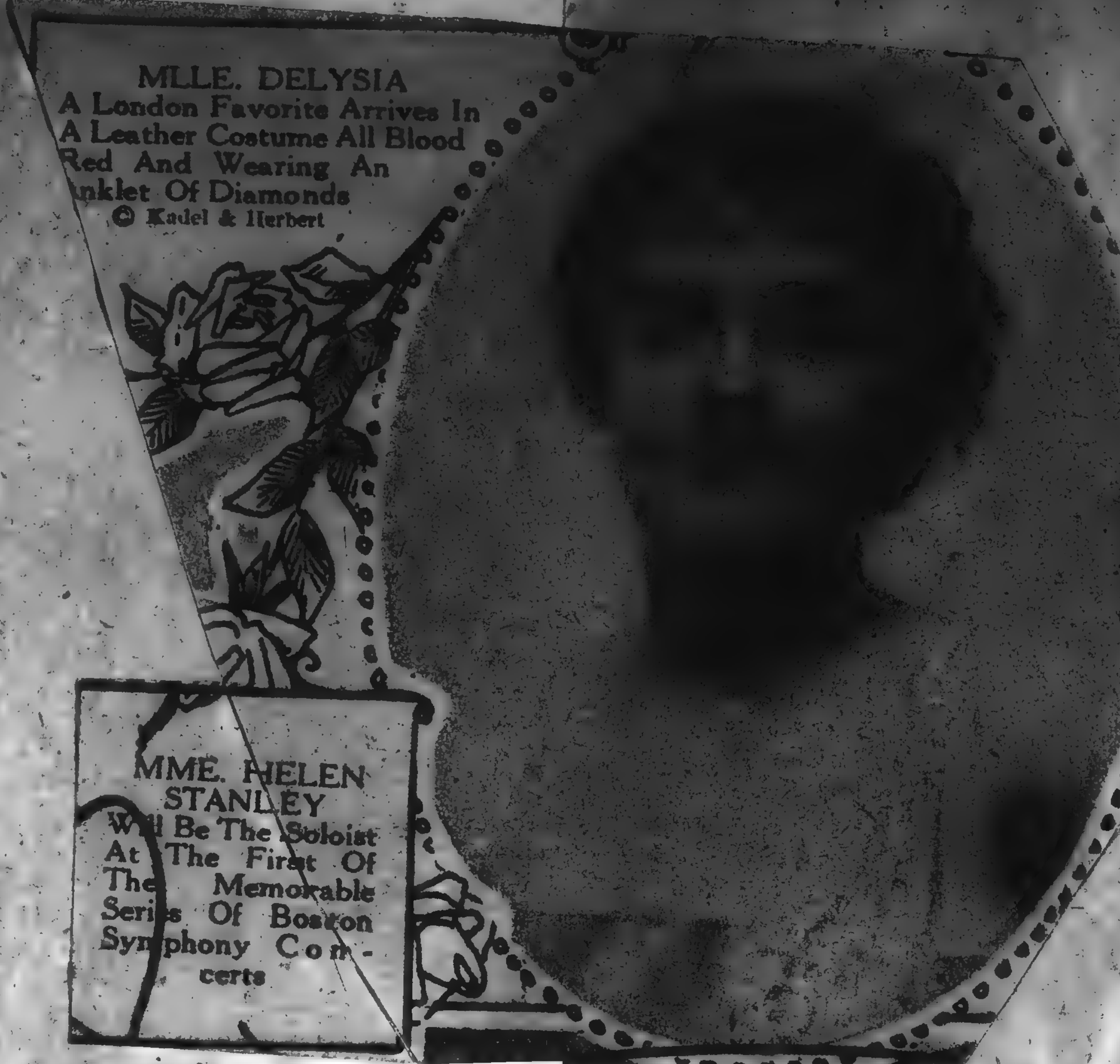
From
Sun OCT 17
Baltimore, Md.



MLLE. DELYSIA
A London Favorite Arrives In A Leather Costume All Blood Red And Wearing An Anklet Of Diamonds
© Kadel & Herbert

MME. HELEN STANLEY
Will Be The Soloist At The First Of The Memorable Series Of Boston Symphony Concerts

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From NOV 20 1920 M
Evening Public Ledger
Philadelphia, Pa.

OF COURSE, the chief difficulty of the early days, as well as some of the later ones, were financial, until Mr. Bok made the orchestra permanent by raising the endowment fund a year ago in a campaign which is now Philadelphia history, but there were other troubles, some of them musical.

For a few years after the establishment of the Philadelphia Orchestra the Boston Symphony, which had been giving the orchestral concerts de luxe of Philadelphia for a long time, began the annoying habit of playing almost exactly the same programs as those presented at the nearest concert of the infant Philadelphia Orchestra.

The reason for this singular procedure was never made public, but the writer, as a person interested in the music of this city for a considerable number of years, heard many competent musical judges of Philadelphia express their opinion and it was unanimous. The reader is entitled to three guesses without charge, as to what this reason was. Time works many changes, and it would be an interesting experiment (for some people) for the Boston Orchestra to try the same thing today.

* * *

NEVERTHELESS the Boston Symphony was, in a way, the barometer of the Philadelphia Orchestra. In the early days of the Philadelphia Orchestra the Boston organization, responding to the demand of the Philadelphia public for more symphony concerts, was giving a double series of concerts, one on Monday evenings, the traditional night of the Boston orchestra in Philadelphia, and the other on the Wednesday evening of the same week. The first indication that the Philadelphia Orchestra was becoming a power in Philadelphia music was in the discontinuance of the Wednesday evening series.

This may in a manner have been the fault of the Boston orchestra, for an entirely different program was given at each series, with the result that many of the Monday evening "regulars" held off to see what was going to be given on Wednesday evening. When an unattractive program was presented the natural result was that there was a relatively small attendance at both concerts, alhough the call for symphonic music in Philadelphia was so great that all the concerts were well patronized.

Nevertheless, this was the psychological moment for the Philadelphia Orchestra to come into existence. There was a demand in Philadelphia for more symphonic, or, rather, orchestral, music than could be supplied by the visiting organizations. The time and the place were ready and, fortunately for the music of Philadelphia, the right men were found to head the movement.

* * *

ESTABLISHED 1881
From OCT 22 1920 K
Evening Post
New York

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Times OCT 24 1920
New York City

Pierre Monteux's first evening program for the Boston Symphony on Nov. 4 in Carnegie Hall presents Beethoven's eight symphony, a fantasy on two folk-songs of Anjou by Lekeu, Franck's prelude, chorale and fugue, and Liszt's "Tasso." On Nov. 6 there are Sibelius's first symphony, Scriabin's "Ecstasy," and a new work by Edward Burlingame Hill based on Poe's "Fall of the House of Usher."

From OCT 24
Brooklyn Life
New York City

HELEN STANLEY
soprano soloist with the Boston Symphony Orchestra, Academy of Music, Friday evening, November fifth

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POST
ess: Washington, D. C.
OCT 24

Pierre Monteux, conductor of the Boston Symphony Orchestra, has made an engrossing program for the opening concert of the season at the new National Theater on Tuesday afternoon, November 2, at 4:30. Tickets are now on sale at Mrs. Wilson-Greene's concert bureau, in Droop's Thirteenth and G stretts.

The symphony to be played will be the Eighth, the so-called "Little Symphony" of Beethoven, with which also Mr. Monteux opened the season in Boston. This masterpiece is especially remembered by the fantastic Larghetto, a burlesque of the metronome of Maelzel, newly invented at the time of its composition. The soloist of the afternoon will be Helen Stanley, the American soprano. She will sing Mendelssohn's "Infelice," and the noted "Letter" aria from Tschaikowsky's opera "Eugen Oniegin. Mr. Monteux will open the concert with Berlioz's overture to "Benvenuto Cellini," and close it with Liszt's "Tasso," one of the most impressively brilliant of his symphonic poems.

From OCT 24 1920 L
TIMES,
Washington, D. C.

BOSTON SYMPHONY ORCHESTRA.

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The soloist of the afternoon will be Helen Stanley, the American soprano who, since her brilliant debut with the Chicago Opera Company, has won the admiration of our concert audiences, season after season in all of our larger cites. She will sing Mendelssohn's "Infelice" and the noted "Letter" aria from Tschaikowsky's opera "Eugen Oniegin."

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From OCT 23 1920 D
TRIBUNE,
New York City

Frederick Gould Roby Dies Suddenly in Boston

For Twenty-five Years He Was Treasurer of Boston Symphony Orchestra

BOSTON, Oct. 22.—Frederick Gould Roby, for twenty-five years treasurer of the Boston Symphony Orchestra, died suddenly on Thursday in Symphony Hall.

It had been known by Mr. Roby's association that he was suffering from heart trouble, but no special anxiety had been felt regarding his condition, and his death was wholly unexpected.

Mr. Roby was fifty-seven years old. He was born in Cambridge, and had lived there until a few years ago, when he moved to Back Bay. He is survived by his wife, who was Miss Nellie Woodbury Gowdy.

Funeral services will be held at Mount Auburn Chapel this afternoon, which will be attended by the members of the Boston Symphony Orchestra.

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om STANDARD
ddress New York City
ate OCT 29 1920 A

Richard Burgin has been appointed concert master of the Boston Symphony Orchestra in place of Frederick Fradkin, whose dismissal last year caused an upheaval in that organization. Burgin, who is twenty-eight years of age, was born in Warsaw, and from 1908 to 1912 studied the violin under Leopold Auer. He has made concert tours of Russia, Poland, Finland and Scandinavia and has played as concertmaster with the Petrograd Symphony Orchestra, the Stockholm Symphony Orchestra and the Christiania Philharmonic Orchestra.

ESTABLISHED 1881
From OCT 30 1920 K
Brooklyn Life
New York City

First Boston Symphony Concert

With Madam Helen Stanley as soloist, the Boston Symphony Orchestra, under the leadership of Pierre Monteux, will give the opening concert of the season on Friday evening, November fifth, at the Academy of Music. Mr. Monteux will open the Brooklyn season with the Eighth Symphony of Beethoven, with which also he opened the season in Boston. This so-called "Little Symphony" is particularly popular on account of its slow movement, which is said to be a burlesque of the metronome newly invented by Maelzel at the time of its composition.

From
[illegible]IRER
NOV 3 1920 K
[illegible]A, PA.

First Boston Symphony Concert Tomorrow

The season of five Boston Symphony concerts in the Academy of Music will open tomorrow evening when Pierre Monteux, continuing as the illustrious conductor of the orchestra, will present the following programme: The Symphony in E flat by the Rumanian composer, Enesco; Pierne's orchestral version of Cesar Franck's Prelude, Chorale and Fugue, and Beethoven's Overture "Leonore" No. 3. As the soloist of the evening, Madame Helen Stanley will sing Mendelssohn's concert aria, "Infelice" and the Letter Scene from Tschaikowsky's "Eugen Oniegin."

ering of the tramp music; erhaps in the monotonous the whimsicalities of the are fairly closely followed laration, particularly at the the musician proudly offers ous testimony of his powers: play for beggars, and they

Drunkard" is remarkable r the cruelly high range of part. Here the text cries rollicking tune of the folk h more regard for rhythmic ity than accuracy of decla- "The Revolutionary" has ational atmosphere, but the rs from such trite phrases as has hurt like your misun- ng me," and "It would not be There is a solemn, almost mood here, which contrasts rest of Mr. Mason's music, is picturesque and imagina- taining the lightest and hap- aches of the series, both in d in music, yet less significant ne of the others in actual con-

Bynner saved his flamboyant r the final poem, "A Prophet," burlesque of religious fanati- makes his hero, after com- universal suicide in prepara- the end of the world, utter this farewell:

y leave of you, I lead the way,
e the rope, make sure the noose
l slip,
me if I have not saved your souls.
orgive you for not listening.
er I forgive for bearing me,
er for begetting me,
for being like me.
vell! Receive me, God!

ason revels in the opportunities listic suggestion in these lines, as in the preceding details of life, the gun ,the rope," and he his prophet finally with a musi- ning of the drop worthy of a or a Strauss. Technically this like most of the rest, is an im- e feat. A close analysis might e the fact that Mr. Werrenrath's retation has more to do with the s of the cycle than the work of poet or composer.

RANS. NOV. 18

W WORK LAYED BY SYMPHONY

nald Werrenrath Is Soloist at Concert

BY OLIN DOWNES

ald Werrenrath, baritone oloist at the concert given b Boston Symphony Orchestr Monteux conductor, yeste fternoon in Jordan Hall, an ng a cycle of songs, "Russia aniel Gregory, heard for ime in this city. Ravel's sui ally composed for piano, orchestrated, "Le Tombeau rin," was played for the in America.

little known symphony rt in C major (Kochel No. d the programme and ng performance of Ene ajor Roumanian Rhap ht it to a close.

WERRENRATH'S SIN

Werrenrath gave proof a markable talent, his intelli sicianship, his mastery which has become more st ear. The songs of Mr. cardly have had a more p appreciative, enthusias tcion. Fortunate the co an artist to present hi toublic! Unfortunate the s to listen to such dead by a composer! audience applauded Mr. W very warmly. He would ha en greater success with bette

For Small Orchestra

art's symphony was played stra reduced in numbers so ore in consonance with Mo mentation and style, and th ent was very successful. Co of orchestral concerts in large ate to reduce a modern sym stra, admittedly too heavy for the fineness and transp ozart's scoring, because the one will be lost in the m. It did not prove so performance was as admi effective, and the symph eard more often. may not be the "Jupiter" n is in the same key. the great three symph rt wrote and which and over again—the "J mphonies in G minor ertheless Mozart did write ies than those three, thing Mozart wrote s in it to warrant a h ajor symphony heard ye ntful work, as it was

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[To] understand the relation [bet]ween Ravel's dedication of a suite [of] four movements in the ancient man[ne]r, "Le Tombeau de Couperin," with [the] war, and brave comrades who died, whom he has dedicated the different movements. Of the four movements, only the Menuet is grave and melancholy. The other dances are lively and humorous and little miracles of genius and skill.

The more one hears of Ravel the more one marvels at the versatility of his mind, his almost magical technic, and the fact that he never repeats himself in his music, seeming invariably to do extremely well the particular task he sets himself. Here we have a somewhat archaic "Prelude," "Forlane," "Menuet" and "Rigaudon." There is wit; there is irony; there is the wanton employment of extremely dissonant intervals and harmonies which result from them with incredibly piquant effect. Modern in harmonic texture, the music never steps out of its old-fashioned frame, and at times it rises to heights of rare and haunting beauty. Such are the beauties of the sad and retrospective "Menuet" and of the captivating middle section of the "Rigaudon," the section in which Mr. Longy's oboe solo was delivered with incomparable art.

Really Heard for First Time

Finally, there was such a performance of Enesco's Rumanian Rhapsody as had not been heard or scarcely hinted at at these concerts. Muck, Fiedler, had played the piece repeatedly. It had even gone on "Pop" programme. It had seemed very long, without sufficient contrast or development of its ideas, its folktunes.

Yesterday it was coherent in its development, exhilarating, intoxicating, maddening, if you like, in the highest degree. It is real peasant music, and like Roumanian folk-music, one theme will have a Slavic twist and another will appear to come from farther away, from Persia or Turkey, let us say. The revel becomes always wilder, and the primitive energy and abandon of the music seizes everyone, as it would seize wild dancers in another land. Then there is the orchestration, the most intriguing, exciting, provocative orchestration, which sets off with sheer genuis the musical ideas.

Enesco's music had been played before at these concerts: it was heard for the first time yesterday, and amply deserving by Mr. Monteux and his men was the audience's tribute, tribute not only to an individual performance, but for the wonderful way in which this conductor is developing the orchestra.

OST. NOV 20

From POST

Address: Washington, D.C.

Date

The Boston Symphony Orchestra, which is to give five concerts at the New National Theater during its coming fortieth season the following five Tuesday evenings, November 3, November 30, January 4, February 1 and March 15, with Mesdames Helen Stanley and Hulda Lashanska, and Messrs. Alfred Cortot, Jean Bedetti and Erno Dohnanyi as soloists, performed its opening concerts in Boston last Friday and Saturday with brilliant success.

Pierre Monteux, the conductor, and the illustrious orchestra which sat in full ranks under him, were praised with one accord. The only newcomer this season among the leaders of the various sections is Richard Burgin, the concert master, who recently arrived afer his long voyage from eastern Europe, in which part of the world he is considered to be, by a long count, the finest concert master.

STAR, OCT 10

Washington, D. C.

Boston Symphony.

The Boston Symphony Orchestra will give five concerts at the New National Theater during its coming fortieth season on Tuesday evenings November 2, November 30, January 4, February 1 and March 15, with Helen Stanley, Hulda Lashanska and Alfred Cortot, Jean Bedetti and Erno Dohnanyi as soloists.

Pierre Monteux is the conductor and the only newcomer this season among the leaders of the various sections is Richard Burgin, the concert master, who recently arrived after a long voyage from eastern Europe.

Of Polish parentage and a native of Warsaw, Mr. Burgin's training has taken place largely in Russia, and part of his career has been confined by chaotic conditions in the east of Russia, Finland and Scandinavia. His first teacher was Lotti, and his most famous teacher Leopold Auer, with whom, at Petrograd, he studied four years.

From

AMERICAN OCT 17 1920 M

Baltimore, Md.

In Symphony Hall, Boston, October 8 and 9, the Boston Symphony Orchestra, which is to give five concerts at the Lyric Theater on November 3, December 1, January 5, February 2 and March 16, impressed all hearers at the opening of the season. The reviewers in the Boston papers praised the quality of the personnel and performance as follows:

Mr. Olin Downes, critic of the Boston Post, wrote:

"When last season ended there was an orchestra diminished in numbers by the strike; there was doubt and anxiety in some minds concerning the artistic future of the organization and the probable quality of its personnel and performances this year. But when the audience entered the auditorium yesterday, an orchestra with its full complement of players confronted them, and either these players are, if anything, better than the players who left the orchestra last spring, or elst Mr. Monteux accomplished even more remarkable results with an orchestra of newly revised personnel than he did with the crippled orchestra which ended the season of 1919-1920. The performances were without exception of surprising euphony and technical precision. The tone quality of the ensemble is both rich and brilliant, particularly in the strings, and it would be invidious at this time to make detailed comparison of the exquisite solo playing of the various members of the wind chorus. Above all, and a great test, anyhow, was the delicacy, the tonal beauty and fullness of 'pianissimo passages.'"

[Fr]om EVENING STAR

[Ad]dress Washington, D. C.

[D]ate OCT 17

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From

Public Ledger EVENING

Philadelphia, Pa.

OCT 16 1920 M

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From

Sun OCT 17 1920 M

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MLLE. DELYSIA
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© Kadel & Herbert

MME. HELEN STANLEY
Will Be The Soloist At The First Of The Memorable Series Of Boston Symphony Concerts

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1881 NOV 20 1920 A M

From

Evening Public Ledger

Philadelphia, Pa.

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Times 1920

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From OCT 24

Brooklyn Life

New York City

HELEN STANLEY
soprano soloist with the Boston Symphony Orchestra, Academy of Music, Friday evening, November fifth

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POST

[Addre]ss: Washington, D. C.

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TIMES,

Washington, D. C.

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From OCT 23 1920 D

TRIBUNE,

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Mr. Roby was fifty-seven years old. He was born in Cambridge, and had lived there until a few years ago, when he moved to Back Bay. He is survived by his wife, who was Miss Nellie Woodbury Gowdy.

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[Fr]om STANDARD

[A]ddress New York City

[D]ate OCT 29 1920 A

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ESTABLISHED 1881

From OCT 30 1920 K

Brooklyn Life

New York City

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From OCT 24 1920
TRIBUNE,
New York City

A Discussion of the Merits And Value of Program Notes

Curious Annotations by a Press Agent; Philip Hale's Program Books; A Stupendous Program Note Minus the Music

By H. E. Krehbiel

The press agent who sent to the newspapers the announcement of an orchestral concert last week is evidently as fully convinced of the value of program notes as he is ignorant of their meaning. By program notes we mean, of course, the comments printed in programs (chiefly of symphonic concerts) or in pamphlets or leaflets which accompany the house bills. In the best of cases these notes contain hints touching the character of the compositions to be played, the purposes of the composers as exemplified in the titles of the compositions or confessions printed in the scores touching the things (poems, pictures, occurrences), which prompted them—"inspired" is the word generally used—historical data, anecdote sometimes illuminative of the subject but frequently not, and brief technical analyses. In the kind last mentioned the material used in the construction of the works is sometimes printed—a needful procedure, since there is no way of describing a melody, or even a melodic phrase which will bring it into the mind of a reader except the delineative (to the musically educated) and the reproductive (audible) to people in general. Programs thus annotated come to us from the principal orchestras of the country and all of them we find to be educationally valuable, though not all in the same degree.

We have seen much that is idle and worthless in publications of this order, but seldom anything diverting until the local contribution referred to reached us last week. We do not laugh at the writer of the notes because of a realization of the fact that he meant well but did not know either the English language or the needs of the occasion; we only marvel at the ignorance, audacity or carelessness of the press agent who tried to get them into the newspapers, obviously for the edification of the public or critics, or both. Here are the notes on four of the orchestral works set down in the program:

G. BURGMEIN: "Les Ninphes Dans Les Bois." (First execution in America.)

G. Burgmein, author of several symphonic works, has ideated this characteristic piece after having been inspirated by the reading of a story of Fairies. Of difficult execution, "Les Ninphes Dans Les Bois" has a richness of technic of an ideal form.

R. WAGNER: "Gloken and Gralsscene of Parsifal."

This piece is from the grand opera "Parsifal" belongs to the pages most inspirated that have ever been written. Of an absolute misticism its enchanting melody transport the souls to commotion.

A. NEPOMUCENO: "O Garatuja" (First execution in America.)

A. Nepomuceno is one of the most eminent composer of Brazil. This symphonic piece rewarded at the Exposition of Bruxelles in 1910, reveals to us the great musician and the eminent composer. The presentation of an author never heard here before is owed to conductor M. Michael Nicastro.

N. RIMSKY KORSAKOFF: "Capriccio Espagnole"

One of the most brilliant symphonic pieces is "Capriccio Espagnole." The motives of an absolute Spanish flavor captivate the listeners for their beauty and originality. Take notice of the "Gypsy Song" and "Fandango of the Asturias" Instrumented in a wonderful form oblige the executors and the soloists to the utmost of their ability.

The press agent's announcement accompanying this does not strain the English language so much as the notes, but it flounders about quite distressfully in trying to name the pieces which were to be played. One bit of information, of curious interest at least, both press agent and annotator neglected to give us. "G. Burgmein," who "ideated" the second composition in the list, is in the flesh Mr. Giulio Ricordi, head of the famous publishing house by whose suffrance (amply remunerated) we are privileged to hear the modern list of operas at the Metropolitan establishment. Why a clever Italian should disguise himself under a German pseudonymn we have never heard. The relations between Burgmein the composer and Ricordi the publisher must be ideal.

Philip Hale's Program Books

Of all the American program books those prepared by Mr. Philip Hale for the Boston Orchestra concerts are the most welcome to the music lover, and it is a gratifying provision which makes them obtainable at the end of every season neatly imprisoned in bookbinders' boards. In two respects they are now quite perfect. They are too discoursive to be read at a concert between numbers and the analyses which they contain do not set forth the themes in musical notation, though they are characterized (as to instrumentation, key, length or brevity, accompaniment, etc.) so as to be recognized when heard by any reasonably experienced and instructed listener. Still, as the books are not to be had until one is in the concert room (in Boston) or in the vicinity of Carnegie Hall (for circulation is denied it inside that place, which is sacrosanct to the advertisers in the house bill), the attendants at the Boston Orchestra's concerts must pick up their information about the music while in their chairs. To this end a short schematic arrangement would be more serviceable than pages of description. This would leave the best, because the most entertaining and instructive, parts of the pamphlets to be read and digested at leisure in the home circle.

We do not ride sedately with eyes on the main road when reading Mr. Hale's essays on the day's program; we are off with him in a canter on a hundred sidewise excursions gleaning pleasurably in a hundred fields tributary to the chief territory. Historical data are mingled with illuminative anecdote; titles suggest ingenious inquiry into things ancient and mythological, as well as modern and conventional. Metaphor does not suffice him. Should he have occasion to quote an allusion to the Hanging Gardens of Babylon we are sure of a delightful note on Nebuchadnezzar and his wife Anytis, the longing of the latter for her native hills among the fat, flat fields of Babylon and the means by which an indulgent husband, who ordinarily suggests only a Biblical king, turned into a mad vegetarian, and an operatic subject for Verdi. That's the way the fertile and inexhaustible mind of Hale works, and so each of his books is a thesaurus of things related to music, a box giving out the odors of the aloes, and myrrh and cassia, and frankincense and spices, which have been the cargoes of the vessels which imaginative men have set afloat for centuries. Hale is not only a musical annotator; he is a reservoir, a repertorium, a promptuary, a treasury, an arsenal of facts and fancies of all kinds. Coming around to the point from which we started, Mr. Hunsker, who mixes up old Hiram's "ivory, apes and peacocks" in his books, says it was Mr. Hale who invented the term "passionate press agent."

There is a great deal of music in the world, good music, which was never designed by the composer to be interpreted in words—that is, in terms of thought—for which writers who are given to what Horace Greeley condemned as "too much damned fine writing" have supplied programs in explanatory program notes. Occasionally we meet such a note and greet it with pleasure because it seems really to have been evoked by the music. It awakens some of the emotions which accompanied the hearing of the music and comes within a canon of approval which Schumann laid down. The music written nowadays is practically all programmatic and much of it is harking back to its origin in that it is becoming materialistic and utilizing natural sounds, sometimes crudely (Richard Strauss's windmills, bleating sheep, the clock striking the hour when baby is to be put to bed and the cow-bells in the Alpine pasture), sometimes by mere suggestion. These things scarcely need analytical notes to identify them. They are the thngs themselves, no matter how much the composer may have affected to idealize them. But when music enters the metaphysical field (we mean when composers profess to have made it do that) then the sluice-gates must be opened wide for attempts at exposition.

Ives "Essays Before a Sonata"

There are old-fashioned critics who think that all attempts at elucidation are vain in such cases because the composer is trying to make music transcend its powers, which reminds us that we have let months pass without comment on a book which in a sense is as unique as it is interesting and sprightly. It's a little volume of 124 octavo pages and professes to be a prefatory explanation to a pianoforte sonata. The author is Charles E. Ives. He calls the book Essays Before a Sonata, says that, combined with four pieces of pianoforte music which he calls a sonata, with an apology to the term, he has attempted to give an "impression of the spirit of transcendentalism that is associated in the minds of many with Concord, Mass., of one-half a century ago." He intended to print book and sonata (which has a title, Concord, Mass., 1843) together, but concluded that the volume would be too cumbersome. So we have the book without the music. Under the circumstances we feel justified in calling the collection of essays the most stupendous program note in existence. When the sonata is printed we expect to find its four movements labeled I, Allegro—Emerson; II, Scherzo—Hawthorne; III, Andante, the Alcotts; IV, Finale Allegro, Thoreau.

Inasmuch as the author does not seem to care to let us hear his music, or see it in the printed symbols, we are unable to derive as much comfort as we should like from his extremely candid and considerate dedication, which runs thus: "These prefatory essays were written by the composer for those who can't stand his music—and the music for those who can't stand his essays; to those who can't stand either the whole is respectfully dedicated." The essays are most engaging in style and full of pith. We liked them immensely and gladly forego the music which they are supposed to illuminate. A sonata which should undertake to-day any of the things which Mr. Ives has so capitally said in his book we could not contemplate or hear without a shudder.

ESTABLISHED 1881
From NOV 2
PHILADELPHIA, PA.

BOSTON ORCHESTRA OPENS PHILA. SEASON

Pierre Monteux and His Musicians Give Fine Performance

AUDIENCE SMALL

Pierre Monteux brought the Boston Symphony Orchestra to the Academy last night for the first concert of its season here. Mabel Garrison was the soloist, instead of Helen Stanley, who was unable to appear, due to a last-minute indisposition.

Miss Garrison sang the Mozart aira "Mia Spiranza Adorate," and "Charmant Oiseau," from David's "Pearl of Brazil." She sank very prettily, as is her custom, but without any particular brilliancy. The applause she received was enthusiastic.

Chief interest among the orchestral works centered in the Enesco Symphony in E flat. This work, written in the early part of the century, is one of the most effective modern works cast in symphonic form that has been heard here. It is entirely modern in feeling but there is genuine melodic inspiration and vitality that distinguishes the work from those in which the chief concern of the composer is to achieve atmosphere and mood. The work was heard in Philadelphia some eight years ago when Mr. Stokowski gave it a performance. It is to be hoped that our own orchestra will play it again in the near future.

Gabriel Pierne's orchestral setting of the Franck Prelude, Chorale and Fugue was the second number. This impressive piano work has been transmuted into orchestral form in a masterly manner by Franck's pupil. In the magnificent chorale, Mr. Monteux and his men gave an exalted performance. Beethoven's "Leonore Overture No. 3," played with a verve and spirit, closed th concert.

After the vicissiitudes undergone by this organization during the last three years unbounded credit must be given to Mr. Monteux for the quality of the performance last night. Mr. Burgin, the new concert-master, proved to be a real acquisition to the orchestra. His tone is robust and he plays with firm authority. The tone of the entire string section of the orchestra is fuller and richer than it was last year. It is to be expected that the raggedness that was sometimes apparent last night will be almost entirely eliminated before the season is very far along.

It is a pity that so small an audience was present to hear a program of such interest and artistic worth. Mr. Monteux is a most skillful program builder, as the past has revealed, and the Boston Symphony concerts deserve fuller attendance than was accorded their performance last evening.

From
Record
Philadelphia, Pa.

BOSTON ORCHESTRA

Mabel Garrison as Soloist at Opening Concert of Season.

The Boston Orchestra returned to the Academy of Music last night, playing the first concert of the thirty-sixth season before Philadelphia audiences. The conductor, Pierre Monteux, and the artists comprising the organization were warmly received by an audience which again begins to resemble the audiences of a few seasons ago, before the disruption of the splendid orchestral body then known as the Boston Orchestra.

Monteux played first on the program the Enesco Symphony in E flat major, an essentially modern work of the French school and one of compelling interest, if not of overwhelming beauty of inspiration. Other orchestral selections were the Prelude, Chorale and Fugue of Cesar Franck, orchestrated by Gabriel Pierne and made into a wonderfully effective orchestral work. The overture to Leonore, No. 3, was the concluding offering of the program.

Helen Stanley was replaced at the last moment by Mabel Garrison, who is a great favorite in Philadelphia. She gave two selections, Mozart's "Les Perenu" and Bizet's "Charmant Oiseau," from "The Pearl of Brazil." The charming style of Miss Garrison was admired, but more especially in the cloratura flights of the Bizet composition.

From
Public Ledger
Philadelphia, Pa.

THE BOSTON SYMPHONY

First Concert of Season, With Mabel Garrison as Soloist

THE PROGRAM

Symphony E-flat .... Enesco
Prelude, Chorale and Fugue .... Franck
"Mia Speranza Adorata" .... Mozart
Mabel Garrison.
"Charmante Oiseau" .... David
Mabel Garrison.
Overture, Leonore No. 3 .... Beethoven

The Boston Symphony Orchestra gave its first concert of the season last evening before a fair-sized audience. The soloist was Mabel Garrison, of the Metropolitan Opera Co., who took the place of Helen Stanley on ccount of the sudden illness of the latter. Miss Garrison was in the best of voice and sang with greater artistry than she has ever before shown in this city. Her selections were widely dissimilar in character, being the aria "Mia Speranza Adorata" of Mozart, with its lovely melody and dangerous simplicity, and the coloratura aria, "Charmante Oiseau," of Felicien David. Miss Garrison was perfectly at home in both styles, and gave the finest specimen of Mozart singing that has been heard in Philadelphia for a long time. Her voice control was unusually fine and the pianissimos in the upper register were exquisite in the Mozart number, which was sung with just the correct amount of temperament. The duet with the flute in the David selection was beautifully done, especially when it is considered that there was only a very short rehearsal possible. Miss Garrison shared the applause with Mr. Laurent at the close.

The novelty was the Enesco Symphony, which the Philadelphia Orchestra played here about eight years ago. Although it is an early work, it shows the characteristics which marked the composer in more mature years. The composition is modern and highly individual both in style and in content. There is great knowledge of the orchestra shown in it and some beautiful effects are produced. The rhythm of the first movement is one of the charms of the work. The second movement is somewhat vague, and the last one, a vigorous allegro, is probably the best of the three. It was well played and well received.

The orchestration of the well-known prelude, choral and fugue of Cesar Franck, by Pierne, showed some interesting things. The color of the very full orchestration which Pierne has used caused a decided loss in the pianistic character of the work, and several changes have been made in the apparent intent of the composer, such as the omitting entirely of the after melody note in the repetition of the theme of the choral. The composition as orchestrated was interesting rather than convincing. The Boston orchestra itself played better than at any time for at least two years, and while there was raggedness here and there, it shows signs of again taking its place among the great orchestras of the country.

106-110 SEVENTH AVE.
NEW YORK NOV 5
ESTABLISHED 1881
From
TRIBUNE,
New York City

Two Concerts Of Symphony Series He

TIGHT BINDING

ledger
hia, Pa.

BOSTON SYMPHONY

Two Concert
Of Symphon
Series He

SEVENTH AVE
NEW YORK
ESTABLISHED 1881

BUNE,
New York City

ZEN, NOV 6
Brooklyn, N. Y.

BOSTON SYMPHONY.

HERALD
Washington, D. C.

HUB ORCHESTRA SCORES BIG HIT

Boston Symphony Musicians Well Received at First Local Performance.

MUSIC LOVERS ATTEND

Mme. Louise Homer, Soloist, Warmly Greeted by Large Audience.

The Boston Symphony Orchestra gave its first local performance of the season at the National Theater yesterday afternoon under the management of Mrs. Katie Wilson-Greene. Pierre Monteux was the conductor and Mme. Louise Homer, the soloist.

In past years it might have been possible to have written of the first symphony orchestra concert that the orchestra had not been together during the summer or there was a new conductor who was not yet in full sympathy with the players. But such excuses were unnecessary yesterday, for the performance was one that was characteristic of a well-seasoned, well-disciplined, and enthusiastic body of artists. The conductor was warmly welcomed and the audience manifested every sign of genuine appreciation after the performance of each number.

The first selection was the overture from Berlioz's "Benvenuto Cellini," Op. 23, the one feature of the ill-fated opera by the same name which was well received when originally presented. Beethoven's Symphony No. 8 in F major, Op. 93, followed. This is one of the brightest, most cheerful and most humorous works that this writer ever conceived.

The marvelous skill of the composer which is brought into play in his composition was exquisitely illustrated by the players under Monteau's baton. For the closing number Liszt's "Tasso: Lamento e Trionfo," Symphonic Poem No. 2, was rendered. The opening of the composition is marked with expressions of great sadness and grief, which finally ends in music of glorious triumph. This orchestra of magnificent instrumentalists brought out to the fullest extent the wonderful qualities of this work.

The announcement, made from the stage, that Mme. Louise Homer would sing in place of the advertised soloist, caused enthusiastic applause, for the grandeur of the voice of this most magnificent of vocalists is well known to local audiences. It is to be doubted if Mme. Homer has ever been heard to better advantage in this city than she was yesterday when she sang Gluck's "Che Fero Eurydice" and Handel's "Julius Caesar" aria. ...ough tremendous applause ...the singer at the conclusion of these solos, the audience ...not rewarded with an encore.

From NOV 5 ... K
Times
New York City

The Boston Symphony Orchestra.

The Boston Symphony Orchestra made its first visit of the season to New York yesterday and gave its first concert last evening in Carnegie Hall. The orchestra showed many new faces as a result of the reorganization it has undergone since its troubles of last Spring; the list of players printed in the program book contains a much larger proportion of Anglo-Saxon names than have appeared in its roster before, or in those of most orchestras that play in New York.

Mr. Monteux presented a program of modern music generally unfamiliar: Sibelius' first symphony, Lekeu's symphonic fantasia on two folksongs of Anjou and Schriabin's "Poéme de l'Ecstase." All these compositions suggested the proclivity of the modern to "excess of discourse" when they get well started. It was notable in the last movement and to a less degree in other movements of Sibelius's symphony.

It is music of a lowering spirit, showing its Northern origin. The first movement seems the strongest in the character of its themes, the ingenuity of their development, the grandiose close, matched by the andante with its suggestion of folk melody, though there is discursiveness in its length. The following allegro has the character of a scherzo and has been called wild and heavily fantastical; there is grimness in the last movement, but its power is dissipated by its extension beyond the value of its material. The symphony is twenty years old; but there is vigor in it that is not stated, and an individual tang in the music that is engrossing.

There is an unquestionable personal stamp, too, upon Lekeu's fantasia which has not a few elements of beauty; but its distinction is not always maintained and it suffers from its too great length.

Scriabin's "Poem of Ecstasy" had its first performance in New York a dozen years ago. It has aged considerably since then and no longer strikes terror to the bourgeois so much as it breeds boredom on account of the extravagant lengths to which a tenuous musical idea is pursued. The musical germ is in itself slender, being little more than a succession of chromatic anticipations and suspensions on chords of the ninth and eleventh and other high numbers.

His kinship with the bacchanale in the later version of Wagner's "Tannhäuser" has been observed; some may discern a connection with Lisztian methods. There are orchestral ingenuities and refinements that are often striking, but the musical value is singularly small. What the philosophical or theosophical value of it may be is not evident. Scriabin was disposed to attribute cosmical significance to his later orchestral works that they seem to possess less of as time gnaws them.

The playing of these things by the orchestra was such as to give pleasure to its friends. The tone of the whole organization is improved and has mellowed; the tone of the strings in particular is finer. There are many youthful faces among the string players; and while they may not represent the quality of Berlioz's "Young Lions of the Conservatorie," they may be expected to go farther. There is still something for Mr. Monteux to do in refining and polishing his performances, but he had to begin on an organization largely new. It takes time, but meanwhile it has made evident that the Boston Sy Orchestra is not extinct.

From AMERICAN
OCT 31
PHILADELPHIA, PA.

Tomorrow evening the Boston Symphony Orchestra will give its opening concert of the season here in the Academy under the direction of Pierre Monteux, who is continuing as conductor. The symphony will be Enesco's master work in E flat, and the other symphonic numbers Cesar Franck's Prelude Choral and Fugue, orchestrated by Gabriel Pierne, and Beethoven's Overture, "Lenore," No. 3. Helen Stanley, American lyric soprano, will sing Mendelssohn's concert aria "Infelice," and the "Letter Song" from Tchaikovski's opera "Eugen Onegin."

HELEN STANLEY, WITH BOSTON SYMPHONY

From NEW
BALTIMORE, MD.

Pierre Monteux, director of the Boston Symphony Orchestra, not only demonstrates in his conducting the sort of musicianly attainment that commands respect, but he also proves constantly that he is a gentleman of charmingly gracious personality not in the least what his countrymen call "entete."

Another instance of this was given when M. Monteux, with the greatest willingness, consented to change the program he will present next Wednesday night by the substitution of Mendelssohn's Octette for Strings in E Flat, Op. 20 (a work I do not remember ever having heard), for the Brahms Symphony No. 4 in E Minor.

The request that the Brahms give way to something else because it had been played here a short time ago did not reach M. Monteux until after the program booklets had been printed; but he did not hesitate in granting it even though considerable trouble was caused by the change.

The public cannot be too grateful for a conductor influenced by a policy as generous as this. It should be clearly understood, however, that when repetitions of scores are avoided it is not due to a desire to obviate comparisons but rather with the aim of keeping the musical season as varied and as fresh as possible.

I've often thought there ought to be some sort of national clearing-house, as it were, whereby conductors could get together at the beginning of a season and, after kissing each other fondly upon their respective cheeks, solemnly promise and declare they would stand for no repetitions.

Only by some such arrangement will it be possible to prevent the performance of Tschaikowsky's Pathetique and Beethoven's Fifth 96 times in the same city during a single winter.

From NOV 3 M
Evening Sun NOV 3 M
Baltimore, Md.

THE THREE ARTS
MUSIC DRAMA PAINTING

HELEN STANLEY is ill and will not be able to sing this evening with the Boston Symphony. Her place will be taken by Mabel Garrison, the distinguished Baltimore soprano, who is now a member of the Metropolitan forces and who has returned from Europe with additional laurels for her concert work in London and elsewhere. This evening she will sing an aria by Mozart and the "Charmant Oiseau" aria from David's "Perle du Bresil."

Richard Burgin

Richard Burgin, the new concert master of the Boston Symphony Orchestra, will make his first Baltimore appearance when this orchestra opens its season of five concerts at the Lyric on November 3.

The evening of the same day the Boston Symphony Orchestra will open its series of five Lyric concerts with Pierre Monteux as director and with Richard Burgin, the latest important addition to the orchestra, occupying the concert master's chair. Mr. Burgin recently arrived from Scandinavia, where he organized the Burgin String Quartet of Stockholm and the Philharmonic Society of Christiania.

The Boston Symphony's soloists will be Helen Stanley and Hulda Lashanska, soprano; Jean Bedetti, cellist; Cortot and Dohnanyi, pianists.

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NEW YORK
ESTABLISHED 1881
From NEWS
NOV 6
Providence, R. I.

The Boston Symphony Orchestra, which is to give five concerts in Infantry Hall, Providence, on Tuesday evenings, beginning Nov. 16, with the other dates Dec. 14, Jan. 25, March 8 and April 12, at which the soloists will be Reinald Werrenrath, Samuel Gardner, Alice Nielsen, Richard Burgin and Felix Fox, has brilliantly opened its season, not only in Boston but in a number of other cities. The present week included appearances in Philadelphia, Washington, Baltimore, New York and Brooklyn.

From NOV-7 M
Sun
Baltimore, Md.

JUST why is it that all orchestral conductors are afraid to put the much-discussed Scriabine compositions on Baltimore programs? The Boston Symphony played his "Poeme de l'Extase" in Boston and a night or two ago played it in New York, but when the orchestra came to Baltimore, something quite different had to be substituted for this triumphant work. There seems to be some kind of a legend extant that Baltimore ears will split when they hear very modern music, and so we go on in our ignorance of what the people in other cities are listening to, in ignorance of the things that are already becoming old-fashioned to others but which are as yet an unsealed book to us. Is this quite fair? Apparently most of the orchestras that play here are determined to give us nothing but purely academic compositions. Some

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LEADER NOV-8 X
Pittsburg, Pa.

Discharged Players Sue Boston Symphony Orchestra for Wages

By International News Service

Boston, Mass., Nov. 5.—Rudolph Nagel, violoncello; Gustav F. Helm, trumpeter, and Fortunato Sordillo, trombone player, have each brought suits in the superior court for Suffolk county for $10,000 against the Boston Symphony orchestra for alleged breach of contract. They say they were hired for the seasons of 1919-1920 to 1921-1922, inclusive, but were discharged on March 5 last. Nagel and Sordillo were each paid $50 a week and Helm received $85.72 a week.

1881
From
Telegram 7
New York City

More evidence that the Boston Symphony Orchestra has come into its own was manifest at the matinee concert yesterday in Carnegie Hall, when Mr. Pierre Monteux led the reorganized players through an interesting programme, and revealed the fact that the big band from Boston is again a united body with a mighty multi-colored voice.

America was represented by a new composer. Roumania led the programme of the Allies with the first place given to Enesco's symphony in E flat major, while France brought up the rear with Franck and Pierre collaborating, and Berlioz with his overture to "Benvenuto Cellini" taking the place of a benediction.

The new American composer is Edward Burlingame Hill, who puts into a tone poem the atmosphere which Edgar Allan Poe achieved with his tragic "Fall of the House of Usher." This famous short story gives the title to the tone poem.

Mr. Hill's work abounds in the harsh dissenances of the modern school. At times, however, there is an elusive beauty, very similar to Debussy at his best. The result is a fine piece of painting in music, very atmospheric.

Cesar Franck's Prelude, Chorale and Fugue, originally written for the piano and brilliantly transcribed for orchestra by Gabriel Pierené, abounds in beauty suggestive of the classic composers.

PENSION

No orchestral score and magnificent in orie than "Scheherazade," the suite by the Russian, Rimsk koff, which will be the feature concert Sunday afternoon, Nov. Symphony Hall at 3:30 o'clock, in aid the orchestra's pension fund.

Mr. Monteux will also conduct at this concert Saint-Saens' symphonic poem, "The Youth of Hercules," and Wagner's overture to "Rienzi." A soloist soon to be announced will make the concert even more eventful.

BOSTON SYMPHONY

Having completed the first southern trip, which occupied last week and which was marked by brilliantly successful concerts in each city of its travels, the Boston Symphony Orchestra will give its fifth pair of concerts in Symphony Hall next Friday afternoon and Saturday evening. Mr. Monteux has compiled an unusually interesting program, to begin with the Fourth Symphony of Brahms in E-minor. He will also conduct the first performances of "Four Preludes for Orchestra" by Gustave Strube, who was once a member of the orchestra, and, for another novelty, a symphonic poem by the Italian Resphigi, which describes four of the fountains of Rome. The brilliant closing number will be Strauss's fantastic work, "Till Eulenspiegel's Merry Pranks."

HERALD
ress New York City NOV 7

'House of Usher' in Music Form Played Here by Orchestra

Boston Symphony Gives E. B. Hill's Composition Based on Poe's Masterpiece.

At last "The Fall of the House of Usher" has been composed, but not by Debussy. For years his lyric drama was promised in the Metropolitan prospectus till the world began to believe it to be one of those Penelope scores of the family of Boito's "Nerone," that are never finished. The title is printed no more. Debussy has ceased to sing. But Edward Burlingame Hill of Cambridge, Mass., in the summer of 1919 made a poem for orchestra on the theme of Poe's weird tale. It had its first performance in Boston on October 30 and was given here yesterday afternoon at the Boston Symphony Orchestra's first matinee in Carnegie Hall.

Mr. Hill is a musician of discretion. He composed with the intent chiefly to create a musical reproduction of the atmosphere of the story and only suggestively associated two themes with Roderick and Madeline. He fashioned the work in the short sonata form, that which contains no development section. Mr. Hill would have been a musician of greater discretion if he had permitted this masterpiece of American fiction to repose in the silence to which a vulgar and lewd generation of readers has consigned all such glories of our literature.

The Cambridge composer has written an elegant piece of music, logically constructed and orchestrated with true Bostonian cunning. The New England school of arts and crafts is famous through at least one seaboard, and its musical, pictorial and literary products are discussed over many afternoon teas and before ladies' clubs by prominent lecturers. In such circles much will be said of Mr. Hill's poem, but of Poe's creation little. The music is praiseworthy; the story is incomparable. Mr. Hill has made a commendable effort; Poe penned an immortal tale of mystery, a tragedy of gloom and horror, not rivalled by anything in the works of Maeterlinck or Ibsen.

As for Mr. Hill's pictorial climax, the actual fall of the house—many buildings have collapsed in music. Saint-Saens pulled down the palace at Gaza, and Rubinstein knocked over the Tower of Babel. Music has only one way of doing the thing. Literature has a thousand, and none surpasses Poe's. And that is the end of the story.

The other numbers on yesterday afternoon's list were Enesco's symphony in E flat, Cesar Franck's prelude, chorale and fugue, and Berlioz's "Benvenuto Cellini" overture. The orchestra played the symphony fairly well and the work, not new, was worth hearing again. It is not a great creation, but it serves a purpose.

NEW YORK Journal
ESTABLISHED 1881
From
Providence NOV-7

The opening of the season of Boston Symphony Orchestra concerts in Infantry Hall on Nov. 16 will follow performances not only in Boston but in a number of other cities. The orchestra completed the first regular tour of the Southern cities last week, which included appearances in Baltimore, Washington, Philadelphia, Brooklyn and New York.

The virtosi of the orchestra is unchanged from former seasons except in the case of Richard Burgin, the new concert master, who is numbered among the five soloists to be heard in this city. The leaders of the sections are in some cases of many years' standing. The newest comers are Frederic Denayer and Jean Bedetti, who came from Europe last autumn to act as first viola and first 'cello respectively. Fernand Thillois, who sits at the head of the second violin section, came in 1918.

Of longer standing in Boston are Max Kunze, leader of the double basses, and Julius Theodorowicz, second concert master, whose career in Boston dates back to his participation in the Kneisel Quartet. Alfred Holy, the first harp, is well known to all who are familiar with the orchestra, and the veteran among the wood-wind is Georges Longy, who has been named authoritatively as without peer among living oboists. Alfred Sand, the Russian virtuoso, is now serving his seventh year as first clarinet.

The newer comers are George Laurent, first flute; Abdon Laus, first bassoon, and Louis Speyer, English horn, who are now in their third season with the orchestra. There are, strictly speaking, two English horn players, in that Mr. Speyer alternates with Mr. Frederick Mueller, who has played the wood-wind instrument for many years with the orchestra under many conductors.

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TIGHT BINDING

NOV
dger
hia, Pa.

TON SYMPHONY

of Season, With Mabel
on as Soloist

S PROGRAM

........................Enesco
and Fugue........Franck
Adorata" ....Mozart
bel Garrison.
eau" ....David
bel Garrison.
e No. 3..........Beethoven

Symphony Orchestra gave
t of the season last eve-
fair-sized audience. The
abel Garrison, of the Met-
a Co., who took the place
ley on ccount of the sud-
the latter. Miss Garrison
est of voice and sang with
ry than she has ever be-
this city. Her selections
dissimilar in character, be-
"Mia Speranza Adorata"
vith its lovely melody and
implicity, and the colora-
harmante Oiseau" of Fell-
Miss Garrison was perfectly
both styles, and gave the
en of Mozart singing that
eard in Philadelphia for a
Her voice control was un-
and the pianissimos in the

ster were exquisite in the Mo-
er, which was sung with just
amount of temperament. The
the flute in the David selec-
beautifully done, especially
s considered that there was
ery short rehearsal possible.
ison shared the applause with
nt at the close.
velty was the Enesco Sym-
ich the Philadelphia Orchestra
e about eight years ago. Al-
is an early work, it shows
cteristics which marked the
in more mature years. The
n is modern and highly in-
oth in style and in content.
great knowledge of the orches-
in it and some beautiful ef-
produced. The rhythm of the
ement is one of the charms of
. The second movement is
vague, and the last one, a vig-
egro, is probably the best of
It was well played and well

chestration of the well-known
choral and fugue of Cesar
by Pierne, showed some inter-
ngs. The color of the very full
tion which Pierne has used
decided loss in the pianistic
of the work, and several
ave been made in the apparent
the composer, such as the
entirely of the after melody
the repetition of the theme of
l. The composition as orches-
s interesting rather than con-
The Boston orchestra itself
etter than at any time for at
years, and while there was
ss here and there, it shows
again taking its place among
orchestras of the country.

-110 SEVENTH AVE
NEW YORK
LISHED 1881
NOV 5
m
BUNE,
w York City

wo Concert
Of Sympho
Series He

d Mr. Nikisch.
e was a change in the program
Boston Orchestra's concert as it
een announced. Mr. Bodanzky,
brought forward Beethoven's
symphony last Sunday night and
ay afternoon Mr. Monteux seems
e thought it unwise to give the
a third hearing in so short a
and substituted for it the first
belius's symphonies. It is a com-
on of splendid virility and great
y in thematic material as well as
ment, the work of a strong, self-
t creative artist, who does not
to seek individual expression in
nad adventure of the young revo-
naries of France and Italy. H
uch to say and a superb knowledg
w to say it. Under Mr. Monteux
tion the men from Boston, almo
letely rehabilitated in their la
tained excellence gave a fine
t of themselves. The string b
its new leader Mr. Burgin,
did body, its tone full and ela
on may still be proud of its
tra. The fantasia on Angevin m
by Lekeu, which followed the s
y, was introduced here by Mr. B
n two years ago. We admir
hoped for its better acquaint
, and last night's performance
lessen our appreciation of its
uities and beauties. The concert
ught to an end by Scriabin's "Po
xtase."

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m HERALD
ress Washington, D. C.

HUB ORCHESTRA SCORES BIG HIT

Boston Symphony Musicians Well Received at First Local Performance.

MUSIC LOVERS ATTEND

Mme. Louise Homer, Soloist, Warmly Greeted by Large Audience.

The Boston Symphony Orchestra gave its first local performance of the season at the National Theater yesterday afternoon under the management of Mrs. Katie Wilson-Greene. Pierre Monteux was the conductor and Mme. Louise Homer, the soloist.

In past years it might have been possible to have written of the first symphony orchestra concert that the orchestra had not been together during the summer or there was a new conductor who was not yet in full sympathy with the players. But such excuses were unnecessary yesterday, for the performance was one that was characteristic of a well-seasoned, well-disciplined, and enthusiastic body of artists. The conductor was warmly welcomed and the audience manifested every sign of genuine appreciation after the performance of each number.

The first selection was the overture from Berlioz's "Benvenuto Cellini," Op. 23, the one feature of the ill-fated opera by the same name which was well received when originally presented. Beethoven's Symphony No. 8 in F major, Op. 93, followed. This is one of the brightest, most cheerful and most humorous works that this writer ever conceived.

The marvelous skill of the composer which is brought into play in his composition was exquisitely illustrated by the players under Monteau's baton. For the closing number Liszt's "Tasso: Lamento e Trionfo," Symphonic Poem No. 2, was rendered. The opening of the composition is marked with expressions of great sadness and grief, which finally ends in music of glorious triumph. This orchestra magnificent instrumentalists brought out to the fullest extent wonderful qualities of this work.

The announcement, made from stage, that Mme. Louise Homer would sing in place of the advertised soloist, caused enthusiastic applause, for the grandeur of the voice of this most magnificent of vocalists is well known to local audiences. It is to be doubted if Mme. Homer has ever been heard to better advantage in this city than she was yesterday when she sang Gluck's "Che Fero Eurydice" and Handel's "Julius Caesar" aria. Although tremendous applause greeted the singer at the conclusion of these solos, the audience was not rewarded with an encore number.

ESTABLISHED
From NOV 5
Times
New York City

The Boston Symphony Orchestra.

The Boston Symphony Orchestra made its first visit of the season to New York yesterday and gave its first concert last evening in Carnegie Hall. The orchestra showed many new faces as a result of the reorganization it has undergone since its troubles of last Spring; the list of players printed in the program book contains a much larger proportion of Anglo-Saxon names than have appeared in its roster before, or in those of most orchestras that play in New York.

Mr. Monteux presented a program of modern music generally unfamiliar: Sibelius' first symphony, Lekeu's symphonic fantasia on two folksongs of Anjou and Schriabin's "Poème de l'Estase." All these compositions suggested the proclivity of the modern to "excess of discourse" when they get well started. It was notable in the last movement and to a less degree in other movements of Sibelius's symphony.

It is music of a lowering spirit, showing its Northern origin. The first movement seems the strongest in the character of its themes, the ingenuity of their development, the grandiose close, matched by the andante with its suggestion of folk melody, though there is discursiveness in its length. The following allegro has the character of a scherzo and has been called wild and heavily fantastical; there is grimness in the last movement, but its power is dissipated by its extension beyond the value of its material. The symphony is twenty years old; but there is vigor in it that is not stated, and an individual tang in the music that is engrossing.

There is an unquestionable personal stamp, too, upon Lekeu's fantasia which has not a few elements of beauty; but its distinction is not always maintained and it suffers from its too great length.

Scriabin's "Poem of Ecstasy" had its first performance in New York a dozen years ago. It has aged considerably since then and no longer strikes terror to the bourgeois so much as it breeds boredom on account of the extravagant lengths to which a tenuous musical idea is pursued. The musical germ is in itself slender, being little more than a succession of chromatic anticipations and suspensions on chords of the ninth and eleventh and other high numbers.

His kinship with the bacchanale in the later version of Wagner's "Tannhäuser" has been observed; some may discern a connection with Lisztian methods. There are orchestral ingenuities and refinements that are often striking, but the musical value is singularly small. What the philosophical or theosophical value of it may be is not evident. Scriabin was disposed to attribute cosmical significance to his later orchestral works that they seem to possess less of as time gnaws them.

The playing of these things by the orchestra was such as to give pleasure to its friends. The tone of the whole organization is improved and has mellowed; the tone of the strings in particular is finer. There are many youthful faces among the string players; and while they may not represent the quality of Berlioz's "Young Lions of the Conservatorie," they may be expected to go farther. There is still something for Mr. Monteux to do in refining and polishing his performances, but he had to begin on an organization largely new. It takes time, but meanwhile it has made evident that the Boston Sy Orchestra is not extinct.

From
PHIL PA.

Tomorrow evening the Boston Symphony Orchestra will give its opening concert of the season here in the Academy under the direction of Pierre Monteux, who is continuing as conductor. The symphony will be Enesco's master work in E flat, and the other symphonic numbers Cesar Franck's Prelude Choral and Fugue, orchestrated by Gabriel Pierne, and Beethoven's Overture, "Lenore," No. 3. Helen Stanley, American lyric soprano, will sing Mendelssohn's concert aria "Infelice," and the "Letter Song" from Tchaikovski's opera "Eugen Onegin."

HELEN STANLEY, WITH BOSTON SYMPHONY

ZEN, NOV 6
oklyn, N. Y.

BOSTON SYMPHONY.

of Series of Concerts at the Academy a Great Success.

e Boston Symphony Orchestra the first of its series of fine con at the Academy of Music last ing, and it is but faint praise to that the best traditions of the most musical organization in the ed States were maintained in the t. Piere Monteux was the con or and Mabel Garrison, the st.

e full programme follows:

hony No. 8, in F major, Op. 93. Beethoven
1 Allegro vivace e con brio
II. Allegretto scherzando
II. Tempo Dimenuetto
V. Allegro vivace
de, Chorale and Fugue........Franck
Orchestrated by Gabriel Pierne)
"Mia Speranza Adorata"......Mozart
nant Oiseau, from "The Pearl of
zil" ....David
Miss Garrison.

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rom NE
BALTIMORE, MD

Pierre Monteux, director of the Boston Symphony Orchestra, not only demonstrates in his conducting the sort of musicianly attainment that commands respect, but he also proves constantly that he is a gentleman of charmingly gracious personality not in the least what his countrymen call "entete."

Another instance of this was given when M. Monteux, with the greatest willingness, consented to change the program he will present next Wednesday night by the substitution of Mendelssohn's Octette for Strings in E Flat, Op. 20 (a work I do not remember ever having heard), for the Brahms Symphony No. 4 in E Minor.

The request that the Brahms give way to something else because it had been played here a short time ago did not reach M. Monteux until after the program booklets had been printed; but he did not hesitate in granting it even though considerable trouble was caused by the change.

The public cannot be too grateful for a conductor influenced by a policy as generous as this. It should be clearly understood, however, that when repetitions of scores are avoided it is not due to a desire to obviate comparisons but rather with the aim of keeping the musical season as varied and as fresh as possible.

I've often thought there ought to be some sort of national clearing-house, as it were, whereby conductors could get together at the beginning of a season and, after kissing each other fondly upon their respective cheeks, solemnly promise and declare they would stand for no repetitions.

Only by some such arrangement will it be possible to prevent the performance of Tschaikowsky's Pathetique and Beethoven's Fifth 96 times in the same city during a single win-

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From NOV 3
Evening Sun NOV 3
Baltimore, Md.

THE THREE ARTS
MUSIC DRAMA PAINTING

HELEN STANLEY is ill and will not be able to sing this evening with the Boston Symphony. Her place will be taken by Mabel Garrison, the distinguished Baltimore soprano, who is now a member of the Metropolitan forces and who has returned from Europe with additional laurels for her concert work in London and elsewhere. This evening she will sing an aria by Mozart and the "Charmant Oiseau" aria from David's "Perle du Bresil."

Richard Burgin

Richard Burgin, the new concert master of the Boston Symphony Orchestra, will make his first Baltimore appearance when this orchestra opens its season of five concerts at the Lyric on November 3.

Scandinavia, where he organized the Burgin String Quartet of Stockholm and the Philharmonic Society of Christiania.

The Boston Symphony's soloists will be Helen Stanley and Hulda Lashanska, soprano; Jean Bedetti, cellist; Cortot and Dohnanyi, pianists.

The evening of the same day the Boston Symphony Orchestra will open its series of five Lyric concerts with Pierre Monteux as director and with Richard Burgin, the latest important addition to the orchestra, occupying the concert master's chair. Mr. Burgin recently arrived from

[46

NEW YORK
ESTABLISHED 1881
NEWS
From
NOV 6
Providence

The Boston Symphony Orchestra, which is to give five concerts in Infantry Hall, Providence, on Tuesday evenings, beginning Nov. 16, with the other dates Dec. 14, Jan. 25, March 8 and April 12, at which the soloists will be Reinald Werrenrath, Samuel Gardner, Alice Nielsen, Richard Burgin and Felix Fox, has brilliantly opened its season, not only in Boston but in a number of other cities. The present week included appearances in Philadelphia, Washington, Baltimore, New York and Brooklyn.

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rom
Sun
Baltimore, Md.

JUST why is it that all orchestral conductors are afraid to put the much-discussed Scriabine compositions on Baltimore programs? The Boston Symphony played his "Poeme de l'Extase" in Boston and a night or two ago played it in New York, but when the orchestra came to Baltimore, something quite different had to be substituted for this triumphant work. There seems to be some kind of a legend extant that Baltimore ears will split when they hear very modern music, and so we go on in our ignorance of what the people in other cities are listening to, in ignorance of the things that are already becoming old-fashioned to others but which are as yet an unsealed book to us. Is this quite fair? Apparently most of the orchestras that play here are determined to give us nothing but purely academic compositions. Some

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LEADER NOV-8
Pittsburg, Pa.

Discharged Players Sue Boston Symphony Orchestra for Wages

By International News Service

Boston, Mass., Nov. 5.—Rudolph Nagel, violoncello; Gustav F. Helm, trumpeter, and Fortunato Sordillo, trombone player, have each brought suits in the superior court for Suffolk county for $10,000 against the Boston Symphony orchestra for alleged breach of contract. They say they were hired for the seasons of 1919-1920 to 1921-1922, inclusive, but were discharged on March 5 last. Nagel and Sordillo were each paid $50 a week and Helm received $85.72 a week.

1881
From 7
Telegram
New York City

More evidence that the Boston Symphony Orchestra has come into its own was manifest at the matinee concert yesterday in Carnegie Hall, when Mr. Pierre Monteux led the reorganized players through an interesting programme, and revealed the fact that the big band from Boston is again a united body with a mighty multi-colored voice.

America was represented by a new composer. Roumania led the programme of the Allies with the first place given to Enesco's symphony in E flat major, while France brought up the rear with Franck and Pierre collaborating, and Berlioz with his overture to "Benvenuto Cellini" taking the place of a benediction.

The new American composer is Edward Burlingame Hill, who puts into a tone poem the atmosphere which Edgar Allan Poe achieved with his tragic "Fall of the House of Usher." This famous short story gives the title to the tone poem.

Mr. Hill's work abounds in the harsh dissonances of the modern school. At times, however, there is an elusive beauty, very similar to Debussy at his best. The result is a fine piece of painting in music, very atmospheric.

Cesar Franck's Prelude, Chorale and Fugue, originally written for the piano and brilliantly transcribed for orchestra by Gabriel Pierené, abounds in beauty suggestive of the classic composers.

PENSION

No orchestral score i
and magnificent in orie
than "Scheherazade," the
suite by the Russian, Rimsk
koff, which will be the feature
concert Sunday afternoon, Nov.
Symphony Hall at 3:30 o'clock, in ai
the orchestra's pension fund.

Mr. Monteux will also conduct at this concert Saint-Saens' symphonic poem, "The Youth of Hercules," and Wagner's overture to "Rienzi." A soloist soon to be announced will make the concert even more eventful.

BOSTON SYMPHONY

Having completed the first southern trip, which occupied last week and which was marked by brilliantly successful concerts in each city of its travels, the Boston Symphony Orchestra will give its fifth pair of concerts in Symphony Hall next Friday afternoon and Saturday evening. Mr. Monteux has compiled an unusually interesting program, to begin with the Fourth Symphony of Brahms in E minor. He will also conduct the first performances of "Four Preludes for Orchestra" by Gustave Strube, who was once a member of the orchestra, and, for another novelty, a symphonic poem by the Italian Resphigi, which describes four of the fountains of Rome. The brilliant closing number will be Strauss's fantastic work, "Till Eulenspiegel's Merry Pranks."

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m HERALD
dress New York City NOV 7

'House of Usher' in Music Form Played Here by Orchestra

Boston Symphony Gives E. B. Hill's Composition Based on Poe's Masterpiece.

At last "The Fall of the House of Usher" has been composed, but not by Debussy. For years his lyric drama was promised in the Metropolitan prospectus till the world began to believe it to be one of those Penelope scores of the family of Boito's "Nerone," that are never finished. The title is printed no more. Debussy has ceased to sing. But Edward Burlingame Hill of Cambridge, Mass., in the summer of 1919 made a poem for orchestra on the theme of Poe's weird tale. It had its first performance in Boston on October 30 and was given here yesterday afternoon at the Boston Symphony Orchestra's first matinee in Carnegie Hall.

Mr. Hill is a musician of discretion. He composed with the intent chiefly to create a musical reproduction of the atmosphere of the story and only suggestively associated two themes with Roderick and Madeline. He fashioned the work in the short sonata form, that which contains no development section. Mr. Hill would have been a musician of greater discretion if he had permitted this masterpiece of American fiction to repose in the silence to which a vulgar and lewd generation of readers has consigned all such glories of our literature.

The Cambridge composer has written an elegant piece of music, logically constructed and orchestrated with true Bostonian cunning. The New England school of arts and crafts is famous through at least one seaboard, and its musical, pictorial and literary products are discussed over many afternoon teas and before ladies' clubs by prominent lecturers. In such circles much will be said of Mr. Hill's poem, but of Poe's creation little. The music is praiseworthy; the story is incomparable. Mr. Hill has made a commendable effort; Poe penned an immortal tale of mystery, a tragedy of gloom and horror, not rivalled by anything in the works of Maeterlinck or Ibsen.

As for Mr. Hill's pictorial climax, the actual fall of the house—many buildings have collapsed in music. Saint-Saens pulled down the palace at Gaza, and Rubinstein knocked over the Tower of Babel. Music has only one way of doing the thing. Literature has a thousand, and none surpasses Poe's. And that is the end of the story.

The other numbers on yesterday afternoon's list were Enesco's symphony in E flat, Cesar Franck's prelude, chorale and fugue, and Berlioz's "Benvenuto Cellini" overture. The orchestra played the symphony fairly well and the work, not new, was worth hearing again. It is not a great creation, but it serves a purpose.

NEW YORK Journal
ESTABLISHED 1881
From
NOV-7

The opening of the season of Boston Symphony Orchestra concerts in Infantry Hall on Nov. 16 will follow performances not only in Boston but in a number of other cities. The orchestra completed the first regular tour of the Southern cities last week, which included appearances in Baltimore, Washington, Philadelphia, Brooklyn and New York.

The virtosi of the orchestra is unchanged from former seasons except in the case of Richard Burgin, the new concert master, who is numbered among the five soloists to be heard in this city. The leaders of the sections are in some cases of many years' standing. The newest comers are Frederic Denayer and Jean Bedetti, who came from Europe last autumn to act as first viola and first 'cello respectively. Fernand Thillois, who sits at the head of the second violin section, came in 1918.

Of longer standing in Boston are Max Kunze, leader of the double basses, and Julius Theodorowicz, second concert master, whose career in Boston dates back to his participation in the Kneisel Quartet. Alfred Holy, the first harp, is well known to all who are familiar with the orchestra, and the veteran among the wood-wind is Georges Longy, who has been named authoritatively as without peer among living oboists. Alfred Sand, the Russian virtuoso, is now serving his seventh year as first clarinet.

The newer comers are George Laurent, first flute; Abdon Laus, first bassoon, and Louis Speyer, English horn, who are now in their third season with the orchestra. There are, strictly speaking, two English horn players, in that Mr. Speyer alternates with Mr. Frederick Mueller, who has played the wood-wind instrument for many years with the orchestra under many conductors.

Of the brass choir, Carl Hampe, as first trombone, is the oldest among leaders of the sections of the orchestra, while George Wendler, as first horn, comes second in length of service. Georges Mager is now serving his second season as first trumpet. Stefan Neumann is perhaps as familiar as any single member of the orchestra, on account of his agility and unerring accuracy upon the kettle drums.

From
TRIBUNE, NOV 7 1920 L
New York City

Work of Boston Orchestra on Its First Visit

Symphonies by Finnish and Rumanian Composers Draw Sharp Line Between Productions of Two Kinds

Opposite Ideas Shown

"The Fall of the House of Usher" Heard in Concert Given in This City

By H. E. Krehbiel

In their first visit to New York this season Mr. Monteux and the Boston Orchestra have done a service which deserves a few words of comment. By giving a hearing to symphonies by the Finnish composer Sibelius and the Rumanian Enesco (the latter at yesterday afternoon's concert in Carnegie Hall) he has drawn a sharp line of demarcation between the progressive composers of a decade ago and the revolutionaries of to-day. It is not necessary to seek for the element called nationalism in order to emphasize the difference between the music of these two men and that of Casella, Malipiero and Ernest Bloch which has been brought before the popular judgment seat. That element is somewhat hazy to the general understanding and at the best and the vision is considerably obscured by the fact that the influences reflected in it are not those which can be traced to the peoples from whose loins the composers sprang. Sibelius discloses most obviously Scandinavian and Slavic influences; Enesco, Casella and Malipiero French and Russian; Bloch is Hebraic in his capacity to assimilate whatever popular idiom he chooses to exploit. The fact that he is a Swiss by nativity, racially a Hebrew and German in technical training has nothing to do with the fact that he has written music tinged by synagogal hymns, or a piece like the suite for viola and orchestra, which he would have us believe was evoked in him by dream-visions of the Far, Far East—Siam, possibly; Burmah, Java, Japan—what not. What he succeeded best in doing was to make what would be a capital Chinese ballet of the purposely grotesque order.

Differences in Music

The difference between the music of the revolutionaries of to-day and that of the aggressively forward young men of a decade or two ago is that it proceeds from two opposite conceptions of musical creation. In the Sibelius and Enesco symphonies it was obvious that expressive and plastic musical thoughts were deemed primarily essential, and that modes of expression, novel if possible, the product of skill warmed by imagination, were fitted to them. In the compositions which we have thought it a duty to condemn it is obviously novel utterance which is the first aim of the composers, and melodic substance, idea, motive, only a necessary stalking-horse. They seem to be striving, as a few writers of cubist prose, for a brief space, a few years ago, to arouse images, as they say, or quicken the fancy and emotions, by strange combinations of instrumental timbres. And as lurid colors strike the eye more quickly and forcibly than subdued, so the tendency of the would-be anarchs is to emphasize dissonances by shrieking them into our ears. These coloristic tricks are easily caught and copied, and hence this rude impressionism soon grows monotonous and wearisome.

Effort Toward Middle Course

In a new composition played by the Boston Orchestra yesterday we thought that we had observed an effort to follow a middle course. It was a piece, which for want of a more appropriate term, was called "The Fall of the House of Usher," from the poem of Edward Burlingame Hill, an American. Confessedly it was descriptive music, but in the intention of the composer a delineation of moods, which he found in Poe's story, with intentional realism of the picturesque characters only in the sonorous climax and end, which was built upon the phrases or emotions which had served their psychological purpose earlier. They did not show in the ruin which they were designed at last to depict, but disclosed themselves there, as we thought, in their highest potency. The thematic material did not seem very pregnant, but it was at least plastic, and Mr. Hill showed ingenuity and learning in his moulding of it. The instrumentation was colorful, but a somewhat excessive use of the tintinabulating celesta led even superficial hearers to think of Strauss's mervelously successful device of sprinkling harmonic dew in "Rosenkavalier" and to that extent diminished Mr. Hill's claim to originality. But to make original use of celesta tones is about as difficult a task nowadays as to create a sensation with a harp glissando.

Mr. Monteux's other numbers were an orchestral setting by Pierné of César Franck's "Prelude Chorale and Fugue" and Berlioz's "Benvenuto Cellini" overture.

From TRIBUNE
Address: Providence, R. I.
Date NOV 7 1920 A

PRINCIPALS OF BOSTON SYMPHONY ORCHESTRA.

Although the sale of seats by subscription for the coming series of five Boston Symphony concerts at Infantry Hall on Tuesday evenings, Nov. 16, Dec. 14, Jan. 25, March 8 and April 12 (at which the soloists will be Reinald Werrenrath, Samuel Gardner, Alice Neilsen, Richard Burgin and Felix Fox), closes next Friday, a few desirable seats are still available.

The orchestra has already, at the beginning of this, its 40th season, played in a number of cities as well as Boston and has just completed its first "Southern tour," which includes appearances in Philadelphia, Baltimore, Washington, Brooklyn and New York. In every city the superfine qualities of this virtuoso organization, so prominent in our musical world, was enthusiastically praised. It is worth nothing that the illustrious virtuosi who lead the various section of the orchestra are unchanged from past seasons except in the single case of Richard Burgin, the new concertmaster, who is numbered among the soloists in Providence.

To lead the string sections in the orchestra, Fernand Thillois came from France to sit at the head of the second violin section in 1918, while Frederic Denayer and Jean Bedetti came likewise from Europe last autumn to be first viola and first 'cello respectively. These two fine musicians have more than confirmed their reputation abroad as worthy to be ranked among the few masters of their instruments now living.

Of longer standing in Boston are Max Kunze, leader of the double basses, and Julius Theodorowicz, second concertmaster, whose career in Boston dates back to his participation in the Kneisel Quartet. Alfred Holy, the illustrious first harp, is well known indeed to all who are familiar with the orchestra. The veteran among the wood-wind is Georges Longy, who has been named authoritatively as without peer among living oboists. Alfred Sand, the Russian virtuoso, is now serving his seventh year as first clarinet. The newcomers are Georges Laurent, first flute; Abdon Laus, first bassoon, and Louis Speyer, English horn, who are now in their third season with the orchestra. There are, strictly speaking, two English-born players, in that Mr. Speyer alternates with Mr. Frederick Mueller, who has played his beautiful wood-wind instrument for many years with the Boston Symphony Orchestra, and under many directors.

Of the brass choir, Carl Hampe, as first trombone, is the veteran among leaders of the sections of the orchestra, while George Wendler, as first horn, comes second in length of service. Georges Mager is now serving his second season as brilliant first trumpet. Stefan Neymann is perhaps as familiar as any single member of the orchestra on account of his agility and unerring accuracy upon the kettle drums.

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From
EVENING WORLD NOV 8 1920 H
New York City

The Boston Symphony Orchestra at its first afternoon concert of the season in Carnegie Hall on Saturday offered a novelty, the American composer Edward Burlinghame Hill's poem, "The Fall of the House of Usher," after Poe. Mr. Hill says he has tried only to give "an impression of the atmosphere of the story as a whole." The psychology involved in the music seemed hardly to be comprehended by the audience, which received the work rather coldly; but it shows serious intent and sound musicianship. For the rest Mr. Monteux's programme held Enesco's symphony in E flat major, Gabriel Pierne's orchestration of Franck's prelude, chorale and fugue, and Berlioz's "Benvenuto Cellini" overture.

From NOV 7 1920
Morning Telegraph
New York

Repeating its first New York program of Thursday evening, the Boston Symphony Orchestra, with Pierre Monteux conducting, last evening gave further evidence of its worth to a large and representative audience in Carnegie Hall. Again the Sibelius Symphony with its melodious interchanging and effects, was well received, and the Scriabine "Poem of Ecstacy" did credit to both leader and musicians.

From American
New York City
NOV 7 1920 M

POE STORY IN MUSIC HAS HEARING HERE

Boston Symphony Men Play Hill's Orchestral Poem, "Fall of the House of Usher."

ENESCOU WORK BRILLIANT

London String Quartet Gives a Programme That Ranges from Mozart to Debussy.

By MAX SMITH.

Back in Manhattan, after the usual excursion to Brooklyn, the Boston Symphony Orchestra yesterday in Carnegie Hall gave its first matinee of the season.

As at Thursday night's concert Pierre Monteux avoided the classics, though he reached back as far as Berlioz for his final contribution, the "Benvenuto Cellini" overture.

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From NOV-8 1920 M
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Evening Globe
New York
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Music.

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TRIBUNE
Providence, R. I.
NOV 14 1920 A

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From TRIBUNE
Address: Providence, R. I.
Date NOV 14 1920

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From
BULLETIN, NOV 15 1920
R. I.

BOSTON SYMPHONY TO OPEN SEASON HERE TO-MORROW

Famous Organization Fresh from Regular Trip Through South.

The Boston Symphony Orchestra will open its Providence season in Infantry Hall at 8:15 to-morrow evening. This famous organization has just completed its first regular trip through the Southern States.

From NOV 7 L
TRIBUNE,
New York City

Work of Boston Orchestra on Its First Visit

Symphonies by Finnish and Rumanian Composers Draw Sharp Line Between Productions of Two Kinds

Opposite Ideas Shown

"The Fall of the House of Usher" Heard in Concert Given in This City

By H. E. Krehbiel

In their first visit to New York this season Mr. Monteux and the Boston Orchestra have done a service which deserves a few words of comment. By giving a hearing to symphonies by the Finnish composer Sibelius and the Rumanian Enesco (the latter at yesterday afternoon's concert in Carnegie Hall) he has drawn a sharp line of demarcation between the progressive composers of a decade ago and the revolutionaries of to-day. It is not necessary to seek for the element called nationalism in order to emphasize the difference between the music of these two men and that of Casella, Malipiero and Ernest Bloch which has been brought before the popular judgment seat. That element is somewhat hazy to the general understanding and at the best and the vision is considerably obscured by the fact that the influences reflected in it are not those which can be traced to the peoples from whose loins the composers sprang. Sibelius discloses most obviously Scandinavian and Slavic influences; Enesco, Casella and Malipiero French and Russian; Bloch is Hebraic in his capacity to assimilate whatever popular idiom he chooses to exploit. The fact that he is a Swiss by nativity, racially a Hebrew and German in technical training has nothing to do with the fact that he has written music tinged by synagogal hymns, or a piece like the suite for viola and orchestra, which he would have us believe was evoked in him by dream-visions of the Far, Far East—Siam, possibly; Burmah, Java, Japan—what not. What he succeeded best in doing was to make what would be a capital Chinese ballet of the purposely grotesque order.

Differences in Music

The difference between the music of the revolutionaries of to-day and that of the aggressively forward young men of a decade or two ago is that it proceeds from two opposite conceptions of musical creation. In the Sibelius and Enesco symphonies it was obvious that expressive and plastic musical thoughts were deemed primarily essential, and that modes of expression, novel if possible, the product of skill warmed by imagination, were fitted to them. In the compositions which we have thought it a duty to condemn it is obviously novel utterance which is the first aim of the composers, and melodic substance, idea, motive, only a necessary stalking-horse. They seem to be striving, as a few writers of cubist prose, for a brief space, a few years ago, to arouse images, as they say, or quicken the fancy and emotions, by strange combinations of instrumental timbres. And as lurid colors strike the eye more quickly and forcibly than subdued, so the tendency of the would-be anarchs is to emphasize dissonances by shrieking them into our ears. These coloristic tricks are easily caught and copied, and hence this rude impressionism soon grows monotonous and wearisome.

Effort Toward Middle Course

In a new composition played by the Boston Orchestra yesterday we thought that we had observed an effort to follow a middle course. It was a piece, which for want of a more appropriate term, was called "The Fall of the House of Usher," from the poem of Edward Burlingame Hill, an American. Confessedly it was descriptive music, but in the intention of the composer a delineation of moods, which he found in Poe's story, with intentional realism of the picturesque characters only in the sonorous climax and end, which was built upon the phrases or emotions which had served their psychological purpose earlier. They did not show in the ruin which they were designed at last to depict, but disclosed themselves there, as we thought, in their highest potency. The thematic material did not seem very pregnant, but it was at least plastic, and Mr. Hill showed ingenuity and learning in his moulding of it. The instrumentation was colorful, but a somewhat excessive use of the tintinabulating celesta led even superficial hearers to think of Strauss's mervelously successful device of sprinkling harmonic dew in "Rosenkavalier" and to that extent diminished Mr. Hill's claim to originality. But to make original use of celesta tones is about as difficult a task nowadays as to create a sensation with a harp glissando.

Mr. Monteux's other numbers were an orchestral setting by Pierné of César Franck's "Prelude Chorale and Fugue" and Berlioz's "Benvenuto Cellini" overture.

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om TRIBUNE
ddress: Providence, R. I.
ate NOV-7 1920

PRINCIPALS OF BOSTON SYMPHONY ORCHESTRA.

Although the sale of seats by subscription for the coming series of five Boston Symphony concerts at Infantry Hall on Tuesday evenings, Nov. 16, Dec. 14, Jan. 25, March 8 and April 12 (at which the soloists will be Reinald Werrenrath, Samuel Gardner, Alice Neilsen, Richard Burgin and Felix Fox), closes next Friday, a few desirable seats are still available.

The orchestra has already, at the beginning of this, its 40th season, played in a number of cities as well as Boston and has just completed its first "Southern tour," which includes appearances in Philadelphia, Baltimore, Washington, Brooklyn and New York. In every city the superfine qualities of this virtuoso organization, so prominent in our musical world, was enthusiastically praised. It is worth nothing that the illustrious virtuosi who lead the various section of the orchestra are unchanged from past seasons except in the single case of Richard Burgin, the new concertmaster, who is numbered among the soloists in Providence.

To lead the string sections in the orchestra, Fernand Thillois came from France to sit at the head of the second violin section in 1918, while Frederic Denayer and Jean Bedetti came likewise from Europe last autumn to be first viola and first 'cello respectively. These two fine musicians have more than confirmed their reputation abroad as worthy to be ranked among the few masters of their instruments now living.

Of longer standing in Boston are Max Kunze, leader of the double basses, and Julius Theodorowicz, second concertmaster, whose career in Boston dates back to his participation in the Kneisel Quartet. Alfred Holy, the illustrious first harp, is well known indeed to all who are familiar with the orchestra. The veteran among the wood-wind is Georges Longy, who has been named authoritatively as without peer among living oboists. Alfred Sand, the Russian virtuoso, is now serving his seventh year as first clarinet. The newcomers are Georges Laurent, first flute; Abdon Laus, first bassoon, and Louis Speyer, English horn, who are now in their third season with the orchestra. There are, strictly speaking, two English-born players, in that Mr. Speyer alternates with Mr. Frederick Mueller, who has played his beautiful wood-wind instrument for many years with the Boston Symphony Orchestra, and under many directors.

Of the brass choir, Carl Hampe, as first trombone, is the veteran among leaders of the sections of the orchestra, while George Wendler, as first horn, comes second in length of service. Georges Mager is now serving his second season as brilliant first trumpet. Stefan Neymann is perhaps as familiar as any single member of the orchestra on account of his agility and unerring accuracy upon the kettle drums.

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From NOV 8 1920 H
EVENING WORLD
New York City

The Boston Symphony Orchestra at its first afternoon concert of the season in Carnegie Hall on Saturday offered a novelty, the American composer Edward Burlinghame Hill's poem, "The Fall of the House of Usher," after Poe. Mr. Hill says he has tried only to give "an impression of the atmosphere of the story as a whole." The psychology involved in the music seemed hardly to be comprehended by the audience, which received the work rather coldly; but it shows serious intent and sound musicianship. For the rest Mr. Monteux's programme held Enesco's symphony in E flat major, Gabriel Pierne's orchestration of Franck's prelude, chorale and fugue, and Berlioz's "Benvenuto Cellini" overture.

From NOV 7 1920
Morning Telegraph
New York

Repeating its first New York program of Thursday evening, the Boston Symphony Orchestra, with Pierre Monteux conducting, last evening gave further evidence of its worth to a large and representative audience in Carnegie Hall. Again the Sibelius Symphony with its melodious interchanging and effects, was well received, and the Scriabine "Poem of Ecstacy" did credit to both leader and musicians.

From American
New York City
NOV 7 1920 M

POE STORY IN MUSIC HAS HEARING HERE

Boston Symphony Men Play Hill's Orchestral Poem, "Fall of the House of Usher."

ENESCOU WORK BRILLIANT

London String Quartet Gives a Programme That Ranges from Mozart to Debussy.

By MAX SMITH.

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TRIBUNE
Providence, R. I.
NOV 14 1920

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From
TIMES
Hartford Conn.
NOV13

Boston Symphony Orchestra Opens Concert Season in Auspicious Way

Fears for Famous Organization's Future Somewhat Dispelled by Performance in Carnegie Hall.

BY JULIUS HARTT.

The recent fortunes of the Boston Symphony orchestra have been matter of grave concern to its friends. The public that by long habit has come to look upon this organization as representing all that is finest in orchestral delineation of musical art has been seriously alarmed in view of the reactions of the war on this time-honored institution. The performances of the orchestra last season were not of such a character as altogether to quiet these fears. And it is, therefore, the more gratifying to record that the Boston Symphony orchestra's first New York concert this season at Carnegie hall went a long way toward dispelling the misgivings of the last year or more. In the first place, the personnel of the orchestra has undergone many changes. There are so few of the old and familiar faces now remaining in the band and such a large proportion of new players now fill the chairs long occupied by well-known instrumentalists, that the organization seems hardly recognizable as the Boston Symphony orchestra. In fact, the Boston orchestra seems to have undergone almost complete rehabilitation since Major Higginson ceased to father its fortunes and dominate its policies. To a still greater degree than last year, young or comparatively young, players now sit under Mr. Monteux's baton. The personnel of the band is distinctly less foreign in appearance than ever before. The Boston Symphony orchestra is beginning to look like an American institution. Its chauvinistic friends will find in all this ground for complacency and gratification. The test, however, comes with actual performance. A great orchestra can scarcely come into existence with the celerity of a mushroom bed. Nor has an all-American, all-French, all-German, or a band of an all-any-other national cast necessarily any advantage over an orchestra more cosmopolitan in its personnel and bringing together in its fabric varying strands of nationality. Quite the reverse. The ideal orchestra will be ideally compounded to the degree that it lays embargo upon the best talent of all countries. And this, for reasons too obvious to warrant enumeration, Major Higginson assembled what was probably the finest band of orchestral players in all musical history. The conditions were such when the Boston Symphony orchestra was organized and for years thereafter, that Major Higginson had only to beckon to the most accomplished instrumentalists in the musical world and, in a majority of instances, they promptly came to Boston in response to his gesture. It was this selective process, pursued on the broadest lines and with the rarest wisdom and discrimination, that gave the great conductors of the Boston orchestra the material with which to mould the surpassing orchestral medium that the Boston Symphony orchestra became.

But conditions have completely changed. And it is the change in conditions that has rendered difficult the task of the trustees of the Boston orchestra in their efforts to get the band back to anything like its former footing. No manager can now take his check book and contract blanks and, visiting the musical centers of the world, pick and choose the personnel of an orchestra. For there are too many bidders in the field and there are far from enough players of distinction to meet the demand. These, among other reasons unnecessary to mention, make it scarcely to be expected that the Boston orchestra will soon regain its old and unquestioned supremacy.

But in spite of drawbacks and handicaps, the Boston orchestra is coming back, as its first New York concert this season bore positive and gratifying witness. For this performance, Mr. Monteux presented a program of modern music consisting of the Sibelius symphony No. 1, Lekeu's symphonic fantasia on two folksongs of Anjou, and Scriabin's "Poeme de l'Extase." The works of modern composers tend to musical dissertation in extenso. The composer of the era seems often to be equally teased with the difficulty of taking hold and of letting go. And some of this embarrassment was to be felt in the works presented by Mr. Monteux on the present occasion.

The Sibelius symphony, though not beyond the suspicion of frequent discursiveness, is a work in which inspiration and imagination are caught and held in lucid form and ingratiating clarity. It is the characteristic voice of Sibelius, the rugged, sombre voice of the north that speaks. The genius of Scandinavian poetry, the spirit of the Sagas is reflected in this masterfully wrought workmanship of the Finnish composer. Sibelius is himself and none other in this symphony. The directness of his means, the distinctive certainty of his appeal, are everywhere apparent. He makes his orchestra eloquent with the noblest oratory, he unlooses all its lyric voices and he compells it to dramatic utterance of the greatest majesty. The oratory of M. Sibelius carries no suggestion of political jargon or of complex philosophical meanderings. His poetry refuses to divorc sanity and sentiment. And his dramati intensity never degenerates into resounding and undecipherable bombast. It may well be doubted, not only o the evidence of this symphony but o his later works, if M. Sibelius' predilections would even permit him to attempt biological or zoological realism through the medium of notation. In his first symphony, as everywhere else, M. Sibelius is busy with music, music expressed in definitely modern idiom. To be sure, but always music. The contemporary musical world should in consequence and in virtue of this great distinction rise up and call him blessed. Mr. Monteux and his players brought this music to effective hearing and it was in their performance of this work especially that the advancement of the orchestra since last year was most clearly and instantly to be felt.

The present writer is not familiar with the score of the Lekeu fantasia, and having heard the work but once, does not find himself possessed of any very decided conviction with regard to it. But there was already a good deal of music in the world before this work was given to the public. And the impression may be hazarded that neither the composition itself nor its performance by Mr. Monteux and the Boston Symphony orchestra last week has materially added to the world's art treasury or contributed in any marked degree to the sum-total of permanent musical memory.

The Scriabin "Poeme," written in the composer's earlier period is a juvenile of modernity in comparison with the later Scriabin. And either Scriabin is far too complicated to hit off in a word. To ears inclined to old-fashioned tenets of musical significance Scriabin's ecstasy in this poem chiefly manifests itself in weird and interminable meanderings and philanderings which never seem to get beyond incidents more suggestive of certain happenings in Doubting Castle than of arrival at y Beulah-like state. Possibly the ecstasy is intended to be more mundane and less spiritual in its intimations. So be it. Those intent upon discovering ecstasy will make their discovery on some plane or other—perhaps. For others, M. Scriabin's astonishing virtuosity with his orchestral medium is far more likely to convey impressions of deliberate disintegration and reorganization in the chemistry of sound.

ESTABLISHED 1881
From Journa
Providence, R. I.
NOV14

The Providence season of the Boston Symphony Orchestra, which will begin on Tuesday evening at 8:15 o'clock in Infantry Hall, follows notably successful concerts in a number of other cities. Pierre Monteux will open the concert here with the Fourth Symphony of Brahms in E-minor, considered one of the finest of all symphonies. Cesar Franck's Prelude, Chorale and Fugue, orchestrated by Gabriel Pierne, is also of special interest, and Beethoven's Overture to Leonore No. 3, which, according to the plot of "Fidelio," Beethoven's only opera, expresses the joy of deliverance from imprisonment by the stirring trumpet calls from behind the stage.

The soloist of this concert will be Reinald Werrenrath, the young American baritone, who has won popularity on the concert stage. Sine his debut at the Worcester festival in 1907 he has toured the United States several times, singing jointly with Geraldine Farrar in many cities, and in 1918 travelling to the Pacific coast. During the same winter he made his debut at the Metropolitan Opera House in the part of Tonio in "Pagliacci." His appearance in oratorio, as well as in recitals of his own, are equalled in interest by his appearances as soloist with the Boston Orchestra. At this concert he will sing the aria "Aprite un po' quegl' occhi," from Mozart's "Marriage of Figaro," and the famous love song, "Vision Fugitive," from Massenet's "Herodiade."

Richard Burgin, the new concert master. is a native of Warsaw and of Polish parentage. Mr. Burgin's career has been largely confined, by the fortunes of war, to Russia, Finland and Scandinavia, winning fame as concert master in the large orchestras of each capital during the last 12 years.

He made his first acquaintance with the violin at the age of 5. His original teacher was Lotti, who, with Kreisler, was the fellow pupil of Massart, the great French teacher of the Wieniawski school. In 1902 he made his first public appearance as soloist with the Philharmonic Orchestra in his native city. In 1908 he began four years of training under the great violin master, Leopold Auer, at Petrograd. Of the Auer pupils of long standing in America, Zimbalist came just before his time, Seidel came later, while Jascha Heiftez was his fellow pupil and friend.

There folowed (in 1912) a concert tour of Russia, Poland, Finland and Scandinavia. He played both as concert master and soloist with the Petrograd Symphony Orchestra, Helsingfors Symphony Orchestra, the Stockholm Concert Society Orchestra and the Christiania Philharmonic Society.

He played as soloist with the Stockholm Opera House in the first public performance of the violin concerto of Sibelius, and likewise at Helsingfors, with the same work under the direction of the famous Finnish composer.

He was concert master under Max Fiedler and Arthur Nikisch, former conductors of the Boston Symphony Orchestra, likewise, under Richard Strauss, and under Schneevoight, the Finnish conductor of the Philharmonic Society in Stockholm.

ESTABLISHED 1881
From
Brooklyn Life
New York City
NOV13

The Boston Symphony's First Visit

It seemed strange to see vacant seats at the first of the five concerts of the Boston Symphony Orchestra at the Academy of Music last week Friday evening. True, they were not very numerous, bu there was not the throng of four years ago. It is t be hoped that Brooklyn music lovers are not allowing even a touch of apathy to develop in this di rection, for although war conditions unquestionabl worked harm in the case of the Boston Symphon Orchestra, the organization is back to form unde the direction of Piérre Monteux, and deserves th hearty support which has been its lot in Brookly for many years. Beethoven's Eighth Symphon gave last week's concert a wonderful first half an there was unfeigned delight with the second, *allegretto scherzando,* movement. The second half the program had unusual variety for a symphony co cert, ranging from the Gallic lightners of the *Chant* *Mysoli* from David's opera, "La Perle du Brésil," the solemnity of César Franck's prelude, chorale a fugue for pianoforte—orchestrated by Gabriel Pierr Mabel Garrison sang David's famous bird song wi the flute in a manner well calculated to bring out genuine loveliness of sentiment and tone and she ga like pleasure by a beautiful rendering of Mozart's "M Speranza Adorata." The Franck number and the fir one, the Berlioz overture, "Benvenuto Cellini," w finely played. On the whole there was an admiral beginning to the season.

ESTABLISHED 1881
From
JOURNAL
Providence, R. I.
NOV 16 1920

BOSTON SYMPHONY TO OPEN SEASON HERE TO-DAY

Famous Organization Fresh from Regular Trip Through South.

The Boston Symphony Orchestra will open its Providence season in Infantry Hall at 8:15 this evening. The famous organization has just completed its first regular trip through the Southern States.

Pierre Monteux will open the season here with the Fourth Symphony of Brahms in E-minor, considered one of the finest in the orchestral repertory. He will also conduct Franck's Prelude, Chorale and Fugue, orchestrated by Gabriel Pierne, and Beethoven's Overture to Leonore, No. 3.

As soloist of the evening, Reinald Werrenrath, the young American baritone who has no equal in popularity on our concert stage, will sing Mozart's aria, "Aprite un Po'queglocchi," from the "Marriage of Figaro," and the popular love song, "Vision Fugitive," from Massenet's "Herodiade."

Mr. Werrenrath has already made a notable name for himself by his appearances in recitals of his own, in oratorios and as soloist with orchestras in all parts of the country. His debut as Tonio in "Pagliacci" at the Metropolitan Opera House was one of the events of the opera season in New York.

NEW YORK
ESTABLISHED 1881
From
TIMES
Indianapolis, Ind.
NOV16

France.

Orchestra Players Now Sound Discord

BOSTON, Nov. 16.—Rudolph Nagel, violoncello; Gustav F. Helm, trumpeter, and Fortunato Sordilo, trombone player, have each brought suits in the Superior Court for Suffolk County for $10,000 against the Boston Symphony Orchestra for alleged breach of contract. They say they were hired for the seasons of 1919-1920 to 1921-1922, inclusive, but were discharged on March 5, last. Nagel and Sordilo were each paid $50 a week and Helm received $85.72 a week.

TIMES,
Washington, D. C.
NOV18

ALDA, BOSTON SYMPHONY SOLOIST.

For the second Boston Symphony concert of the season, to be given at the National Theater on Tuesday afternoon, November 3, at 4:30 o'clock, the soloist will be Frances Alda, the famous soprano of the Metropolitan Opera [illegible] whose many notable ap[illegible]s prima donna with tha[illegible]pany are only equaled in interest by her concerts in various parts of the countr.

Pierre Monteux will revive for this concert the Symphony in C major by Mozart, which is considered one of the most charming works of the master. The novelty of the afternoon will be a symphonic fantasy on two "Folk-Songs of Anjou," by Guillaume Lekue, the genius among French composers, whose career was tragically cut short by an accident resulting in his death at an early age. The program will close with Beethoven's Overture to Leonore No. 3.

These concerts are under the management of Mrs. Wilson-Greene, at Droop's, Thirteenth and G streets.

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From
NOV16
Providence, R.

BOSTON SYMPHONY ORCHESTRA OPENS SEASON TONIGHT

The Boston Symphony Orchestra, back from its first regular tour of the Southern States, will open its Providence season at Infantry Hall tonight.

Accompanying the orchestra as soloist, Reinald Werrenrath, baritone, will sing Mozart's aria, "Aprie un Pe'queglecchi," from the "Marriage of Figaro," and the love song, "Vision Fugitive," from Masonet's Heriedade." Mr. Werrenrath's debut as Tonie in "Paggliacci" at the Metropolitan Opera in New York was one of the events of the opera season.

Pierre Monteaux will open the appearance here with the Fourth Symphony of Brahms in E-minor. He will conduct Franck's Prelude, Chorale and Fugue, orchestrated by Gabriel Pierne and Beethoven's Overture to Leonore, No. 3.

From
JOURNAL
Providence, R. I.
NOV17

BOSTON SYMPHONY CONCERT PLEASING

First of Providence Series Attracts Large Audience.

R. WERRENRATH SOLOIST

Singer Scores Unqualified Success in Rendition of Two Arias. Conductor Monteux Directs Orchestra in Presentation of One of Best Programmes Given Here.

The Boston Symphony Orchestra, Pierre Monteux conducting, began its 40th Providence season in Infantry Hall last evening. The house was practically sold out in advance, a record in the history of the organization's visits here.

This splendid revival of interest in the Boston orchestra's concerts in this city dates from the time of its reorganization after the dismissal of Dr. Muck. The shakeup in the orchestra's personnel which followed put new life in its views, and since its Americanization a better spirit has been apparent among its members, and enthusiasm has been the keynote of its performances. Increased public interest and support is the happy result.

Last evening the full complement of men was present. The only change noted was Mr. Burgin's presence at the concertmaster's desk. The new first violinist will appear here as soloist at a later concert this season.

Mr. Monteux presented a fine programme with Reinald Werrenrath, baritone, as assisting soloist. It was as follows:

Brahms....Symphony in E-minor, No. 4, Op. 98
Allegro non troppo.
Andante moderato.
Allegro giocoso.
Allegro energico passionato.
Franck............Prelude, Chorale and Fugue
(Orchestrated by Gabriel Pierne)
Mozart...........Recitative, "Tutto e disposto"
Aria, "Aprite un po'quegl'occhi" from "Le Nozze di Figaro"
Massenet.......Aria, "Vision Fugitive," fr m "Herodiade"
Beethoven..Overture to "Leonore" No. 3, Op. 72

It is said of Brahms that after hearing his symphony in E-minor for the first time he had doubts concerning its musical worth. It immediately sprang into public favor, however, and to-day stands as one of his best works. It might well be called a full-voiced symphony. The composer's mastery of instrumentation is always in evidence and the general effect is one of grandeur and changing orchestral color.

The string sections showed to good advantage under Mr. Monteux's vigorous and inspiring direction and the wood-wind and brass choirs spoke eloquently, particularly in the third movement.

Gabriel Pierne's transcription for orchestra of Cesar Franck's Prelude, Chorale and Fugue for pianoforte proved a rich and enticing musical dish. The stately and dignified chorale was played with great effect and in the fugue the theme was tossed about and combined in most fascinating manner. Several delightful melodic bits for flute were brought out skilfully by the first flutist, Mr. Laurent.

Reinald Werrenrath scored an unqualified success in his two arias. His rise to fame has been steady during the past few years and his singing last evening was a pleasant surprise even to those who are familiar with his excellent previous concert performances in this city. He has gained splendidly in his art. His voice is handled with consummate skill and his interpretations of the operatic arias revealed him as a singer of unusual artistic insight.

The Mozart recitative and air was sung in polished style and with vocal charm. But in the passionate song, "Vision Fugitive," from Massenet's "Herodiade," he reached the height of his vocal and interpretative powers. It was a superb performance, in which vocal beauty, temperament and unerring judgment combined to delight his audience. He received tremendous applause at the close and returned several times in acknowledgment. For the final number the orchestra played the Beethoven overture to "Leonore," No. 3 bringing out its beauties in brilliant fashion.

NEW S NOV17
Providence, R. I.

BOSTON SYMPHONY IN BRILLIANT SEASON OPENING

Two score years of Boston Symphony concert music began in this city last night, with the opening concert of the season in Infantry Hall by that world-famed group of musicians. Pierre Monteux, the celebrated French conductor, who succeeded Dr. Karl Muck, for many years head of the Symphony, has been seen here before in concerts last year, and his reception last night indicated that he has sprung into much popular favor among lovers of the best music.

Reinald Werrenwrath, baritone, the soloist in the first concert, also has been in Providence before with the Symphony. His rendition of Mozart's recitative and aria selections from "Le Nozze di Figaro" and Massenet's "Herodiade" were exhibitions of vocal skill, with a combined technique, temperament and interpretative ability far transcending his former work here.

The orchestra work showed, many thought, an improvement over the old days under Muck and there seemed to be a better spirit of co-operation among the individual members, responding instantly to every lead of the famous conductor.

Throughout the programme the coordinated parts of the orchestra, singly and by groups, was ever alert to bring out every shade of musical color intended by the master composers and succeeded so well that it is likely that every available seat will be taken for every concert this year, as they were last night. It was a big tribute to the genius of Monteux, [illegible]h early was recognized when he [illegible] his debut in Providence.

One has only to know the beauty of Brahms's "Symphony in E-Minor" and to be familiar with the splendid team work of the Boston Orchestra, to appreciate the beauty of the first number on the programme. The orchestra's best work, perhaps, was in the Prelude, Chorale and Fugue of Gabriel Pierne's transcription of the Cesar Franck selection. Beethoven's overture to "Leonore," No. 3, was the closing number.

The programme follows:

Brahms .... Symphony in E-minor, No. 4, Op. 98
Allegro non troppo
Andante moderato
Allegro giocoso
Allegro energico passionato
Franck..Prelude, Chorale and Fugue
(Orchestrated by Gabriel Pierne)
Mozart. Recitative, "Tutto e disposto"
Aria, "Aprite un po'quegl'occhi"
from "le Nozze di Figaro"
Massenet .... Aria, "Vision Fugutive," from "Herodiade"
Beethoven .... Overture to "Leonore" No. 3, Op. 72

R. I.
1920

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NOV 14 1920

PHONY SEASON OPENS
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From
TIMES
Hartford Conn.
NOV 13 1920 Y

Boston Symphony Orchestra Opens Concert Season in Auspicious Way

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But conditions have completely changed. And it is the change in conditions that has rendered difficult the task of the trustees of the Boston orchestra in their efforts to get the band back to anything like its former footing. No manager can now take his check book and contract blanks and, visiting the musical centers of the world, pick and choose the personnel of an orchestra. For there are too many bidders in the field and there are far from enough players of distinction to meet the demand. These, among other reasons unnecessary to mention, make it scarcely to be expected that the Boston orchestra will soon regain its old and unquestioned supremecy.

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NOV 14 1920

The Providence season of the Boston Symphony Orchestra, which will begin on Tuesday evening at 8:15 o'clock in Infantry Hall, follows notably successful concerts in a number of other cities. Pierre Monteux will open the concert here with the Fourth Symphony of Brahms in E-minor, considered one of the finest of all symphonies. Cesar Franck's Prelude, Chorale and Fugue, orchestrated by Gabriel Pierne, is also of special interest, and Beethoven's Overture to Leonore No. 3, which, according to the plot of "Fidelio," Beethoven's only opera, expresses the joy of deliverance from imprisonment by the stirring trumpet calls from behind the stage.

The soloist of this concert will be Reinald Werrenrath, the young American baritone, who has won popularity on the concert stage. Sine his debut at the Worcester festival in 1907 he has toured the United States several times, singing jointly with Geraldine Farrar in many cities, and in 1918 travelling to the Pacific coast. During the same winter he made his debut at the Metropolitan Opera House in the part of Tonio in "Pagliacci." His appearance in oratorio, as well as in recitals of his own, are equalled in interest by his appearances as soloist with the Boston Orchestra At this concert he will sing the aria "Aprite un po' quegl' occhi," from Mozart's "Marriage of Figaro," and the famous love song, "Vision Fugitive," from Massenet's "Herodiade."

Richard Burgin, the new concert master. is a native of Warsaw and of Polish parentage. Mr. Burgin's career has been largely confined, by the fortunes of war, to Russia, Finland and Scandinavia, winning fame as concert master in the large orchestras of each capital during the last 12 years.

He made his first acquaintance with the violin at the age of 5. His original teacher was Lotti, who, with Kreisler, was the fellow pupil of Massart, the great French teacher of the Wieniawski school. In 1902 he made his first public appearance as soloist with the Philharmonic Orchestra in his native city.

In 1908 he began four years of training under the great violin master, Leopold Auer, at Petrograd. Of the Auer pupils of long standing in America, Zimbalist came just before his time, Seidel came later, while Jascha Heiftez was his fellow pupil and friend.

There folowed (in 1912) a concert tour of Russia, Poland, Finland and Scandinavia. He played both as concert master and soloist with the Petrograd Symphony Orchestra, Helsingfors Symphony Orchestra, the Stockholm Concert Society Orchestra and the Christiania Philharmonic Society.

He played as soloist with the Stockholm Opera House in the first public performance of the violin concerto of Sibelius, and likewise at Helsingfors, with the same work under the direction of the famous Finnish composer.

He was concert master under Max Fiedler and Arthur Nikisch, former conductors of the Boston Symphony Orchestra, likewise, under Richard Strauss, and under Schneevoight, the Finnish conductor of the Philharmonic Society in Stockholm.

NEW YORK
ESTABLISHED 1881
From
TIMES
Indianapolis, Ind.
France.

Orchestra Players Now Sound Discord

BOSTON, Nov. 16.—Rudolph Nagel, violoncello; Gustav F. Helm, trumpeter, and Fortunato Sordilo, trombone player, have each brought suits in the Superior Court for Suffolk County for $10,000 against the Boston Symphony Orchestra for alleged breach of contract. They say they were hired for the seasons of 1919-1920 to 1921-1922, inclusive, but were discharged on March 5, last. Nagel and Sordilo were each paid $50 a week and Helm received $85.72 a week.

TIMES,
Washington, D. C.
NOV 18 1920

ALDA, BOSTON SYMPHONY SOLOIST.

For the second Boston Symphony concert of the season, to be given at the National Theater on Tuesday afternoon, November 3, at 4:30 o'clock, the soloist will be Frances Alda, the famous soprano of the Metropolitan Opera [illegible] whose many notable ap[illegible] prima donna with th[illegible] pany are only equaled in interest by her concerts in various parts of the country.

Pierre Monteux will revive for this concert the Symphony in C major by Mozart, which is considered one of the most charming works of the master. The novelty of the afternoon will be a symphonic fantasy on two "Folk-Songs of Anjou," by Guillaume Lekue, the genius among French composers, whose career was tragically cut short by an accident resulting in his death at an early age. The program will close with Beethoven's Overture to Leonore No. 3.

These concerts are under the management of Mrs. Wilson-Greene, at Droop's, Thirteenth and G streets.

ESTABLISHED 1881
From
NOV 16 1920
Providence, R. I.

BOSTON SYMPHONY ORCHESTRA OPENS SEASON TONIGHT

The Boston Symphony Orchestra, back from its first regular tour of the Southern States, will open its Providence season at Infantry Hall tonight.

Accompanying the orchestra as soloist, Reinald Werrenrath, baritone, will sing Mozart's aria, "Aprie un Pe'queglecchi," from the "Marriage of Figaro," and the love song, "Vision Fugitive," from Masonet's Heriedade." Mr. Werrenrath's debut as Tonie in "Paggliacci" at the Metropolitan Opera in New York was one of the events of the opera season.

Pierre Monteaux will open the appearance here with the Fourth Symphony of Brahms in E-minor. He will conduct Franck's Prelude, Chorale and Fugue, orchestrated by Gabriel Pierne and Beethoven's Overture to Leonore, No. 3.

From
JOURNAL
Providence, R. I.
NOV 17 1920

BOSTON SYMPHONY CONCERT PLEASING

First of Providence Series Attracts Large Audience.

R. WERRENRATH SOLOIST

Singer Scores Unqualified Success in Rendition of Two Arias. Conductor Monteux Directs Orchestra in Presentation of One of Best Programmes Given Here.

The Boston Symphony Orchestra, Pierre Monteux conducting, began its 40th Providence season in Infantry Hall last evening. The house was practically sold out in advance, a record in the history of the organization's visits here.

This splendid revival of interest in the Boston orchestra's concerts in this city dates from the time of its reorganization after the dismissal of Dr. Muck. The shakeup in the orchestra's personnel which followed put new life in its views, and since its Americanization a better spirit has been apparent among its members, and enthusiasm has been the keynote of its performances. Increased public interest and support is the happy result.

Last evening the full complement of men was present. The only change noted was Mr. Burgin's presence at the concertmaster's desk. The new first violinist will appear here as soloist at a later concert this season.

Mr. Monteux presented a fine programme with Reinald Werrenrath, baritone, as assisting soloist. It was as follows:

Brahms....Symphony in E-minor, No. 4, Op. 98
Allegro non troppo.
Andante moderato.
Allegro giocoso.
Allegro energico passionato.
Franck............Prelude, Chorale and Fugue
(Orchestrated by Gabriel Pierne)
Mozart...........Recitative, "Tutto e disposto"
Aria, "Aprite un po'quegl'occhi" from "Le Nozze di Figaro"
Massenet.......Aria, "Vision Fugitive," fr m "Herodiade"
Beethoven..Overture to "Leonore" No. 3, Op. 72

It is said of Brahms that after hearing his symphony in E-minor for the first time he had doubts concerning its musical worth. It immediately sprang into public favor, however, and to-day stands as one of his best works. It might well be called a full-voiced symphony. The composer's mastery of instrumentation is always in evidence and the general effect is one of grandeur and changing orchestral color.

The string sections showed to good advantage under Mr. Monteux's vigorous and inspiring direction and the wood-wind and brass choirs spoke eloquently, particularly in the third movement.

Gabriel Pierne's transcription for orchestra of Cesar Franck's Prelude, Chorale and Fugue for pianoforte proved a rich and enticing musical dish. The stately and dignified chorale was played with great effect and in the fugue the theme was tossed about and combined in most fascinating manner. Several delightful melodic bits for flute were brought out skilfully by the first flutist, Mr. Laurent.

Reinald Werrenrath scored an unqualified success in his two arias. His rise to fame has been steady during the past few years and his singing last evening was a pleasant surprise even to those who are familiar with his excellent previous concert performances in this city. He has gained splendidly in his art. His voice is handled with consummate skill and his interpretations of the operatic arias revealed him as a singer of unusual artistic insight.

The Mozart recitative and air was sung in polished style and with vocal charm. But in the passionate song, "Vision Fugitive," from Massenet's "Herodiade," he reached the height of his vocal and interpretative powers. It was a superb performance, in which vocal beauty, temperament and unerring judgment combined to delight his audience. He received tremendous applause at the close and returned several times in acknowledgment. For the final number the orchestra played the Beethoven overture to "Leonore," No. 3 bringing out its beauties in brilliant fashion.

NEW
Providence, R. I.

BOSTON SYMPHONY IN BRILLIANT SEASON OPENING

Two score years of Boston Symphony concert music began in this city last night, with the opening concert of the season in Infantry Hall by that world-famed group of musicians. Pierre Monteux, the celebrated French conductor, who succeeded Dr. Karl Muck, for many years head of the Symphony, has been seen here before in concerts last year, and his reception last night indicated that he has sprung into much popular favor among lovers of the best music.

Reinald Werrenwrath, baritone, the sololist in the first concert, also has been in Providence before with the Symphony. His rendition of Mozart's recitative and aria selections from "Le Nozze di Figaro" and Massenet's "Herodiade" were exhibitions of vocal skill, with a combined technique, temperament and interpretative ability far transcending his former work here.

The orchestra work showed, many thought, an improvement over the old days under Muck and there seemed to be a better spirit of co-operation among the individual members, responding instantly to every lead of the famous conductor.

Throughout the programme the coordinated parts of the orchestra, singly and by groups, was ever alert to bring out every shade of musical color intended by the master composers and succeeded so well that it is likely that every available seat will be taken for every concert this year, as they were last night. It was a big tribute to the genius of Monteux, h early was recognized when he his debut in Providence.

One has only to know the beauty of Brahms's "Symphony in E-Minor" and to be familiar with the splendid team work of the Boston Orchestra, to appreciate the beauty of the first number on the programme. The orchestra's best work, perhaps, was in the Prelude, Chorale and Fugue of Gabriel Pierne's transcription of the Cesar Franck selection. Beethoven's overture to "Leonore," No. 3, was the closing number.

The programme follows:

Brahms .... Symphony in E-minor, No. 4, Op. 98
Allegro non troppo.
Andante moderato
Allegro giocoso
Allegro energico passionato
Franck..Prelude, Chorale and Fugue
(Orchestrated by Gabriel Pierne)
Mozart. Recitative, "Tutto e disposto"
Aria, "Aprite un po'quegl'occhi" from "le Nozze di Figaro"
Massenet............Aria, "Vision Fugutive," from "Herodiade"
Beethoven .... Overture to "Leonore" No. 3, Op. 72

TRIBUNE
ess: Providence, R. I.
NOV 17 1920

CONCERT SEASON OPENED HERE

Boston Symphony Orchestra Gives First of Series in This City.

The Boston Symphony Orchestra, Pierre Monteux conductor, opened its Providence season of 1920-21 in Infantry Hall last evening with the first in a series of five concerts. An audience was present which practically filled the hall, and Mr. Reginald Warrenrath, famous baritone of New York, and a member of the Metropolitan Opera Company, was the soloist.

The orchestra under the splendid leadership of Mr. Monteux, is in better condition than in several seasons, chiefly, perhaps, because of the fact that its various parts, or choirs, have reached a perfection of tone and a sensitiveness in response to the leader that results in astonishing effects of orchestral color and harmony of tone.

Then, too, there is a new concert master, R. Bergen and Alwin Schroeder, that beloved and venerable master of the violoncello, is still at the first desk of the 'cellists. George Longy, that famous master of the oboe, for many years with the orchestra, is still at his old post and there are other gifted artists, long associated with the orchestra, still in their familiar places.

The concert opened with the superb Fourth Symphony of Brahms in E minor, considered one of the finest of all symphonies, and the program, in full, was as follows:

Brahms ....
.... Symphony in E minor, No. 4, Op. 98
I. Allegro non troppo.
II. Andante moderato.
III. Allegro giocoso.
IV. Allegro energico passionato.
Franck ....
Prelude, Chorale and Fugue (Orchestrated by Gabriel Pierne)
Mozart .... Recitative "Tutto e disposto"
Aria, "Aprite un po'quegl'occhi" from "Le Nozze di Figaro"
Massenet ....
Aria, "Vision Fugitive," from "Herodiade"
Beethoven ....
.... Overture to "Leonore" No. 3, Op. 72

The Brahm's Fourth Symphony is wonderfully rich in thematic material, especially in the second movement, which is gorgeous in its orchestral coloring. It was given a magnificent performance by the orchestra, the beautiful tone production of the violins in the second movement holding the audience tense in its compelling charm, while the lovely flute solo in the last movement and the magnificently played finale called forth echoing applause and the conductor was repeatedly recalled at the end.

Caesar Franck's "Prelude, Chorale and Fugue," which followed the symphony, was superbly played, especially the Chorale part.

The final number, the Beethoven overture, came as a fitting finale to the program, its joyousness and melodic beauty being in delightful contrast to the massive effects of orchestration in the symphony and prelude. In this number, especially, an exquisite effect was produced by the introduction of the muffled trumpet calls from behind the stage.

Mr. Warrenrath, the soloist of the concert, created a vivid impression by his dignified presence and widely recognized vocal artistry. His voice is rich and smooth, his diction matchless and his feeling poetic. Moreover, he sang with authority, sincerity and dramatic power, especially in Massenet's "Heriodia," in which his superb voice rose splendidly above the orchestra. He was several times recalled at the end of his performance.

N. B. P.

From NOV 21
TRIBUNE,
New York City

For the second Thursday evening concert of the season in Carnegie Hall, December 2, the Boston Symphony Orchestra will play the Fourth Symphony of Brahms, in E minor; Ravel's "Tombeau de Couperin," arranged as a suite for orchestra; Respigni's "Fountains of Rome," and Richard Strauss's tone poem, "Till Eulenspiegel's Merry Pranks." For the Saturday matinee on December 4 the program will comprise Mendelssohn's string octet in E flat and Lalo's violoncello concerto, with Jean Dedetti as soloist. The closing number will be a symphonic suite from Stravinsky's ballet "Petrouchka." When Mr. Monteux conducted the Concerts Monteux at the Casino, in Paris, conductor and composer collaborated to make this symphonic version of his noted ballet. The piano part will be played by Raymond Havens.

Public Ledger 11/21/20
Philadelphia, Pa.

At the second Boston Symphony concert of the season, to be given in the Academy of Music, on Monday evening, November 29, Pierre Monteux will conduct Mendelssohn's Octet in E-flat, to be played by the string orchestra alone. As soloist of the evening, Jean Bedetti, the noted cello virtuoso, who came from Europe last season to lead the cello section of the Boston Symphony Orchestra, will play Lalo's Concerto in D-minor. The final number on the program will be a symphonic suite from the ballet "Petrouchka," by Stravinsky.

Evening Public Ledger
Philadelphia, Pa.
NOV. 20.

Jean Bedetti, solo 'cello of the Boston Symphony Orchestra, will be the soloist at the second Boston Symphony concert of the season to be given in the Academy of Music on Monday evening, November 29. He will play Lalo's concerto in D minor. Mr. Monteux will conduct Mendelssohn's octette for strings in E flat, and the concert will close with a symphonic suite from "Petrouchka" by Stravinsky.

From NOV 17 1920
BULLETIN,
Providence, R. I.

BOSTON SYMPHONY CONCERT PLEASES LARGE AUDIENCE

The Boston Symphony Orchestra, Pierre Monteux conducting, began its 40th Providence season in Infantry Hall last evening. The house was practically sold out in advance, a record in the history of the organization's visits here.

This splendid revival of interest in the Boston orchestra's concerts in this city dates from the time of its reorganization after the dismissal of Dr. Muck. The shakeup in the orchestra's personnel which followed put new life in its veins, and since its Americanization, a better spirit has been apparent among its members, and enthusiasm has been the keynote of its performances. Increased public interest and support is the happy result.

Last evening the full complement of men was present. The only change noted was Mr. Burgin's presence at the concertmaster's desk. The new first violinist will appear here as soloist at a later concert this season.

Mr. Monteux presented a fine programme with Reinald Werrenrath, baritone, as assisting soloist. It was as follows:

Brahms....Symphony in E-minor, No. 4, Op. 98
Allegro non troppo.
Andante moderato.
Allegro giocoso.
Allegro energico passionato.
Franck..............Prelude, Chorale and Fugue
(Orchestrated by Gabriel Pierne)
Mozart...........Recitative, "Tutto e disposto"
Aria, "Aprite un po'quegl'occhi" from "Le Nozze di Figaro"
Massenet.......Aria, "Vision Fugitive," from "Herodiade"
Beethoven..Overture to "Leonore" No. 3, Op. 72

It is said of Brahms that after hearing his symphony in E-minor for the first time he had doubts concerning its musical worth. It immediately sprang into public favor, however, and to-day stands as one of his best works. It might well be called a full-voiced symphony. The composer's mastery of instrumentation is always in evidence and the general effect is one of grandeur and changing orchestral color.

The string sections showed to good advantage under Mr. Monteux's vigorous and inspiring direction and the wood-wind and brass choirs spoke eloquently, particularly in the third movement.

Gabriel Pierne's transcription for orchestra of Cesar Franck's Prelude, Chorale and Fugue for pianoforte proved a rich and enticing musical dish. The stately and dignified chorale was played with great effect and in the fugue the theme was tossed about and combined in most fascinating manner. Several delightful melodic bits for flute were brought out skilfully by the first flutist, Mr. Laurent.

Reinald Werrenrath scored an unqualified success in his two arias. His rise to fame has been steady during the past few years and his singing last evening was a pleasant surprise even to those who are familiar with his excellent previous concert performances in this city. He has gained splendidly in his art. His voice is handled with consummate skill and his interpretations of the operatic arias revealed him as a singer of unusual artistic insight.

The Mozart recitative and air was sung in polished style and with vocal charm. But in the passionate song, "Vision Fugitive," from Massenet's "Herodiade," he reached the height of his vocal and interpretative powers. It was a superb performance, in which vocal beauty, temperament and unerring judgment combined to delight his audience. He received tremendous applause at the close and returned several times in acknowledgment. For the final number the orchestra played the Beethoven overture to "Leonore," No. 3 bringing out its beauties in brilliant fashion.

NEW YORK NORTH AMERICAN
ESTABLISHED 1881
From
PHILADELPHIA

At the second Boston Symphony concert here this season, to be given in the Academy on Monday evening, November 29, Pierre Monteux will conduct Mendelssohn's Octet in E flat, to be played by the string orchestra alone. As soloist of the evening, Jean Bedetti, the cellist, who came from Europe last seasoan to lead the cello section of the Boston Symphony Orchestra, will play Lalo's Concerto in D minor. The final number on the program will be a symphonic suite from the ballet, "Petrouchka," by Stravinsky. Together in Paris some seasons ago, Mr. Monteux and the famous Russian composer went over this humorous ballet (which describes episodes at a country fair) and arranged this version for concert performances. It figured prominently in the Concerts Monteux at the Paris Casino. The important piano part, which is considered a landmark in the orchestral use of the instrument, will be taken by Raymond Havens.

From NOV 21
EAGLE,
Brooklyn, N. Y.

The Boston Symphony's program at the Academy the evening of Dec. 3 includes Rimsky-Korsakoff's "Scheherazade" Suite, Lekeu's Symphonic Fantasy on two folk-songs of Anjou, and the "Til Eulenspeigel" of Richard Strauss. In addition there will be solo numbers by Mary Jordan, contralto

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ESTABLISHED 1881 NOV 20 1920
From
Evening Star
Baltimore, Md.

BOSTON SYMPHONY

A program replete with variety and interest will make eventful the second concert of the Boston Symphony Orchestra, to be given at the Lyric Theater on Wednesday evening, December 1. Pierre Monteux, on this occasion, will conduct the splendid Fourth Symphony of Brahms in E minor, which has long been one of the favorites in the regular orchestral repertory. The novelty of the evening will be "Four Preludes" by Gustav Strube, head of the composition department of Peabody Conservatory of Music here, which had its first public performance in Boston recently by this orchestra and will be played for the first time in Baltimore at the coming concert. In Boston the "Four Preludes" aroused considerable enthusiasm by virtue of the modern and daring style of the piece, by its marked individuality, and by its skillful scoring as well. It will be remembered that Mr. Strube was for many years a prominent violinist in the Boston Symphony Orchestra and one of the most popular conductors of the summer Pop Concerts in Boston. This concert will close with a symphonic suite from "Petrouchka," the noted ballet of Stravinsky, which describes in fantastic fashion a country fair in Russia. When Mr. Monteux was conducting the Concerts Monteux at the Casino in Paris, conductor and composer collaborated to make this symphonic version of his ballet. The important piano part, which revolutionizes the pianoforte as an orchestral instrument, will be taken by Mr. Raymond Havens. The soloist proper of the evening, however, will be Frances Alda, the famous prima donna of the Metropolitan Opera Company, who, both by virtue of her operatic appearances and by her many concerts, has made a considerable name for herself hereabouts.

ESTABLISHED 1881
From NOV 21
EAGLE,
Brooklyn, N. Y.

Boston Symphony Programs.

For the second Thursday evening concert of the season in Carnegie Hall, Dec. 2, the Boston Symphony Orchestra, under its conductor, Pierre Monteux, will perform the Fourth Symphony of Brahms in E minor; Ravel's "Tombeau de Couperin," which has been arranged as a suite for orchestra by this noted French composer, and which will on this occasion have its first performance here; Respighi's "Fountains of Rome," which describes in tones The Fountain of Valle Ciulia at dawn; The Triton Fountain at morn; The Fountain of Trevi at midday; the Villa Medici Fountain at sunset; and finally, Richard Strauss's tone poem "Till Eulenspiegel's Merry Pranks." For the Saturday matinee on Dec. 4, the program will comprise Mendelssohn's String Octette in E flat, in which the string sections of the orchestra will be heard alone; Lalo's violoncello concerto, with Jean Bedetti, the noted 'cello virtuoso, who leads that section of the orchestra as soloist. The closing number will be a symphonic suite from Stravinsky's ballet "Petrouchka." When Mr. Monteux conducted the Concerta Monteux at the Casino in Paris, conductor and composer collaborated to make this symphonic version of his noted ballet. The important part will be played by Raymond Havens.

SEVENTH AVE.
NEW YORK
ESTABLISHED 1881
From
PHILADELPHIA, P

Boston Symphony Programme

At the second Boston Symphony concert of the season, to be given in the Academy of Music on Monday evening, November 29, Pierre Monteux will conduct Mendelssohn's Octette in E-flat to be played by the string orchestra alone. As soloist of the evening Jean Bedetti, the noted 'cello virtuoso, who came from Europe last season to lead the 'cello section of the Boston Symphony Orchestra, will play Lalo's Concerto in D-minor. The final number on the programme will be a symphonic suite from the ballet "Petrouchka," by Stravinsky. Together in Paris some seasons ago, Mr. Monteux and the famous Russian composer went over this humorous ballet (which describes episodes at a country fair) and arranged this version for concert performances. It figured prominently in the Concerts Monteux at the Paris Casino. The important piano part will be taken by Mr. Raymond Havens.

ESTABLISHED 1881 NOV 21
From
TIMES,
Brooklyn, N. Y.

BOSTON SYMPHONY DEC. 3.

Mary Jordan, the talented young contralto, whose fine voice has caused much favorable comment here, will appear as soloist at the second Boston Symphony concert of the season, to be given at the Academy of Music on Friday evening, December 3. Pierre Monteux has compiled a brilliant and engrossing orchestral program for this occasion. "Scheherazade" will stand at its head, the oriental and gorgeously colored symphonic suite by Rimsky-Korsakoff, which pictures tales from the Arabian Nights. The other symphonic numbers will be Lekeu's Symphonic Fantasia on two folk songs of Anjou and Richard Strauss' tone poem, "Till Eulenspiegel's Merry Pranks."

HERALD
Washington, D. C.
NOV 21

Boston Symphony Concert.

Madame Frances Alda, prima donna of the Metropolitan Opera Company, will be the soloist at the second Boston Symphony concert of the season in the New National Theater on Tuesday afternoon, November 30, at 4:30 o'clock. At this concert Pierre Monteux will revive Mozart's C-major Symphony (K. No. 425). He will perform as an interesting novelty, a Symphonic Fantasia on Two Folk-Songs of Anjou by Lekeu, one of the finest geniuses among the composers of his own country. The afternoon will close with Beethoven's Overture to Leonore No. 3.

From NOV
Sun
Baltimore, Md.

Lyric—The second concert of the season of the Baltimore Symphony Orchestra is announced for the afternoon of Sunday, November 28, when the soloists will be Guy Maier and Lee Pattison, who will play the Mozart E flat two-piano concerto. The orchestral numbers will be the "Egmont Overture," by Beethoven; Sibelius' tone poem "Finlandia," and Tschaikowsky's Fantasie, "Romeo and Juliet."

The second concert in the Boston Symphony Orchestra's local season will be given at the Lyric on Wednesday evening, December 1, with Frances Alda as the soloist. The orchestral numbers announced are the Fourth Symphony of Brahms in E minor; "Four Preludes," a new work by Gustav Strube, professor of harmony at the Peabody Conservatory of Music and director of the Baltimore Symphony Orchestra, and a symphonic suite from the ballet "Petrouchka," by Stravinsky.

ESTABLISHED 1881 NOV 21
From Post
Washington, D. C.

Alda—Boston Symphony.

For the second Boston Symphony concert of the season, to be given at the New National Theater on Tuesday afternoon, November 30, at 4:30, the soloist will be Frances Alda, soprano of the Metropolitan Opera Company. Pierre Monteux will revive for this concert the Symphony in C major, by Mozart (K. No. 425), considered one of the most charming works of the master. The novelty of the afternoon will be a symponic fantasy on two folk-songs of Anjou, by Guillaume Lekeu. The program will close with Beethoven's Overture to Leonore No. 3. Tickets may be obtained at Mrs. Wilson-Greene's bureau, in Droop's, Thirteenth and G streets.

From
Record
Philadelphia, Pa.

—At the second Boston Symphony concert of the season, to be given in the Academy of Music on Monday of next week, Pierre Monteux will conduct Mendelssohn's Octet in E flat, to be played by the string orchestra alone. As soloist of the evening Jean Bedetti, noted 'cello virtuoso, who came from Europe last season to lead the 'cello section of the Boston Symphony Orchestra, will play Lalo's Concerto in D minor. The final composition on the program will be a symphonic suite from the ballet "Petrouchka," by Stravinsky. Together in Paris some seasons ago, Monteux and the famous Russian composer went over this humorous ballet (which describes episodes at a country fair) and arranged this version for concert performances. The work was prominent in the Concerts Monteux at the Paris Casino. The important piano part will be taken by Raymond Havens.

Commercial
New York NOV 22

Boston Symphony

Pierre Monteaux, conductor of the Boston Symphony Orchestra, has arranged the following programs for the second pair of concerts at Carnegie Hall on Dec. 2 and 4. The Fourth Symphony of Brahms in E minor, Ravel's orchestral suite "Couperin's Tomb," arranged by the composer for orchestra, which will, on this occasion, have its first performance here. A pictorial score of considerable interest will be Respighi's "Fountains of Rome." The concert will close with Richard Strauss's tone poem, "Till Eulenspiegel's Merry Pranks."

Jean Bedetti, the noted virtuoso, who leads the 'cello section of the orchestra, will play with the orchestra as the soloist of the second concert, Lalo's violoncello concerto. Mendelssohn's octette for string orchestra in E flat, and a symphonic version of Stravinsky's ballet "Petrouchka." This suite was arranged by the composer for Mr. Monteaux when he conducted the Concerts Monteux at the Casino in Paris. The piano part in the score will be played by Raymond Havens.

[49]

From NOV 23 1920
STANDARD UNION
Brooklyn, N. Y.

Mary Jordan Sings For Institute Audience

Mary Jordan, contralto, who is to be soloist at the December Brooklyn concert of the Boston Symphony Orchestra, last evening appeared in recital at the Academy of Music, under auspices of the Brooklyn Institute of Arts and Sciences. Songs by many composers were on her programme list—Saint-Saens, Wolf, Grieg, Debussy, Burleigh, Scott and others. The variety, which covered a wide range of musical nations in its selection, found most favor, perhaps, with Miss Jordan's listeners, in the simple and expressive Old Scotch and English ballads. All of her numbers were delivered in dignified and ingratiating manner. The singer was accompanied by Stella Barnard.

NEW YORK
ESTABLISHED 1881 NOV 27
From
Evening Public Ledger
Philadelphia, Pa.

Jean Bedetti, solo 'cellist of the Boston Symphony Orchestra will be soloist at the concert of that organization next Monday evening in the Academy of Music. Mr. Monteux will conduct Mendelssohn's Octet in E flat for string and the novelty will be Igor Stravinsky's symphonic suite arranged from his ballet, "Petrouchka," by the composer and Mr. Monteux when the latter was conducting in Paris.

ESTABLISHED 1881
From

Soloist

Mme. Frances Alda

Mme. Frances Alda, prima donna soprano of the Metropolitan Grand Opera Company, will be the soloist at the Boston Symphony Concert at the Lyric next Wednesday night. She will sing the "Vissi d'Arte" and the "Prayer" from "La Tosca" and the "Prison Scene" from Boito's "Mefistole."

Pierre Monteux, the director, has selected a notable orchestral program, including Gustav Strube's latest work and Stravinsky's "Petrouchka" Ballet Suite.

1881 PHILADELPHIA, PA. NOV 27
From
BULLETIN,
Providence, R. I.

The Boston Symphony Orchestra, at the second concert of the season, at the Academy of Music next Monday evening, will have Jean Bedetti, the leader of the 'cello section of the orchestra, as soloist. Pierre Monteux, the conductor, will revive at this concert Mendelssohn's Octet in E flat for string orchestra, and the novelty will be Igor Stravinsky's symphonic suite arranged from his ballet, "Petrouchka," in which the important piano part will be played by Raymond Havens.

EVENING POST
New York City
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EVENING MAIL
New York City
NOV 27

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TIGHT BINDING

NOV 23 A
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ordan Sings For Institute Audience

Jordan, contralto, who is to
st at the December Brooklyn
of the Boston Symphony
ra, last evening appeared in
at the Academy of Music, un-
spices of the Brooklyn Insti-
Arts and Sciences. Songs by
composers were on her pro-
e list—Saint-Saens, Wolf,
Debussy, Burleigh, Scott and
The variety, which covered
e range of musical nations in
lection, found most favor, per-
with Miss Jordan's listeners, in
mple and expressive Old Scotch
English ballads. All of her
ers were delivered in dignified
ngratiating manner. The singer
accompanied by Stella Barnard.

NEW YORK
BLISHED 188 NOV 27 L
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hiladelphia, Pa.

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conducting in Paris.

BLISHED 1881

NOV 27

Soloist

Mme. Frances Alda

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Pierre Monteux, the director, ha
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1881 NOV 27
PHILADELPHIA, PA.
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EVENING POST
New York City

NOV 27

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For the Saturday concert, Mendelssohn's Octet for Strings in E flat will be heard in lieu of a symphony. Jean Bedetti, the 'cello virtuoso of the Boston Symphony Orchestra, will play the Violoncello Concerto by Lalo. A symphonic suite, arranged by Stravinsky from ballet "Petrouchka," will on this occasion have its first performance in New York, with Raymond Havens taking the piano part. The music of the suite describes: A Fair in Festival Week, Russian Dance, Petrouchka at Home, Towards Evening, The Nurses' Dance, Dance of the Coachmen Grooms

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EVENING MAIL
New York City

NOV 27

BOSTON SYMPHONY PROGRAMMES.

NEXT Thursday evening and next Saturday afternoon, in Carnegie Hall, the second regular pair of Boston Symphony concerts will be given under Pierre Monteux. For the Thursday concert Brahms's Fourth Symphony in E flat will be played, also Richard Strauss's tone poem, "Till Eulenspiegel's Merry Pranks," and the symphonic poem, "The Fountains of Rome" by Respighi. Ravel's "Le Tombeau de Couperin" will have its first performance in New York at this concert.

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FRANCES ALDA
National

POST
ss: Washington, D. C.

NOV 28

Coming Concerts

Frances Alda—Boston Symphony.

Frances Alda will appear as soloist at the second regular concert of the Boston Symphony Orchestra, to be given in the New National Theater, Tuesday afternoon at 4:30 o'clock. Mme. Alda will sing Marguerite's Prison song from Boito's "Mefistofele," and the prayer from the second act of Puccini's "La Tosca." Pierre Monteux will open this program with Mozart's symphony in C major, numbered 425 in the Kochel edition. The novelty of the afternoon will be Lekeu's symphonic fantasia on two folk songs of Anjou. The afternoon will end with Beethoven's overture to Leonore No. 3, the famous excerpt from his only opera "Fidelio." Seats are available from the bureau of Mrs. Wilson-Greene at Droop's, Thirteenth and G streets northwest.

From NOV 28
World
New York City

SYMPHONIC CONCERT.

Mary Jordan, Soloist, Will Be Heard in Two Arias.

At the second Boston Symphony concert in the Academy of Music, to be given next Friday evening, Miss Mary Jordan, contralto, will be the soloist. The two arias will be "Oh, Mon Fils," from the second act of Meyerbeer's opera, "Le Prophete," and the long-standing favorite from Saint Saens' "Samson and Delilah," "Mon coeur s'ouvre a ta voix."

The symphonic event of this concert will be Rimsky-Korsakoff's "Scheherazade," the performance of which will be of special interest because Pierre Monteux, long famous as the conductor of "Scheherazade" in its ballet version with Darghileff's Ballet Russe, will be heard for the first time here conducting the Boston Symphony Orchestra.

NEW YORK
ESTABLISHED 18 NOV 28 L
From
Telegram
York City

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For the Saturday concert Mendelssohn's Octette for Strings in E Flat will be heard. Jean Bedetti, 'cello virtuoso of the Boston Symphony Orchestra, will play as soloist at this concert the violoncello concerto by Lalo. A symphonic suite arranged by Stravinsky from his ballet "Petrouchka" will be heard.

From Herald
New York City
NOV 28

For the second Thursday evening concert by the Boston Symphony Orchestra Pierre Monteux, leader, at Carnegie Hall, on December 2, a programme will be given as follows: Brahms, Symphony No. 4; Ravel, suite "Tombeau de Couperin"; Respigni, "Fountains of Rome"; Strauss, "Till Eulenspiegel's Merry Pranks." For the Saturday matinee on December 4 the programme will be: Mendelssohn, String Octet E flat; Lalo, 'cello concerto, Jean Bedetti of the orchestra, soloist; Stravinsky, symphonic suite "Petrouchka," arranged from the ballet, music by the composer in collaboration with Mr. Monteux. The piano part will be played by Raymond Havens.

From NOV 28 1920
Times
New York City

BROOKLYN MUSIC.

Three orchestras in three days are announced at the Brooklyn Academy, where the Boston Symphony plays next Friday evening, the New York Symphony on Saturday afternoon and the Philharmonic next Sunday.

The United States Marine Band, in a visit of two days to New York, will include another gala concert tomorrow evening at the Academy in Brooklyn.

From NOV 28 1920
Times
New York City

ORCHESTRA NOTES.

The Boston Symphony in its second visit to Carnegie Hall on Thursday evening has Brahms's Fourth Symphony, Ravel's "Tombeau de Couperin," Respighi's "Fountains of Rome" and Richard Strauss's "Till Eulenspiegel."

For the Boston Symphony matinee here on Saturday, Mr. Monteux has Mendelssohn's string octet in E-flat, Lalo's 'cello concerto, with Jean Bedetti, and a symphonic suite from Stravinsky's ballet, "Petrouchka."

NEW YORK
ESTABLISHED 1881 NOV 28 M
From American
New York City

THE Boston Symphony Orchestra will present the following programme in Carnegie Hall on Thursday evening: Symphony No. 4, by Brahms; "Tombeau de Couperin," by Ravel; "Fountains of Rome," by Respighi; "Till Eulenspiegel's Merry Pranks," by Strauss. On Saturday afternoon the orchestra will play Mendelssohn's string octette, concerto for 'cello and orchestra, Jean Bedetti, soloist, symphonic suite, "Petrouska," by Strawinsky.

EAGLE,
Brooklyn, N. Y. NOV 28 D

Boston Symphony.

On Thursday evening in Carnegie Hall the Boston Symphony Orchestra will give the first of its second pair of concerts here. Pierre Monteux, conductor, will present on this occasion the Fourth Symphony of Brahms in E minor, Luigi Respighi's "Fountains of Rome," a symphonic poem which figures prominently in the works of the younger Italian School, describing the Fountain of Valle Giulia at dawn, the Triton Fountain at morn, the Fountain of Trevi at mid-day, the Villa Medici Fountain at sunset. The real novelty of the evening, however, will be Maurice Ravel's "Le Tombeau de Couperin," which work, orchestrated by the composer from his piano pieces, will have its first performance in New York then. The concert will close with Richard Strauss's tone poem, "Till Eulenspiegel's Merry Pranks."

For the Saturday matinee the program will comprise Mendelssohn's Octet for string orchestra in E flat, Lalo's Violoncello Concerto, in which Jean Bedetti, now serving his second season as regular 'cello soloist of the orchestra, will be heard, and a symphonic suite from Stravinsky's ballet "Petrouchka" to be heard for the first time in New York on this occasion. This suite, arranged by the revolutionary Russian composer for the Concerts Monteux in Paris, describes various fantastic events at a fair in Petrograd.

From
Morning Telegraph
New York

Thursday evening, in Carnegie Hall the Boston Symphony Orchestra, Pierre Monteux conducting, will give the first of its second pair of concerts in New York this season.

On this occasion the program will present Brahms's Fourth Symphony in minor, Respighi's "Fountains of Rome" Ravel's "Le Tombeau de Couperin," a the Richard Strauss tone poem, "T Eulenspiegel's Merry Pranks." The s ond concert will be given December at 2.30 P. M.

TRIBUNE, NOV
New York City

Boston Symphony Orches

Next Thursday evening at 8: Carnegie Hall, the Boston Symphony Orchestra will give the first of its second pair of concerts here. Pierre Monteux, conductor, will present on this occasion the Fourth Symphony of Brahms in E minor, Luigi Respighi's "Fountains of Rome," a symphonic poem which figures prominently in the works of the younger Italian school, describing the Fountain of Valle Giulia at dawn, the Triton Fountain at morn, the Foutain of Trevi at midday and the Villa Medici Fountain at sunset. The real novelty of the evening, however, will be Maurice Ravel's "Le Tombeau de Couperin," orchestrated by the composer from his piano pieces. The concert will close with Richard Strauss's tone poem, "Till Eulenspiegel's Merry Pranks."

At the Saturday matinee, December 4, at 2:30, the program will comprise Mendelssohn's Octette for string orchestra in E flat. Lalo's Violoncello Concerto, in which Jean Bedetti, now serving his second season as regular 'cello soloist of the orchestra, will be heard and a symphonic suite from Stravinsky's Ballet "Petrouchka." The piano part will be played by Raymond Havens.

HERALD
ss Washington, D. C.

NOV 28

Frances Alda Concert.

Frances Alda, the celebrated prima donna of the Metropolitan Opera Company, will appear as soloist at the second regular concert of the Boston Symphony Orchestra, to be given in the New National Theater next Tuesday afternoon, November 30, at 4:30. Madame Alda will sing the most popular arias from two operas—Marguerite's Prison Song, from Boito's "Mefistophele," and the Prayer from the second act of Puccini's "La Tosca." Pierre Monteux will open this program with Mozart's Symphony in C major.

From NOV 28
TIMES,
Brooklyn, N. Y.

BOSTON SYMPHONY CONCERT FRIDAY.

The Boston Symphony Orchestra, the Academy of Music next Friday e ning, has a program arranged by Pie Monteux. There will be the "Arab Nights" suite of Rimsky-Korsak which the Ballet Russe used "Scheherazde," and also the Eulenspiegel's Merry Pranks." The remaining orchestral number will be Lekeu's symphonic fantasia on two fo songs of Anjou. The soloist will Mary Jordan, contralto.

From NOV 28 D
EAGLE,
Brooklyn, N. Y.

MARY JORDAN SOLOIST WITH BOSTON SYMPHONY FRIDAY AT ACADEMY.

At the second Boston Symphony concert in the Academy of Music to be given next Friday evening at 8:15, Miss Mary Jordan, the noted contralto, will sing as soloist with the great orchestra. The two arias will be "Oh, Mon Fils" from the second act of Meyerbeer's opera, "Le Prophete," and the long-standing favorite from Saint-Saens' "Samson and Delilah" "Mon coeur s'ouvre a ta voix." The symphonic event of this concert will be Rimsky-Korsakoffs symphonic suite "Scheherazade," the performance of which on this occasion will be of special interest, in that Pierre Monteux, long famous as the conductor of "Scheherazade" in its ballet version with Darghileff's Ballet Russe, will be heard for the first time here conducting the Boston Symphony Orchestra through this splendid score. The novelty of the evening will be Lekeu's Symphonic Fantasia on Two Folk-Songs of Anjou, a romantic piece, of direct beauty and appeal. The concert will close with Richard Strauss's humorous masterpiece "Till Eulenspiegee's Merry Pranks After the Old-Fashioned Roguish Manner."

From NOV 28
TIMES,
Brooklyn, N. Y.

MUSIC EVENTS

MARY JORDAN SOLOIST WITH BOSTON SYMPHONY

As soloist with the Boston Symphony Orchestra at its second concert of the season to be given in the Academy of Music Friday evening at 8:15, Mary Jordan, the highly praised young American contralto, will sing two popular numbers as soloist with the orchestra. The first is from the second act of Meyerbeer's opera "The Prophet," "Oh, Mon Fils," and the other the universal favorite from Saint-Saens' "Samson and Delilah," "My Heart at Thy Voice."

There is considerable interest in the pending performance of Rimsky-Korsakoff's symphonic suite "Scheherazade" at this concert, in that Pierre Monteux, conductor of the orchestra, will conduct this score in its pure symphonic form for the first time here, although it has been heard under his leadership in the ballet version as produced by the Ballet Russe.

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rom TRIBUNE
ddress: Providence, R. I.
Date NOV 28

Mr. Raymond Havens, the brilliant young Boston pianist, formerly of Providence, has been engaged as the soloist for five concerts by the Boston Symphony Orchestra, including a concert in New York City, Baltimore and Philadelphia.

From NOV 28
STANDARD UNION
Brooklyn, N. Y.

Pierre Monteux has arranged a splendid programme for the second symphony concert of the Boston Symphony Orchestra season at the Academy of Music on Friday evening, Dec. 3. It will begin with Rimsky-Korsakoffs pictorial and gorgeously colored symphonic suite "Scheherazada," which depicts various episodes from the "Arabian Nights." This popular score, adapted more than any other to show off a virtuoso orchestra, will also give opportunity to hear the new concertmaster, Richard Burgin, in the many beautiful episodes for solo violin. There will also be played a symphonic fantasia on two folk songs of Anjou by Lekeu, a foremost genius among the composers of France, whose career was cut short at its heighth by death. The concert will end with Richard Strauss' tone poem, "Till Eulenspiegel's Merry Pranks," the famous fantastic tonal version of the old folk legend. The soloist of the evening will be Mary Jordan, the finely gifted contralto, whose artistry is so much admired in this city.

ESTABLISHED 1881
From NOV
COURANT
Hartford, Conn.

BOSTON SYMPHONY COMES HERE JAN. 10

The primary event of the musical season in Hartford will be the concert to be given in Parsons's Theater on January 10 by the Boston Symphony Orchestra. This institution, so long eminent in the musical world, is now in the full tide of the season which commemorates its fortieth anniversary. Never have the concerts been more popular than this year and in no former season has too large a number been undertaken. The brilliant opening of the season in Boston was followed by highly successful performances in the various cities of its travels. In New York particularly, where the critics elect to consider themselves the arbiters of musical opinion in America, the quality of the personnel (which is in full ranks was as highly praised as the quality of the performances.

Pierre Monteux, continuing at the post of leadership to which he came last season, is largely to be thanked for this success. Returning from a sojourn in Europe last summer, he brought with him not only a number of notable new scores from France, England, Italy, Spain and Russia, but several musicians of fine attainment to fill vacant chairs. The changed personnel, however, is not considerable, and the only newcomer among the leaders of the different sections of the orchestra is Richard Burgin, the new concertmaster, who arrived from the Eastern part of Europe, where he is considered by long count the best concertmaster, to participate at the opening concerts of the Boston Symphony Orchestra.

At the coming Hartford concert, Piastro, the miraculous Russian violinist, will play as soloist with the great orchestra. This genius of his instrument came to America for the first time this season and his playing has been a cause of wonder to all connoisseurs of the violin. It is an interesting coincidence that Piastro and Concertmaster Burgin were fellow pupils of the famous Leopold Auer in Petrograd, Russia.

The ticket sale will be at Sedgwick & Casey's, Inc., and seats will be reserved in order of receipts of checks and as near to location designated as possible. Prices $1 to $3.

From J. N. Burk, press representative, Boston Symphony Orchestra.

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m POST
ress: Washington, D. C.
e NOV 28

Music this week will include two important afternoon concerts. The Boston Symphony, Pierre Monteux, conductor, will give its second concert of the season in the National Theater Tuesday with Frances Alda, soprano, as soloist. Fritz Kreisler, violinist, will give a recital in Poli's Theater Friday, the fourth concert in the Philharmonic course.

NEW YORK
ESTABLISHED 1881 NOV 29
From
Commercial
New York

Boston Symphony

On Thursday evening in Carnegie Hall the Boston Symphony Orchestra will give the first of its second pair of concerts here. Pierre Monteux will conduct the fourth symphony of Brahms in E minor, Lugi Respighi's "Fountain of Rome." The novelty of the evening, however, will be Maurice Havel's "Le Tombeau de Couperin," which work, orchestrated by the composer from his piano pieces, will have its first performance in New York then. The concert will close with Richard Strauss' tone poem, "Till Eulenspiegel's Merry Pranks."

TIGHT BINDING

NOV 23 1920 A
RD UNION
yn, N. Y.

Jordan Sings
For Institute Audience

Jordan, contralto, who is to
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PHILADELPHIA, PA. NOV 27
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EVENING POST
New York City

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For the Saturday concert, Mendelssohn's Octet for Strings in E flat will be heard in lieu of a symphony. Jean Bedetti, the 'cello virtuoso of the Boston Symphony Orchestra, will play the Violoncello Concerto by Lalo. A symphonic suite, arranged by Stravinsky from ballet "Petrouchka," will on this occasion have its first performance in New York, with Raymond Havens taking the piano part. The music of the suite describes: A Fair in Festival Week, Russian Dance, Petrouchka at Home, Towards Evening. The Nurses' Dance, Dance of the Coachmen [illegible] Grooms"

EVENING MAIL
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NOV 27 1920

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FRANCES ALDA
National

POST
ss: Washington, D. C.

NOV 28

Coming Concerts

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From NOV 28 1920 L
World
New York City

SYMPHONIC CONCERT.

Mary Jordan, Soloist, Will Be Heard in Two Arias.

At the second Boston Symphony concert in the Academy of Music, to be given next Friday evening, Miss Mary Jordan, contralto, will be the soloist. The two arias will be "Oh, Mon Fils," from the second act of Meyerbeer's opera, "Le Prophete," and the long-standing favorite from Saint Saens' "Samson and Delilah," "Mon coeur s'ouvre a ta voix."

The symphonic event of this concert will be Rimsky-Korsakoff's "Scheherazade," the performance of which will be of special interest because Pierre Monteux, long famous as the conductor of "Scheherazade" in its ballet version with Darghileff's Ballet Russe, will be heard for the first time here conducting the Boston Symphony Orchestra.

NEW YORK
ESTABLISHED 1881 NOV 28 1920 L
From
Telegram
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From Herald
New York Cit
NOV 28 1920 M

For the second Thursday evening concert by the Boston Symphony Orchestra Pierre Monteux, leader, at Carnegie Hall, on December 2, a programme will be given as follows: Brahms, Symphony No. 4; Ravel, suite "Tombeau de Couperin"; Respigni, "Fountains of Rome"; Strauss, "Till Eulenspiegel's Merry Pranks." For the Saturday matinee on December 4 the programme will be: Mendelssohn, String Octet E flat; Lalo, 'cello concerto, Jean Bedetti of the orchestra, soloist; Stravinsky, symphonic suite "Petrouchka," arranged from the ballet, music by the composer in collaboration with Mr. Monteux. The piano part will be played by Raymond Havens.

From NOV 1920
Times
New York City

BROOKLYN MUSIC.

Three orchestras in three days are announced at the Brooklyn Academy, where the Boston Symphony plays next Friday evening, the New York Symphony on Saturday afternoon and the Philharmonic next Sunday.

The United States Marine Band, in a visit of two days to New York, will include another gala concert tomorrow evening at the Academy in Brooklyn.

From NOV 28 1920
Times
New York City

ORCHESTRA NOTES.

The Boston Symphony in its second visit to Carnegie Hall on Thursday evening has Brahms's Fourth Symphony, Ravel's "Tombeau de Couperin," Respighi's "Fountains of Rome" and Richard Strauss's "Till Eulenspiegel."

For the Boston Symphony matinee here on Saturday, Mr. Monteux has Mendelssohn's string octet in E-flat, Lalo's 'cello concerto, with Jean Bedetti, and a symphonic suite from Stravinsky's ballet, "Petrouchka."

NEW YORK
ESTABLISHED 1881 NOV 28 1920 M
From American
New York City

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EAGLE, NOV 28 1920 D
Brooklyn, N. Y.

Boston Symphony.

On Thursday evening in Carnegie Hall the Boston Symphony Orchestra will give the first of its second pair of concerts here. Pierre Monteux, conductor, will present on this occasion the Fourth Symphony of Brahms in E minor, Luigi Respighi's "Fountains of Rome," a symphonic poem which figures prominently in the works of the younger Italian School, describing the Fountain of Valle Giulia at dawn, the Triton Fountain at morn, the Fountain of Trevi at mid-day, the Villa Medici Fountain at sunset. The real novelty of the evening, however, will be Maurice Ravel's "Le Tombeau de Couperin," which work, orchestrated by the composer from his piano pieces, will have its first performance in New York then. The concert will close with Richard Strauss's tone poem, "Till Eulenspiegel's Merry Pranks."

For the Saturday matinee the program will comprise Mendelssohn's Octet for string orchestra in E flat. Lalo's Violoncello Concerto, in which Jean Bedetti, now serving his second season as regular 'cello soloist of the orchestra, will be heard, and a symphonic suite from Stravinsky's ballet "Petrouchka," to be heard for the first time in New York on this occasion. This suite, arranged by the revolutionary Russian composer for the Concerts Monteux in Paris, describes various fantastic events at a fair in Petrograd.

From
Morning Telegraph
New York

Thursday evening, in Carnegie Hall the Boston Symphony Orchestra, Pierr Monteux conducting, will give the firs of its second pair of concerts in Ne York this season.

On this occasion the program will pr sent Brahms's Fourth Symphony in minor, Respighi's "Fountains of Rom Ravel's "Le Tombeau de Couperin," a the Richard Strauss tone poem, "T Eulenspiegel's Merry Pranks." The s ond concert will be given Decembe at 2.30 P. M.

TRIBUNE,
New York City

Boston Symphony Orches

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HERALD
ss Washington, D. C.

NOV 28

Frances Alda Concert.

Frances Alda, the celebrated prima donna of the Metropolitan Opera Company, will appear as soloist at the second regular concert of the Boston Symphony Orchestra, to be given in the New National Theater next Tuesday afternoon, November 30, at 4:30. Madame Alda will sing the most popular arias from two operas—Marguerite's Prison Song, from Boito's "Mefistophele," and the Prayer from the second act of Puccini's "La Tosca." Pierre Monteux will open this program with Mozart's Symphony in C major.

From NOV 28
TIMES,
Brooklyn, N. Y.

BOSTON SYMPHONY CONCERT FRIDAY.

The Boston Symphony Orchestra, the Academy of Music next Friday e ning, has a program arranged by Pie Monteux. There will be the "Arab Nights" suite of Rimsky-Korsak which the Ballet Russe used "Scheherazde," and also the Eulenspiegel's Merry Pranks." The remaining orchestral number will be L keu's symphonic fantasia on two fo songs of Anjou. The soloist will Mary Jordan, contralto.

From NOV 28 1920 D
EAGLE,
Brooklyn, N. Y.

MARY JORDAN SOLOIST WITH BOSTON SYMPHONY FRIDAY AT ACADEMY.

At the second Boston Symphony concert in the Academy of Music to be given next Friday evening at 8:15, Miss Mary Jordan, the noted contralto, will sing as soloist with the great orchestra. The two arias will be "Oh, Mon Fils" from the second act of Meyerbeer's opera, "Le Prophete," and the long-standing favorite from Saint-Saens' "Samson and Delilah" "Mon coeur s'ouvre a ta voix." The symphonic event of this concert will be Rimsky-Korsakoffs symphonic suite "Scheherazade," the performance of which on this occasion will be of special interest, in that Pierre Monteux, long famous as the conductor of "Scheherazade" in its ballet version with Darghileff's Ballet Russe, will be heard for the first time here conducting the Boston Symphony Orchestra through this splendid score. The novelty of the evening will be Lekeu's Symphonic Fantasia on Two Folk-Songs of Anjou, a romantic piece, of direct beauty and appeal. The concert will close with Richard Strauss's humorous masterpiece "Till Eulenspiegee's Merry Pranks [illegible] the Old-Fashioned Roguish Manner."

From NOV 28 1920
TIMES,
Brooklyn, N. Y.

MUSIC EVENTS

MARY JORDAN SOLOIST WITH BOSTON SYMPHONY

As soloist with the Boston Symphony Orchestra at its second concert of the season to be given in the Academy of Music Friday evening at 8:15, Mary Jordan, the highly praised young American contralto, will sing two popular numbers as soloist with the orchestra. The first is from the second act of Meyerbeer's opera "The Prophet," "Oh, Mon Fils," and the other the universal favorite from Saint-Saens' "Samson and Delilah," "My Heart at Thy Voice."

There is considerable interest in the pending performance of Rimsky-Korsakoff's symphonic suite "Scheherazade" at this concert, in that Pierre Monteux, conductor of the orchestra, will conduct this score in its pure symphonic form for the first time here, although it has been heard under his leadership in the ballet version as produced by the Ballet Russe.

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rom TRIBUNE
ddress: Providence, R. I.
ate
NOV 28

Mr. Raymond Havens, the brilliant young Boston pianist, formerly of Providence, has been engaged as the soloist for five concerts by the Boston Symphony Orchestra, including a concert in New York City, Baltimore and Philadelphia.

From NOV 28
STANDARD UNION
Brooklyn, N. Y.

Pierre Monteux has arranged a splendid programme for the second symphony concert of the Boston Symphony Orchestra season at the Academy of Music on Friday evening, Dec. 3. It will begin with Rimsky-Korsakoffs pictorial and gorgeously colored symphonic suite "Scheherazada," which depicts various episodes from the "Arabian Nights." This popular score, adapted more than any other to show off a virtuoso orchestra, will also give opportunity to hear the new concertmaster, Richard Burgin, in the many beautiful episodes for solo violin. There will also be played a symphonic fantasia on two folk songs of Anjou by Lekeu, a foremost genius among the composers of France, whose career was cut short at its heighth by death. The concert will end with Richard Strauss' tone poem, "Till Eulenspiegel's Merry Pranks," the famous fantastic tonal version of the old folk legend. The soloist of the evening will be Mary Jordan, the finely gifted contralto, whose artistry is so much admired in this city.

ESTABLISHED 1881
From NOV 8
COURANT
Hartford, Conn

BOSTON SYMPHONY COMES HERE JAN. 10

The primary event of the musical season in Hartford will be the concert to be given in Parsons's Theater on January 10 by the Boston Symphony Orchestra. This institution, so long eminent in the musical world, is now in the full tide of the season which commemorates its fortieth anniversary. Never have the concerts been more popular than this year and in no former season has too large a number been undertaken. The brilliant opening of the season in Boston was followed by highly successful performances in the various cities of its travels. In New York particularly, where the critics elect to consider themselves the arbiters of musical opinion in America, the quality of the personnel (which is in full ranks was as highly praised as the quality of the performances.

Pierre Monteux, continuing at the post of leadership to which he came last season, is largely to be thanked for this success. Returning from a sojourn in Europe last summer, he brought with him not only a number of notable new scores from France, England, Italy, Spain and Russia, but several musicians of fine attainment to fill vacant chairs. The changed personnel, however, is not considerable, and the only newcomer among the leaders of the different sections of the orchestra is Richard Burgin, the new concertmaster, who arrived from the Eastern part of Europe, where he is considered by long count the best concertmaster, to participate at the opening concerts of the Boston Symphony Orchestra.

At the coming Hartford concert, Piastro, the miraculous Russian violinist, will play as soloist with the great orchestra. This genius of his instrument came to America for the first time this season and his playing has been a cause of wonder to all connoisseurs of the violin. It is an interesting coincidence that Piastro and Concertmaster Burgin were fellow pupils of the famous Leopold Auer in Petrograd, Russia.

The ticket sale will be at Sedgwick & Casey's, Inc., and seats will be reserved in order of receipts of checks, and as near to location designated as possible. Prices $1 to $3.

From J. N. Burk, press representative, Boston Symphony Orchestra.

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m POST
ress: Washington, D. C.
e NOV 28

Music this week will include two important afternoon concerts. The Boston Symphony, Pierre Monteux, conductor, will give its second concert of the season in the National Theater Tuesday with Frances Alda, soprano, as soloist. Fritz Kreisler, violinist, will give a recital in Poli's Theater Friday, the fourth concert in the Philharmonic course.

NEW YORK
ESTABLISHED 1881 NOV 29
From
Commercial
New York

Boston Symphony

On Thursday evening in Carnegie Hall the Boston Symphony Orchestra will give the first of its second pair of concerts here. Pierre Monteux will conduct the fourth symphony of Brahms in E minor, Lugi Respighi's "Fountain of Rome." The novelty of the evening, however, will be Maurice Havel's "Le Tombeau de Couperin," which work, orchestrated by the composer from his piano pieces, will have its first performance in New York then. The concert will close with Richard Strauss' tone poem, "Till Eulenspiegel's Merry Pranks."

[50]

TIGHT BINDING

OV 23

RD UNION
n, N. Y.

ordan Sings
or Institute Audience

ordan, contralto, who is to
t at the December Brooklyn
of the Boston Symphony
a, last evening appeared in
t the Academy of Music, un-
pices of the Brooklyn Insti-
Arts and Sciences. Songs by
composers were on her pro-
e list—Saint-Saens, Wolf,
Debussy, Burleigh, Scott and
The variety, which covered
range of musical nations in
ection, found most favor, per-
with Miss Jordan's listeners, in
mple and expressive Old Scotch
English ballads. All of her
ers were delivered in dignified
gratiating manner. The singer
ccompanied by Stella Barnard.

NEW YORK
LISHED 1881 NOV 27

ing Public Ledger
iladelphia, Pa.

Bedetti, solo 'cellist of the Boston
ony Orchestra will be soloist at the
t of that organization next Monday
g in the Academy of Music. Mr.
ux will conduct Mendelssohn's Octet
flat for string and the novelty will be
Stravinsky's symphonic suite arranged
his ballet, "Petrouchka," by the com-
poser, and Mr. Monteux when the latter
onducting in Paris.

NEW YORK
LISHED 1881

Soloist

Mme. Frances Alda

Mme. Frances Alda, prima donna
prano of the Metropolitan Grand
pera Company, will be the soloist
the Boston Symphony Concert at
e Lyric next Wednesday night.
e will sing the "Vissi d'Arte" aria
om "La Tosca" and the "Prison
ene" from Boito's "Mefistole."
Pierre Monteux, the director, has
ected a notable orchestral pro-
am, including Gustav Strube's
est work and Stravinsky's "Pe-
ouchka" Ballet Suite.

1881
PHILADELPHIA, PA.
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LLETIN,
Pr[illegible] R. I.

The Boston Symphony Orchestra
ond concert of the season, at the
ademy of Music next Monday eve-
g, will have Jean Bedetti, the leader
he 'cello section of the orchestra, as
oist. Pierre Monteux, the conductor,
l revive at this concert Mendelssohn's
et in E flat for string orchestra, and
novelty will be Igor Stravinsky's
mphonic suite arranged from his
let, "Petrouchka," in which the im-
tant piano part will be played by
ymond Havens.

EVENING POST
New York City

NOV 27

Next Thursday evening at 8:15 and next Saturday afternoon at 2:30, in Carnegie Hall, the second regular pair of Boston Symphony concerts will be given under the leadership of Pierre Monteux. For the Thursday concert Brahms's Fourth Symphony will be played; also Richard Strauss's tone poem, "Till Eulenspiegel's Merry Pranks." The symphonic poem "The Fountains of Rome," by Respighi, will represent the younger generation of Italian composers. It represents the Fountains of Valle Giulia at dawn, the Triton Fountain at morn, the Fountain of Trevi at mid-day, the Villa Medici Fountain at sunset. Ravel's "Le Tombeau de Couperin" will have its first performance in New York at this concert.

For the Saturday concert, Mendelssohn's Octet for Strings in E flat will be heard in lieu of a symphony. Jean Bedetti, the 'cello virtuoso of the Boston Symphony Orchestra, will play the Violoncello Concerto by Lalo. A symphonic suite, arranged by Stravinsky from ballet "Petrouchka," will on this occasion have its first performance in New York, with Raymond Havens taking the piano part. The music of the suite describes: A Fair in Festival Week, Russian Dance, Petrouchka at Home, Towards Evening, The Nurses' Dance, Dance of the Coachmen [illegible] Grooms

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EVENING MAIL
New York City

NOV 27

BOSTON SYMPHONY PROGRAMMES.

NEXT Thursday evening and next Saturday afternoon, in Carnegie Hall, the second regular pair of Boston Symphony concerts will be given under Pierre Monteux. For the Thursday concert Brahms's Fourth Symphony in E flat will be played, also Richard Strauss's tone poem, "Till Eulenspiegel's Merry Pranks," and the symphonic poem, "The Fountains of Rome" by Respighi. Ravel's "Le Tombeau de Couperin" will have its first performance in New York at this concert.

For the Saturday concert, Medelssohn's Octette for Strings in E flat will be heard in lieu of a symphony. Jean Bedetti, the 'cello virtuoso of the Boston Symphony Orchestra, plays Violoncello Concerto by Lalo. A symphonic suite, arranged by Stravinsky from his ballet "Petrouchka," will have its first performance in New York, with Raymond Havens taking the piano part.

STAR,
Washington, D. C.

NOV

Boston Symphony Tuesday.

Frances Alda, prima donna of Metropolitan Opera Company, w appear as soloist at the second co cert of the Boston Symphony O chestra in the National Theater Tu day afternoon at 4:30 o'clock.

Mme. Alda will sing arias fr two operas — Marguerite's Pris Song from "Mefistofele" and "T Prayer," from the second act of Pu ini's "La Tosca."

Pierre Monteux will offer Mozart Symphony in C Major," number 25 in the Kochel edition. The no ty of the afternoon will be Lekeu ymphonic fantasia on two fo ngs of Anjou. Beethoven's Ove re to Leonore, No. 3, the famou cerpt from his only opera, "Fidelio ll close the concert.

POST
ess: Washington, D. C.

NOV 28

Coming Concerts

Frances Alda—Boston Symphony.

Frances Alda will appear as soloist at the second regular concert of the Boston Symphony Orchestra, to be given in the New National Theater, Tuesday afternoon at 4:30 o'clock.

Mme. Alda will sing Marguerite's "Prison song from Boito's "Meifistofele," and the prayer from the second act of Puccini's "La Tosca." Pierre Monteux will open this program with Mozart's symphony in C major, numbered 425 in the Kochel edition. The novelty of the afternoon will be Lekeu's symphonic fantasia on two folk songs of Anjou. The afternoon will end with Beethoven's overture to Leonore No. 3, the famous excerpt from his only opera "Fidelio." Seats are available from the bureau of Mrs. Wilson-Greene, at Droop's, Thirteenth and G streets northwest.

From NOV 28
World
New York City

SYMPHONIC CONCERT.

Mary Jordan, Soloist, Will Be Heard in Two Arias.

At the second Boston Symphony concert in the Academy of Music, to be given next Friday evening, Miss Mary Jordan, contralto, will be the soloist. The two arias will be "Oh, Mon Fils," from the second act of Meyerbeer's opera, "Le Prophete," and the long-standing favorite from Saint Saens' "Samson and Delilah," "Mon coeur s'ouvre a ta voix."

The symphonic event of this concert will be Rimsky-Korsakoff's "Scheherazade," the performance of which will be of special interest because Pierre Monteux, long famous as the conductor of "Scheherazade" in its ballet version with Darghileff's Ballet Russe, will be heard for the first time here conducting the Boston Symphony Orchestra.

NEW YORK
ESTABLISHED 1881 NOV 28
From
Telegram
York City

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For the Saturday concert Mendelssohn's Octette for Strings in E Flat will be heard. Jean Bedetti, 'cello virtuoso of the Boston Symphony Orchestra, will play as soloist at this concert the violoncello concerto by Lalo. A symphonic suite arranged by Stravinsky from his ballet "Petrouchka" will be heard.

From Herald
New York Cit
NOV 28

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OKLYN MUSIC.

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Times
New York City

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NEW YORK
ESTABLISHED 1881 NOV 28
From American
New York City

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EAGLE, NOV 28
Brooklyn, N. Y.

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HERALD
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From NOV 28
TIMES,
Brooklyn, N. Y.

MUSIC EVENTS

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rom TRIBUNE
ddress: Providence, R. I.
Date NOV 28

* * *

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ESTABLISHED 1881
From NOV
COURANT
Hartford, Conn

BOSTON SYMPHONY COMES HERE JAN. 10

The primary event of the musical season in Hartford will be the concert to be given in Parsons's Theater on January 10 by the Boston Symphony Orchestra. This institution, so long eminent in the musical world, is now in the full tide of the season which commemorates its fortieth anniversary. Never have the concerts been more popular than this year and in no former season has too large a number been undertaken. The brilliant opening of the season in Boston was followed by highly successful performances in the various cities of its travels. In New York particularly, where the critics elect to consider themselves the arbiters of musical opinion in America, the quality of the personnel (which is in full ranks was as highly praised as the quality of the performances.

Pierre Monteux, continuing at the post of leadership to which he came last season, is largely to be thanked for this success. Returning from a sojourn in Europe last summer, he brought with him not only a number of notable new scores from France, England, Italy, Spain and Russia, but several musicians of fine attainment to fill vacant chairs. The changed personnel, however, is not considerable, and the only newcomer among the leaders of the different sections of the orchestra is Richard Burgin, the new concertmaster, who arrived from the Eastern part of Europe, where he is considered by long count the best concertmaster, to participate at the opening concerts of the Boston Symphony Orchestra.

At the coming Hartford concert, Piastro, the miraculous Russian violinist, will play as soloist with the great orchestra. This genius of his instrument came to America for the first time this season and his playing has been a cause of wonder to all connoisseurs of the violin. It is an interesting coincidence that Piastro and Concertmaster Burgin were fellow pupils of the famous Leopold Auer in Petrograd, Russia.

The ticket sale will be at Sedgwick & Casey's, Inc., and seats will be reserved in order of receipts of checks, and as near to location designated as possible. Prices $1 to $3.

From J. N. Burk, press representative, Boston Symphony Orchestra.

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m POST
ress: Washington, D. C.
e NOV 28

Music this week will include two important afternoon concerts. The Boston Symphony, Pierre Monteux, conductor, will give its second concert of the season in the National Theater Tuesday with Frances Alda, soprano, as soloist. Fritz Kreisler, violinist, will give a recital in Poli's Theater Friday, the fourth concert in the Philharmonic course.

NEW YORK
ESTABLISHED 1881 NOV 29
From
Commercial
New York

Boston Symphony

On Thursday evening in Carnegie Hall the Boston Symphony Orchestra will give the first of its second pair of concerts here. Pierre Monteux will conduct the fourth symphony of Brahms in E minor, Lugi Respighi's "Fountain of Rome." The novelty of the evening, however, will be Maurice Havel's "Le Tombeau de Couperin," which work, orchestrated by the composer from his piano pieces, will have its first performance in New York then. The concert will close with Richard Strauss' tone poem, "Till Eulenspiegel's Merry Pranks."

From
TIMES NOV 29

BOSTON SYMPHONY TO PLAY HERE SOON

Fortieth Anniversary Season of Famous Orchestra—Michael Piastro To Be Soloist.

The Boston Symphony orchestra, now celebrating its fortieth anniversary season, will give a concert at Parsons's theater on January 10, with Michael Piastro, the Russian violinist, as soloist. Never in the forty years of this orchestra, which has so long taken an eminent place in the musical development of America, have the concerts been more popular, and never have a larger number been undertaken in one year. The opening of the season in Symphony hall, Boston, in early October was in every way a brilliant occasion and was followed by highly successful performances in the various cities of its travels. In New York particularly, where the critics elect to consider themselves the arbiters of musical opinion in America, the quality of the personnel (which is in full ranks) was as highly praised as the quality of the performances. Pierre Monteux, continuing at the post of leadership to which he came last season, is largely to be thanked for this. [illegible] returning from a sojourn in Europe last summer he brought with him not only a number of notable new scores from France, England, Italy, Spain and Russia, but several musicians of fine attainment to fill vacant chairs. The changed personnel, however, is not considerable, and the only newcomer among the leaders of the different sections is Richard Burgin, the new concertmaster, who arrived from the eastern part of Europe (where he is considered by long count the finest concertmaster) to participate in the opening Boston Symphony concerts.

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PLAYS MUSIC OF MODERNISTS

Symphony in Fifth Concert Gives Composition of Resphigi and Strube

BRILLIANT READING OF STRAUSS'S "TILL"

By PHILIP HALE

The fifth concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Brahms, Symphony No. 4; Strube, Four Preludes for orchestra (first performance); Resphigi, "Fountains of Rome," symphonic poem (first time in Boston); Strauss, "Till Eulenspiegel's Merry Pranks."

Mr. Strube, who has been the teacher of composition at the Peabody Conservatory of Music at Baltimore since 1913, when he left the Boston Symphony Orchestra, modestly describes his Preludes as "little." It is true that they are short, but he employs as great an orchestra as if he were writing a symphonic poem portraying the reign of Anarch or the Last Judgment. It is hardly necessary to add that the Preludes are ultra-modern in spirit and expression.

Mr. Strube started out 25 years or more ago to write serious music in the approved German conservatory manner. He then followed orthodox routine. Some years later he was fascinated by the music of Cesar Franck, Vincent d'Indy and other Frenchmen, regarded as heretics by the conservatories of his fatherland, the more so as these composers were then merely names in Germany, but as they were French, it was only reasonable to suspect them of atrocious, criminal debauchery in music. Mr. Strube has a receptive mind; his horizon broadened; his taste grew more fastidious; he experimented boldly, and he, too, without losing his solid acquirements, joined the ranks of the ultra-moderns.

These four Preludes are interesting, especially to those who have followed the development of the composer. Of the four, the second, which is of a pastoral nature, and the third, in minuet form, have the most decided character and are the most engrossing. There are charming melodic and orchestral effects in the pastorale, while the minuet has the requisite delicacy and grace. The other movements made a less favorable impression. They seemed less spontaneous, vaguely im-

Respighi's purpose in uniting his symphonic poem was to express "sentiments and visions" suggested to him by four of Rome's fountains, "contemplated at the hour in which their character is most in harmony with the surrounding landscape, or in which their beauty appears most impressive to the observer." It was a daring undertaking. How easy it would have been for him to fall into aqueous monotony! He has triumphed gloriously. Not only has he given a particular effect of color and atmosphere to each fountain; he has without any attempt to "Baedekerize" music, given unity and continuity to Italian impressionism. He has not been literal or too realistic; he has heard, seen and written as a poet enamoured of his city.

Modern in his harmonic scheme, a master of ultra-modern instrumentation, he has not forsaken melodic figures, the melody that is the Italian's birthright, and still makes a universal appeal. The harmonic devices are as his natural idiom; nowhere do we see him deliberately girding up his loins, and with knotted brow and sweat starting at every pore, saying: "I, too, will show them how modern I can be." His instrumentation is now effectively discreet, now gorgeously rich, never wildly and incongruously fantastical. Throughout the work there is the revelation of marked individuality. It is a pleasure to add that the superb performance and the worth of the music itself were fully appreciated by the great audience.

What a pity it is that Brahms in his fourth symphony did not stop after the second movement! The triangle and the piccolo do not relieve the clumsy dreariness of the Scherzo; the Finale, with the exception of a few variations, as the solemn passage for trombones, is a sad falling off from the first Allegro. Mr. Monteux gave an admirable reading of the work, bringing out clearly the innumerable details—and more than once Brahms is found treading water—sparring for wind—if the phrase may be allowed—without checking the musical flow. It was good to hear "Till Eulenspiegel" again. Would that Strauss had always written in this spirit of the true artist! The brilliant performance, as brilliant as any we remember under any other conductor, brought an end to a brilliant concert, a concert that was not too long.

The concert will be repeated tonight. The program for the concerts of next week is as follows: Mozart, Symphony in C major (K. 425); Mason, "Russians," five songs for baritone and orchestra (Reinald Werrenrath, singer); Ravel, "Couperin's Tomb," suite for orchestra (first time in America); Enesco, Roumanian Rhapsody in A major, op. 11, No. 1.

HERALD NOV.13

BOSTON SYMPHONY CONCERT PLEASING

First of Providence Series Attracts Large Audience.

R. WERRENRATH SOLOIST

Singer Scores Unqualified Success in Rendition of Two Arias. Conductor Monteux Directs Orchestra in Presentation of One of Best Programmes Given Here.

The Boston Symphony Orchestra, Pierre Monteux conducting, began its 40th Providence season in Infantry Hall last evening. The house was practically sold out in advance, a record in the history of the organization's visits here.

This splendid revival of interest in the Boston orchestra's concerts in this city dates from the time of its reorganization after the dismissal of Dr. Muck. The shakeup in the orchestra's personnel which followed put new life in its views, and since its Americanization a better spirit has been apparent among its members, and enthusiasm has been the keynote of its performances. Increased public interest and support is the happy result.

Last evening the full complement of men was present. The only change noted was Mr. Burgin's presence at the concertmaster's desk. The new first violinist will appear here as soloist at a later concert this season.

Mr. Monteux presented a fine programme with Reinald Werrenrath, baritone, as assisting soloist. It was as follows:

Brahms....Symphony in E-minor, No. 4, Op. 98
Allegro non troppo.
Andante moderato.
Allegro giocoso.
Allegro energico passionato.
Franck..............Prelude, Chorale and Fugue
(Orchestrated by Gabriel Pierne)
Mozart............Recitative, "Tutto e disposto"
Aria, "Aprite un po'quegl'occhi" from "Le Nozze di Figaro"
Massenet.......Aria, "Vision Fugitive," from "Herodiade"
Beethoven..Overture to "Leonore" No. 3, Op. 72

It is said of Brahms that after hearing his symphony in E-minor for the first time he had doubts concerning its musical worth. It immediately sprang into public favor, however, and to-day stands as one of his best works. It might well be called a full-voiced symphony. The composer's mastery of instrumentation is always in evidence and the general effect is one of grandeur and changing orchestral color.

The string sections showed to good advantage under Mr. Monteux's vigorous and inspiring direction and the wood-wind and brass choirs spoke eloquently, particularly in the third movement.

Gabriel Pierne's transcription for orchestra of Cesar Franck's Prelude, Chorale and Fugue for pianoforte proved a rich and enticing musical dish. The stately and dignified chorale was played with great effect and in the fugue the theme was tossed about and combined in most fascinating manner. Several delightful melodic bits for flute were brought out skilfully by the first flutist, Mr. Laurent.

Reinald Werrenrath scored an unqualified success in his two arias. His rise to fame has been steady during the past few years and his singing last evening was a pleasant surprise even to those who are familiar with his excellent previous concert performances in this city. He has gained splendidly in his art. His voice is handled with consummate skill and his interpretations of the operatic arias revealed him as a singer of unusual artistic insight.

The Mozart recitative and air was sung in polished style and with vocal charm. But in the passionate song, "Vision Fugitive," from Massenet's "Herodiade," he reached the height of his vocal and interpretative powers. It was a superb performance, in which vocal beauty, temperament and unerring judgment combined to delight his audience. He received tremendous applause at the close and returned several times in acknowledgment. For the final number the orchestra played the Beethoven overture to "Leonore," No. 3 bringing out its beauties in brilliant fashion.

PROV. JOURNAL. NOV.17.

PENSION FUND CONCERT TOMORROW

The annual pension fund concert of the Boston Symphony orchestra, which will be given in Symphony Hall tomorrow at 3:30, will be an event of special interest in that Pierre Monteux, long famous as the conductor of "Scheherazade" in its ballet version with the Balle Russe, will conduct the Boston Symphony orchestra through this splendid music for the first time. As the soloist proper of the afternoon, Guy Maier, the talented pianist, will play Liszt's First Concerto in E flat with the orchestra.

TRAV. NOV.20

SYMPHONY CONCERT

NEW MUSIC AND A SUCCESSFUL EXPERIMENT

Mozart from a Small and Plastic Orchestra—Ravel Amuses with the Ways of the Ancients—Mr. Werrenrath's, Mr. Mason's and Mr. Bynner's "Russians"—Finally a Blaze of Roumanian Wildness

IN his usual quiet fashion Mr. Monteux has made another change for the better in the ways of the Symphony Concerts. Yesterday afternoon, for the first time, as it seemed, within the longest memory, a symphony of the eighteenth century was played by a relatively small orchestra. It happened to be a symphony of Mozart, written late in his fertile twenties and unheard hereabouts since 1900. According to the practice of his time he scored it for two oboes, two bassoons, two horns, two trumpets, kettle-drum and strings. According to precedent at Symphony Hall and almost everywhere else, Mr. Monteux should have employed nearly his full string choir and doubled the other parts to cope with this body of tone. Instead, he kept the paired wind instruments of Mozart's design and reduced violins, violas, violoncellos and double-basses until the whole band approximated in numbers and balance a concert-orchestra of the composer's day. It sufficed for sonority in every corner of the hall. It gained a lightness of tone that was truer and more natural voice to the music than sixty strings and a doubled wind choir can possibly be. It achieved a corresponding suppleness of pace, accent, modulation. The symphony moved fleetly, transparently. No longer did unescapable weight of tone stiffen plasticity, over-emphasize turn and transition, cloud harmonic brightness, dull light play with figures. As the symphony sounded to hearers at Linz in 1783, so now, in measure, it entered the ears of Bostonians in 1920. At Mr. Monteux's hands longstanding theory at last became altogether justifiable practice.

Throughout, for the change, the music pleased the more. This little symphony in C major—long a favorite with Mr. Monteux in Paris—has none of the gravity or the latent power of the three symphonies of Mozart's final years. It begins gently, slowly, songfully; the ensuing Allegro brings the zest of graceful invention and plastic progress. The slow movement sings simply, pensively. The Minuet is simpler still and not less gracious. The Finale ripples brightly, swiftly. Always it is as though the ear were taking the pure pleasure of music spun like an embroidery upon the air with fancy to shape it and charm to clothe it. The pleasure was the keener and ampler for the transparency, the pliancy, of the transmitting voices. For once, Mozart's fine and vibrant line was neither thickened nor stiffened; his playful or musing modulations were as little glints upon the surface of the music; figure and arabesque ran light and bright; there was sheen upon the harmonic and instrumental texture of the whole. To gain these qualities and to add to them felicity of pace and rhythm and grace of mood is to summon the simple charm, the musical delight of such a symphony. Mr. Monteux could hardly have made happier experiment.

Set magic upon some composer among the ancients—not Mozart this time, but say Monsieur Couperin of the Versailles of Louis XIV. and the Paris of the Regency. Let that magic possess him for the moment with the ways of the twentieth century in modulation, harmony, instrumental color, while otherwise he keeps his native simplicity, fancy, elegance. How would he have written? Perhaps much as Monsieur Ravel writes in the little suite played yesterday for the first time in America and called "Couperin's Tomb," which, being freely interpreted, is a garland of music wound about that resting-place. Originally, six short pieces for piano were twined into it. Discarding a Fugue and a Toccata, the composer re-made the other four—Prelude, Forlane, Minuet and Rigadoon—for an orchestra hardly larger than Mozart's and appropriately so. In the process Ravel has plied a sophisticated simplicity. He modulates often as with the tips of his fingers. Delicately he sets in characteristic harmonies. Finely he spins the instrumental strands, lays on no more than flecks of light and shade. Everywhere his touch is apt, sure, elegant. There are details of rare finesse and details as well of smiling fancy.

If Couperin hears through the cracks of his tomb, he has reason to be well pleased. "Had I known," he may even say to himself, "so should I have written." With equal reason he may take pleasure in the bright and graceful measures of the Prelude, the rhythmic animation of the lightly springing Forlana as the Venetians named their dance; the formal flow of the minuet, gentle and not too stately; the lively progress of the piping, twinkling Rigadoon. Ravel designs his tonal masquerade after the best models, wears it at happy and pleasurable ease. Yet now and then the familiar lines of his musical figure, so to say, and the sound of his own voice will betray him. Enough that he has been adroit, felicitous, amusing—a little master of playful finesse. Once upon a time he could write sardonic parodies of other men's music. With another turn of the same talent, he now chise's miniatures after Couperin.

Anything but miniatures were the five songs for baritone and orchestra, sung by Mr. Werrenrath, at last called to the Symphony Concerts as no solo voice in a choral piece but as "assisting artist" in his own right. Long since he deserved the call and an audience mindful of his deserts welcomed him warmly, expectantly. His own choice were these "Russians" and before he had proceeded far poet and composer clearly owed him much. The poet is Witter Bynner who wrote these "character-pieces" in free verse after a vivid, sympathetic book about Russia had engrossed and kindled him. In the first "The Drunkard," half fuddled with liquor, muses upon the unhappy state of one denied by his wife the shelter of his own roof. Yet does an inner warmth comfort him. In the second, a "Concertina-Player" sings of a lot by no means without compensations as he tramps the open road and even beggars throw him coppers for his music. In the third a condemned "Revolutionary" speaks to a father and especially to a mother—too far away to hear—of the love he bears them, of the deep and simple devotion within him. To the mother:

> I have no sweetheart except you and earth,
> And earth is a strange sweetheart.
> It sees me strong and young and beautiful,
> Yet has no wish for me.
> I must give up, go out.
> I who have cared so much!

The fourth is no more than vignette of gray sky, gray geese across it, gray water with a girl's white feet mirrored in it and gray-eyed boy watching, wondering. Last a "Prophet" exuberantly foretells a general doom and gives himself ardently to the sacrifice of a hangman's noose.

So far Mr. Bynner, ironic of humor with his drunkard; fantastic of humor with his prophet; lyric with his gray vision; ironic still, but warming with his tramp-musician, grave and glowing with his devoted prisoner. With the five also is he graphic and concentrated always. Then enter Mr. Daniel Gregory Mason with music that, in scheme, Mahler's "cycles" of songs for voice and orchestra may have suggested. Seemingly he knows as little of Russians at first hand as Mr. Bynner and in his measures a single hearing discovers small trace of Russian idiom outside the song of the concertina-player. Rather he works from the direct suggestion of the verse upon his powers of imagination and characterizaton in tones. Yet not so much in characterization as in running comment, illustrating, enforcing the progress of each song.

Don Juan springs into being in Strauss's tone-poem; human figures take shape and spirit in the songs of Wolf and Musorgsky. Mr. Mason can do no such office for Mr. Bynner's personages. No more can he illuminate them with Wagner's flashes of divination and projection. What he can do and does do is to mate his music closely to the verse, following the rough contours, heeding the irregular rhythms. At the same time, that music sharpens details as in the final song of the fanatic; widens the vision as when the tramp-musician sings of the sunny open road; sustains a gentle atmosphere as in the lyric in gray; underscores the drunkard's jerky musings; seeks but not quite gains the mingled glow and bitterness of the "Revolutionary's" longings. Variously, incessantly, and often graphically Mr. Mason's music is illustrative; yet minute and close-bound to the verse as it so must be, he holds it firmly and elastically together, keeps it in steady motion. Not often is it music of impinging imagination; rather it is music of mental energy and resource conceived, applied with no small will. By so much it is tour de force in kind.

Finally enters Mr. Werrenrath to begin where the others end. Mr. Bynner has sketched the characters; Mr. Mason has lighted and shaded them. It remains for the singer to call them to life, to give them individualizing speech and spirit. Like Mahler, the composer often treats the voice as though it were but another instrument in his orchestra. Mr. Bynner's verse is not readily "singable." Nothing daunted Mr. Werrenrath sets to his declamation. When he has done, drunkard and fanatic, wanderer and prisoner, the boy of the gray day have each lived their moment to ear and imagination. If Mr. Mason has done his feat of illustrative music, still more has Mr. Werrenrath done his of characterization in tones. All his powers of voice, command of song, vigors of imagination join together to this single end and accomplish it. The propulsive force that poet and composer miss he summons. They are heard and noted. He vanishes, while through him these Russians speak.

Another wildness ended the concert—the wildness of Enesco's Roumanian Rhapsody. Up and down, forward and back, he whips bare and sinewy motive. Fiercely and more fiercely beat the rhythms. Modulations bite; suspensions tingle; repetitions drive home. The [illegible] crouches for breath, then springs forward ing ever higher. A conductor made of stone, an orchestra adamant, did they not catch fire from barbaric blaze. Rather Mr. Monteux his men flamed with it. He flung it though it were the wildest of ballets as in the old days laid on and spared as supple and sure as they were wonder the other two rhapsodies disappeared as failures. A composer hardly have more than one such within him.

H. T. P.

CONCERTS NEXT WEEK

Stravinsky's "Petruschka" from the Symphony Orchestra—A Matinee for the Pension Fund—Cyril Scott in His Own Piano Pieces—Mr. Maier and Mr. Pattison Anew—The Art Museum Returns to Music

AT the Symphony Concerts of next week, the suite arranged by Stravinsky from the music to his ballet, "Petruschka" will be played for the first times in America. The first part is music of the fair with which on the stage the action begins. The second part follows the jealous and tortured puppet into his box. The third returns to the fair and the later dances. To disclose anew the notable quality of the string choir, it will be heard as a body in Mendelssohn's Octet, a novel piece nowadays in the concert-hall. The middle number of the programme is likely to be Respighi's tone-poem, "Fountains of Rome," generally liked a week ago and now eagerly demanded on all sides in repetition.

Tomorrow afternoon in Symphony Hall, Mr. Monteux and the orchestra will be heard in the first of the two annual concerts for the Pension Fund. The programme traverses pieces that will reveal the new quality of the band and please the general ear: Rimsky-Korsakow's glowing suite, "Scheherazade"; Saint-Saëns's tone-poem, "The Youth of Hercules"; Wagner's resounding overture to "Rienzi" and Liszt's glittering concerto for piano in E flat with Guy Maier to play the solo part. Here in Boston he has not hitherto played with the orchestra.

TRAN. NOV.20

SYMPHONY TO PLAY FOR PENSION FUND

"Scheherazade" to Be Performed in All Oriental Beauty

Considerable interest centres in the performance of "Scheherazade" by the Boston Symphony Orchestra this afternoon in Symphony Hall at 3:30 at the annual pension fund concert, in that this will be the first performance of this popular suite by the orchestra under the guidance of Pierre Monteux who was so famous for his magnificent reading of this score in its ballet version when he conducted the Ballet Russe Orchestra.

The symphonic version of this oriental and gorgeously colored music of the Arabian Nights is of course its first and also its authentic form. Rimsky-Korsakoff, the Russian colorist, wrote it solely for orchestral use, and only after his death in 1908 was it hashed into a "choreographic drama." His widow protested this desecration and used every legal means to prevent it, but without success. Indeed, the music is so descriptive in itself that dancing and scenery detract rather than add to its effectiveness.

There are important solos upon each of the principal instruments—the violin, viola, 'cello, oboe, clarinet, flute, bassoon, horn, trumpet, trombone—even the drums. The violin solo is the most important of these, and a sensuous cadenza-like theme with which the concertmaster intersperses the music depicts Scheherazade, the Sultan's consort, beginning another of her thousand and one tales. This will afford an opportunity to estimate the talents of Richard Burgin, who has newly come to that post of honor in the Boston Symphony Orchestra.

GLOBE NOV.21

From TIMES NOV 29

BOSTON SYMPHONY TO PLAY HERE SOON

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HERALD NOV. 13

BOSTON SYMPHONY CONCERT PLEASING

First of Providence Series Attracts Large Audience.

R. WERRENRATH SOLOIST

Singer Scores Unqualified Success in Rendition of Two Arias. Conductor Monteux Directs Orchestra in Presentation of One of Best Programmes Given Here.

The Boston Symphony Orchestra, Pierre Monteux conducting, began its 40th Providence season in Infantry Hall last evening. The house was practically sold out in advance, a record in the history of the organization's visits here.

This splendid revival of interest in the Boston orchestra's concerts in this city dates from the time of its reorganization after the dismissal of Dr. Muck. The shakeup in the orchestra's personnel which followed put new life in its views, and since its Americanization a better spirit has been apparent among its members, and enthusiasm has been the keynote of its performances. Increased public interest and support is the happy result.

Last evening the full complement of men was present. The only change noted was Mr. Burgin's presence at the concertmaster's desk. The new first violinist will appear here as soloist at a later concert this season.

Mr. Monteux presented a fine programme with Reinald Werrenrath, baritone, as assisting soloist. It was as follows:

Brahms....Symphony in E-minor, No. 4, Op. 98
  Allegro non troppo.
  Andante moderato.
  Allegro giocoso.
  Allegro energico passionato.
Franck..............Prelude, Chorale and Fugue
  (Orchestrated by Gabriel Pierne)
Mozart...........Recitative, "Tutto e disposto"
  Aria, "Aprite un po'quegl'occhi" from "Le Nozze di Figaro"
Massenet.......Aria, "Vision Fugitive," from "Herodiade"
Beethoven..Overture to "Leonore" No. 3, Op. 72

It is said of Brahms that after hearing his symphony in E-minor for the first time he had doubts concerning its musical worth. It immediately sprang into public favor, however, and to-day stands as one of his best works. It might well be called a full-voiced symphony. The composer's mastery of instrumentation is always in evidence and the general effect is one of grandeur and changing orchestral color.

The string sections showed to good advantage under Mr. Monteux's vigorous and inspiring direction and the wood-wind and brass choirs spoke eloquently, particularly in the third movement.

Gabriel Pierne's transcription for orchestra of Cesar Franck's Prelude, Chorale and Fugue for pianoforte proved a rich and enticing musical dish. The stately and dignified chorale was played with great effect and in the fugue the theme was tossed about and combined in most fascinating manner. Several delightful melodic bits for flute were brought out skilfully by the first flutist, Mr. Laurent.

Reinald Werrenrath scored an unqualified success in his two arias. His rise to fame has been steady during the past few years and his singing last evening was a pleasant surprise even to those who are familiar with his excellent previous concert performances in this city. He has gained splendidly in his art. His voice is handled with consummate skill and his interpretations of the operatic arias revealed him as a singer of unusual artistic insight.

The Mozart recitative and air was sung in polished style and with vocal charm. But in the passionate song, "Vision Fugitive," from Massenet's "Herodiade," he reached the height of his vocal and interpretative powers. It was a superb performance, in which vocal beauty, temperament and unerring judgment combined to delight his audience. He received tremendous applause at the close and returned several times in acknowledgment. For the final number the orchestra played the Beethoven overture to "Leonore," No. 3 bringing out its beauties in brilliant fashion.

PROV. JOURNAL. NOV. 17.

PENSION FUND CONCERT TOMORROW

The annual pension fund concert of the Boston Symphony orchestra, which will be given in Symphony Hall tomorrow at 3:30, will be an event of special interest in that Pierre Monteux, long famous as the conductor of "Scheherazade" in its ballet version with the Balle Russe, will conduct the Boston Symphony orchestra through this splendid music for the first time. As the soloist proper of the afternoon, Guy Maier, the talented pianist, will play Liszt's First Concerto in E flat with the orchestra.

TRAV. NOV. 20

SYMPHONY CONCERT

NEW MUSIC AND A SUCCESSFUL EXPERIMENT

Mozart from a Small and Plastic Orchestra—Ravel Amuses with the Ways of the Ancients — Mr. Werrenrath's, Mr. Mason's and Mr. Bynner's "Russians"— Finally a Blaze of Roumanian Wildness

IN his usual quiet fashion Mr. Monteux has made another change for the better in the ways of the Symphony Concerts. Yesterday afternoon, for the first time, as it seemed, within the longest memory, a symphony of the eighteenth century was played by a relatively small orchestra. It happened to be a symphony of Mozart, written late in his fertile twenties and unheard hereabouts since 1900. According to the practice of his time he scored it for two oboes, two bassoons, two horns, two trumpets, kettle-drum and strings. According to precedent at Symphony Hall and almost everywhere else, Mr. Monteux should have employed nearly his full string choir and doubled the other parts to cope with this body of tone. Instead, he kept the paired wind instruments of Mozart's design and reduced violins, violas, violoncellos and double-basses until the whole band approximated in numbers and balance a concert-orchestra of the composer's day. It sufficed for sonority in every corner of the hall. It gained a lightness of tone that was truer and more natural voice to the music than sixty strings and a doubled wind choir can possibly be. It achieved a corresponding suppleness of pace, accent, modulation. The symphony moved fleetly, transparently. No longer did unescapable weight of tone stiffen plasticity, over-emphasize turn and transition, cloud harmonic brightness, dull light play with figures. As the symphony sounded to hearers at Linz in 1783, so now, in measure, it entered the ears of Bostonians in 1920. At Mr. Monteux's hands long-standing theory at last became altogether justifiable practice.

Throughout, for the change, the music pleased the more. This little symphony in C major—long a favorite with Mr. Monteux in Paris—has none of the gravity or the latent power of the three symphonies of Mozart's final years. It begins gently, slowly, songfully; the ensuing Allegro brings the zest of graceful invention and plastic progress. The slow movement sings simply, pensively. The Minuet is simpler still and not less gracious. The Finale ripples brightly, swiftly. Always it is as though the ear were taking the pure pleasure of music spun like an embroidery upon the air with fancy to shape it and charm to clothe it. The pleasure was the keener and ampler for the transparency, the pliancy, of the transmitting voices. For once, Mozart's fine and vibrant line was neither thickened nor stiffened; his playful or musing modulations were as little glints upon the surface of the music; figure and arabesque ran light and bright; there was sheen upon the harmonic and instrumental texture of the whole. To gain these qualities and to add to them felicity of pace and rhythm and grace of mood is to summon the simple charm, the musical delight of such a symphony. Mr. Monteux could hardly have made happier experiment.

Set magic upon some composer among the ancients—not Mozart this time, but say Monsieur Couperin of the Versailles of Louis XIV. and the Paris of the Regency. Let that magic possess him for the moment with the ways of the twentieth century in modulation, harmony, instrumental color, while otherwise he keeps his native simplicity, fancy, elegance. How would he have written? Perhaps much as Monsieur Ravel writes in the little suite played yesterday for the first time in America and called "Couperin's Tomb," which, being freely interpreted, is a garland of music wound about that resting-place. Originally, six short pieces for piano were twined into it. Discarding a Fugue and a Toccata, the composer re-made the other four—Prelude, Forlane, Minuet and Rigadoon—for an orchestra hardly larger than Mozart's and appropriately so. In the process Ravel has plied a sophisticated simplicity. He modulates often as with the tips of his fingers. Delicately he sets in characteristic harmonies. Finely he spins the instrumental strands, lays on no more than flecks of light and shade. Everywhere his touch is apt, sure, elegant. There are details of rare finesse and details as well of smiling fancy.

If Couperin hears through the cracks of his tomb, he has reason to be well pleased. "Had I known," he may even say to himself, "so should I have written." With equal reason he may take pleasure in the bright and graceful measures of the Prelude, the rhythmic animation of the lightly springing Forlana as the Venetians named their dance; the formal flow of the minuet, gentle and not too stately; the lively progress of the piping, twinkling Rigadoon. Ravel designs his tonal masquerade after the best models, wears it at happy and pleasurable ease. Yet now and then the familiar lines of his musical figure, so to say, and the sound of his own voice will betray him. Enough that he has been adroit, felicitous, amusing—a little master of playful finesse. Once upon a time he could write sardonic parodies of other men's music. With another turn of the same talent, he now chisels miniatures after Couperin.

Anything but miniatures were the five songs for baritone and orchestra, sung by Mr. Werrenrath, at last called to the Symphony Concerts as no solo voice in a choral piece but as "assisting artist" in his own right. Long since he deserved the call and an audience mindful of his deserts welcomed him warmly, expectantly. His own choice were these "Russians" and before he had proceeded far poet and composer clearly owed him much. The poet is Witter Bynner who wrote these "character-pieces" in free verse after a vivid, sympathetic book about Russia had engrossed and kindled him. In the first "The Drunkard," half fuddled with liquor, muses upon the unhappy state of one denied by his wife the shelter of his own roof. Yet does an inner warmth comfort him. In the second, a "Concertina-Player" sings of a lot by no means without compensations as he tramps the open road and even beggars throw him coppers for his music. In the third a condemned "Revolutionary" speaks to a father and especially to mother—too far away to hear—of the love he bears them, of the deep and simple devotion within him. To the mother:

> I have no sweetheart except you and earth,
> And earth is a strange sweetheart.
> It sees me strong and young and beautiful,
> Yet has no wish for me.
> I must give up, go out.
> I who have cared so much!

The fourth is no more than vignette of gray sky, gray geese across it, gray water with a girl's white feet mirrored in it and gray-eyed boy watching, wondering. Last a "Prophet" exuberantly foretells a general doom and gives himself ardently to the sacrifice of a hangman's noose.

So far Mr. Bynner, ironic of humor with his drunkard; fantastic of humor with his prophet; lyric with his gray vision; ironic still, but warming with his tramp-musician; grave and glowing with his devoted prisoner. With the five also is he graphic and concentrated always. Then enter Mr. Daniel Gregory Mason with music that, in scheme, Mahler's "cycles" of songs for voice and orchestra may have suggested. Seemingly he knows as little of Russians at first hand as Mr. Bynner and in his measures a single hearing discovers small trace of Russian idiom outside the song of the concertina-player. Rather he works from the direct suggestion of the verse upon his powers of imagination and characterizaton in tones. Yet not so much in characterization as in running comment, illustrating, enforcing the progress of each song.

Don Juan springs into being in Strauss's tone-poem; human figures take shape and spirit in the songs of Wolf and Musorgsky. Mr. Mason can do no such office for Mr. Bynner's personages. No more can he illuminate them with Wagner's flashes of divination and projection. What he can do and does do is to mate his music closely to the verse, following the rough contours, heeding the irregular rhythms. At the same time, that music sharpens details as in the final song of the fanatic; widens the vision as when the tramp-musician sings of the sunny open road; sustains a gentle atmosphere as in the lyric in gray; underscores the drunkard's jerky musings; seeks but not quite gains the mingled glow and bitterness of the "Revolutionary's" longings. Variously, incessantly, and often graphically Mr. Mason's music is illustrative; yet minute and close-bound to the verse as it so must be, he holds it firmly and elastically together, keeps it in steady motion. Not often is it music of impinging imagination; rather it is music of mental energy and resource conceived, applied with no small will. By so much it is tour de force in kind.

Finally enters Mr. Werrenrath to begin where the others end. Mr. Bynner has sketched the characters; Mr. Mason has lighted and shaded them. It remains for the singer to call them to life, to give them individualizing speech and spirit. Like Mahler, the composer often treats the voice as though it were but another instrument in his orchestra. Mr. Bynner's verse is not readily "singable." Nothing daunted Mr. Werrenrath sets to his declamation. When he has done, drunkard and fanatic, wanderer and prisoner, the boy of the gray day have each lived their moment to ear and imagination. If Mr. Mason has done his feat of illustrative music, still more has Mr. Werrenrath done his of characterization in tones. All his powers of voice, command of song, vigors of imagination join together to this single end and accomplish it. The propulsive force that poet and composer miss he summons. They are heard and noted. He vanishes, while through him these Russians speak.

Another wildness ended the concert—the wildness of Enesco's Roumanian Rhapsody. Up and down, forward and back, he whips bare and sinewy motives. Fiercely and more fiercely beat the rhythms. Modulations bite; suspensions tingle; repetitions drive home. The music crouches for breath, then springs forward ing ever higher. A conductor made of stone, an orchestra adamant, did they not catch fire from barbaric blaze. Rather Mr. Monteux his men flamed with it. He flung it though it were the wildest of ballets; as in the old days laid on and spared as supple and sure as they were stout. wonder the other two rhapsodies disappeared as failures. A composer hardly have more than one such within him.

H. T. P

CONCERTS NEXT WEEK

Stravinsky's "Petruschka" from the Symphony Orchestra—A Matinee for the Pension Fund—Cyril Scott in His Own Piano Pieces—Mr. Maier and Mr. Pattison Anew—The Art Museum Returns to Music

AT the Symphony Concerts of next week, the suite arranged by Stravinsky from the music to his ballet, "Petruschka" will be played for the first times in America. The first part is music of the fair with which on the stage the action begins. The second part follows the jealous and tortured puppet into his box. The third returns to the fair and the later dances. To disclose anew the notable quality of the string choir, it will be heard as a body in Mendelssohn's Octet, a novel piece nowadays in the concert-hall. The middle number of the programme is likely to be Respighi's tone-poem, "Fountains of Rome," generally liked a week ago and now eagerly demanded on all sides in repetition.

Tomorrow afternoon in Symphony Hall, Mr. Monteux and the orchestra will be heard in the first of the two annual concerts for the Pension Fund. The programme traverses pieces that will reveal the new quality of the band and please the general ear: Rimsky-Korsakov's glowing suite, "Scheherazade"; Saint-Saëns's tone-poem, "The Youth of Hercules"; Wagner's resounding overture to "Rienzi" and Liszt's glittering concerto for piano in E flat with Guy Maier to play the solo part. Here in Boston he has not hitherto played with the orchestra.

IAN NOV. 20

SYMPHONY TO PLAY FOR PENSION FUND

"Scheherazade" to Be Performed in All Oriental Beauty

Considerable interest centres in performance of "Scheherazade" by the Boston Symphony Orchestra this afternoon in Symphony Hall at 3:30 at the annual pension fund concert. In this this will be the first performance of this popular suite by the orchestra under the guidance of Pierre Monteux, who was so famous for his magnificent reading of this score in its ballet form when he conducted the Ballet Russe orchestra.

The symphonic version of this colorful and gorgeously colored music of the Arabian Nights is of course its first and also its authentic form. Rimsky-Korsakoff, the Russian colorist, wrote it solely for orchestral use, and it was after his death in 1908 was it hashed into a "choreographic drama." His widow protested this desecration and used every legal means to prevent it, but without success. Indeed, the music is so descriptive in itself that dancing and scenery detract rather than add to its effectiveness.

There are important solos upon each of the principal instruments—the violin, viola, 'cello, oboe, clarinet, flute, bassoon, horn, trumpet, trombone—even the drums. The violin solo is the most important of these, and a sensuous cadenza-like theme with which the concertmaster intersperses the music depicts Scheherazade, the Sultan's consort, beginning another of her thousand and one tales. This will afford an opportunity to estimate the talents of Richard Burgin, who has newly come to that post of honor in the Boston Symphony Orchestra.

SE. NOV. 21

51

TIGHT BINDING

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GLOBE NOV. 21

[51]

HUB AUDIENCES LIKE OLDER MUSIC, DECLARES CONDUCTOR MONTEUX

HERALD NOV. 21

A New Piece on the Program of a Symphony Concert Often Fails to Make Its Full Effect

CONDUCTOR MONTEUX IN ACTION

HE amateur listener at the Symphony concerts cannot resist the curiosity o know "what makes the wheels go ound." He sees the hall, the orchestra, the conductor, the soloist; he is ware of his fellow listeners; he hears he music. Somehow he understands hat all together make the whole thing hat is a symphony concert. But how e wonders, do they combine. Does the udience have any effect on the orchestra and the conductor? Does weather ffect the concert? Why should the rst violins sit on the conductor's left? oes the conductor labor more vigorusly in fortissimo passages or is his urden as heavy when the still small oice of the orchestra sings?

The listener knows that there are ooks to aid him, but life is so short nd art is so long that he fears the ength of dissertation. Yet curiosity ill not down; how does a concert happen? Mr. Monteux is glad to take time rom his busy life to explain in terms the amateur brain.

Tempo Is a Matter of Feeling

The amateur has noticed that different conductors set different paces for he same piece of music. He has read he words of critics that a movement as taken too fast or too slow. He has ven been astonished, sometimes, that he tempo is different from what he ad expected; in such cases he has ways found that what he received as better than what he expected ow. who, he wonders, knows what he right time is? "Can a conductor now," he asks Mr. Monteux, "that e has set the right tempo for a piece music?"

"That," comes the quick answer, "is l a matter of feeling. I study a score. hum. I think about it, and finally I nd just how I feel that it should be ayed. Of course, there is the metronome—I can consult it. But sometimes is very wrong—to my mind! I never ke the Eighth Symphony of Beetoven so rapidly as the metronome arks call for. I feel that such speed ould make a wrong effect.

"That is why conductors differ—they not feel alike. Members of the orestra do not feel alike. Each has his wn idea of what the time should be."

Then here, cries the amateur to himlf, is the answer to the aged queson, "Why is a conductor?" The lady st behind him whispered at the last ncert, "I wish they didn't have a nductor! Don't you think a man looks ly waving his arms?" She had never tened, probably, to 16 first violins ch going at its own sweet will through e sweeps and melodies of a symphony. he ancient question of the one or the any is quickly answered for the orestra: it must be the one, and he is e conductor.

d and Modern Require Same Pains

The same is true of the volume of und. "That, too, is a matter of feelg," Mr. Monteux asserts. "How soft, w loud? I decide by how I feel to fferent degrees, whether one or anher gives just the feeling that the usic ought to have. I never can tell course, whether we shall have in the ncert exactly the shade of tone that e had in rehearsal. We have rearsed thoroughly until we know what to be done, but the conductor must alert at every moment to see that e orchestra does not forget. If we ke too much volume, I make signs reduce, and if tones are too thin, must ask for more."

The amateur has been wondering out the demands of old and modern sic. Which requires more rehearsing d why? Is there not a temptation to ange older music to suit a changed chestra, to remake Beethoven in the y that he would probably have sen to write in 1920?

"Old and new must have about the same amount of rehearsing," Mr. Monteux explains. "The older music often is more difficult for the individual instrument to play, but the modern music needs more rehearsing to show the balance and the meaning of each part. I must often, in rehearsing modern music, ask one section of the orchestra to remain silent and listen to what another section plays, so that we shall all understand the meaning of the whole composition. Older music is very clear in its intention, and is so beautiful that we must take the greatest pains to make it sing exactly as it should be sung. But we must never change older music to suit modern possibilities. There it is, as the composer meant to have it when he wrote. We are a museum to keep it in just as he left it."

Boston Audience Clings to Old

The question arises, does a Boston audience always show sympathy to the newer music? Can the conductor always depend on the audience, always know how it will react? Do modern audiences feel as antagonistic toward unheard forms as the audiences of 100 years ago?

"I never know," Mr. Monteux replies, "whether the audience will like or not like the program. Sometimes I have made a program which seemed to me very fine, and I have thought, 'They will like that.' Then when the concert was played every one has sat still and unmoved! I have sometimes gone to a concert with the thought, 'Oh, what is there in this program that should move an audience? I fear they will be disappointed.' But they have applauded with the greatest enthusiasm. I made the program because I thought the music should be heard, but I feared the result. No, I never know what to expect.'

"Boston audiences like the older works better. They are willing to hear the newer, but they prefer to stay with the old. Of course, I must offer every kind of music. We must have the old masters, the moderns, the overture, the symphony, the tone poem—everything. But one thing we must never have—cheap music! I will never put a bit of cheap music on a program. It is often most effective, and a conductor can rouse an audience, but it is cheap just the same, and I will not do it.

"When we put a new piece on a program to be played for the first time in Boston, often it fails to make its full effect. Modern music must be heard many times before it is understood. So we must repeat it at another time. People are not opposed to it, but they don't quite understand it.

Playing Best in Concerts

"But modern audiences are not so violent in their opposition as the audiences were 100 years ago, or even 20 years ago. When I first played Debussy's 'L'Apres-midi d'un Faune,' people laughed outright at it! They thought it monstrous! Today an audience would not quite do that. The people are more accustomed to new things, and after they have heard them a few times they accept them if they are good."

Does the orchestra play as well in rehearsal as in concert? Is it better to conduct with or without score?

"No, we never do so well in rehearsal. Something must always be left for the concert to make it perfect. It is impossible to tell just why this is so, but it is. We try to do everything at the rehearsal, we go over everything, and leave no point without its refinement. But it is never quite right. Then we go to the concert—and we do much more than we had done before. I am often astonished at the difference. I hear members of the orchestra remark on the change and declare that they did not know we could do so well.

"I used to conduct without score. It is no more difficult than when one uses the score. But I noticed that people paid too much attention to me and too little to the music. I discussed the question with M. Rabaud, and decided that I would always use the score, so that people should pay all attention to the main thing, the music. So I have placed the harps at the rear of the orchestra, because people used to watch the harpist's foot too closely and forget that they had come to listen to music. Whatever interferes with that must step aside."

Each Instrument May Be a Soloist

Then why does a conductor arrange his orchestra as he does, why proportion it as he does? Are there any instruments on which he cannot depend? Does he lack instruments to express his desires?

"There are both tradition and reason in the arrangement," is Mr. Monteux's reply. "With the violins there is reason. The first violins carry the melody, the important part, most often. The melody must be dominant. So we have the players sit on the conductor's left hand, where their instruments will have the opening of the body toward the audience. That throws the sound out in fuller volume. With other instruments the position is chiefly a matter of tradition and varies with different orchestras. Some have the basses at one side; we have them at the rear.

"The number of stringed instruments is far greater than that of wind or percussion, as any one can see. The strings make the body of the orchestra. But some composers wish not to write one voice to be sung by 16 first violins. Stavinsky, when I saw him last, declared that he is now going to write an individual part for each violin: if he has 16, each will play its own melody. Why, he asks, should 16 do the same thing? Each flute plays its own part, each oboe, each clarinet. So with the strings. If he wants fewer than 16 parts, he will have fewer violins. Each instrument will have its solo, then. No, it will be no more difficult to conduct such an orchestra. The score will be larger and harder to read, perhaps, but that is all.

Future Orchestra Will Be Larger

"Instruments are now so well made that they can be depended upon to do what is required. There are also plenty of instruments to express whatever the music calls for. It is the composer, not the conductor, who sometimes needs new instruments. I remember once at the opera in Paris a composer needed an instrument to express the feelings of a weak, ill woman. The violin was too sharp, too loud. Finally someone hollowed out a walking stick, stretched a single string over it, and the result was a thin tune that was exactly what was required.

"I fear that modern music will continue to demand new instruments, more and more. I see no limit to what we may expect. More and more music becomes complex—and to meet this complexity more instruments are necessary. That means a larger orchestra, unless composers definitely restrict themselves to writing music for a small body of players."

Is conducting more or less difficult when the full orchestra plays? Does weather affect the playing? How can the conductor indicate his desires to the men.

"When the full orchestra plays," says Mr. Monteux, "it is the easy time for the conductor. He must then beat time, and that is all. The full orchestra runs itself, almost. It is the pianissimo passages, where great delicacy is required and where the shading is at once evident and of great importance, that the conductor is most called upon for his ability.

"Does weather affect the music? I wish it did not! Violins in rainy times grow wet, strings are like wrapping twine! A soloist like Mr. Kreisler wishes above everything for a pleasant day for his concert.

"I cannot tell exactly how I indicate my wishes to the members of the orchestra. It is like driving an automobile: you cannot tell just what you will do in a crowd when you need to go to the right, swerve to the left, stop short. You do what is necessary when the time comes. I have no certain number of signs. I just do by instinct what seems best at the moment, and we understand each other."

And the present orchestra—what of it? All the listeners have gloried in the rising above the troubles of last year. All see new faces, many of them young. Are young or old players more desired by a conductor? "I assure you," says Mr. Monteaux, "that both young and old are satisfactory, essential. The young men now sit in the last seats of their section—they want to sit in the front seats. So they work! Older players have more experience to make them sure, even if they have not so much 'pep.' Experience and enthusiacm—the combination makes a perfect orchestra.

"Is the orchestra as good as it used to be? That is for some one else to say. All that I would say is, I think we have a very fine orchestra."

HERALD NOV. 21

[52]

Re-Birth of Italian Music

Monteux to Repeat Masterpiece of the Youthful Respighi at Symphony Concerts — Representative Figures of New School of Modern Music

A sculptor was talking to a group of friends about his student days in Paris, the wonderful fellows, the wonderful times he remembered. Another man expressed everybody's thought when he asked why such fellows and such days were no more? The sculptor, even as he had had a longer experience than any of his companions, had also a farther vision. He said: "Those particular fellows have gone, and it makes me sad, too, to think of them. But other fellows and other wonderful days are coming which you will see, and I won't. The only permanent thing in the world, you know, is change. There come certain periods when a charmed circle assembles. Then it breaks up; there are some lean years, disorderly years, when nothing seems to happen. Then there is another assembling of creative talents, elements. That process, that breaking up and reforming, is going on all the time in nature, and is shown in every society and every art."

We thought of this again, and thought of it hard, when Mr. Monteux played Respighi's symphonic poem, "The Fountains of Rome" at the Boston Symphony concerts of eight and nine days ago. This work he will soon repeat in response to many requests. At that time we related this work in our mind with that of another young Italian composer of today, Malipiero, whose "Pauses of Silence" was played last year by Mr. Monteux and the year before by Mr. Rabaud. Both works have fresh, noble artistic qualities in common. What illustrates the parable of the sculptor's story is that they breathe a higher and finer artistic spirit than has manifested itself in Italian music since Verdi's "Otello" and "Falstaff" made their appearance in the world. Respighi and Malipiero are evidently proponents of the new Italian symphonic school of today, a "new" movement judged from a contemporaneous standpoint; as evidently a renaissance, a blossoming again into flower of an artistic consiousness as old as the Italian people, and it would appear, destined to embody in new forms of beauty the ancestral genius of the race.

Mr. Jean Aubry, in an exceedingly interesting and informing article on "The New Italy" in the Musical Quarterly of January last, traces briefly, but very clearly and well, a perspective of Italian musical developments of the last three centuries, and the causes and sources and personnel of the new movement. This new movement, for the first time in the modern history of Italy, tends toward instrumental and symphonic music rather than toward the inevitable opera, the field in which every Italian composer since Monteverde, the true precursor of all modern opera composers, has found his path to fame.

There was given a concert in Paris, on the 14th of February, 1914, when the first significant manifestation of the works of the young Italian school took place. In the programme was a short manifesto describing the aims of the movement. The signatories were Ildebrando Pizzetti, Vincenzo Tommasini, Francesco Malipiero, Alfredo Casella, Giannotto Bastianelli, Vincenzo Davico and Giuseppe Ferranti. This manifesto read as follows:

"A vast musical movement, rooted in the most diverse directions, is today taking place in the whole of Europe. Following the footsteps of Russia and France, who were the first to dare open up a road beyond apparently insurmountable barriers, old and new nations, some (like Hungary) barren of tradition, others (like Spain) with a more or less glorious past, began one and all to contribute to that enhancement and that perfection of tonal language which appear to constitute the chief aim of present day musical researches. And Italy, in spite of the lethargy which has blighted the natural development of the 17th century melodrama, smothered the germs of 18th century chamber music and dried up (or almost) the sources of folk-song—Italy, too, strives to vanquish its apathy and to participate in the European movement. This concert, devoted to works of a few young Italian composers, the oldest of whom is 33 years of age, is being given in order to prove the birth of a new musicality in our country, a musicality which, while desiring to remain united to the other young European schools, intends, nevertheless, to retain as intact as possible its national character."

Mr. Aubry, who was present at this concert, says that the works performed were of uneven worth, but that "from the whole concert, and from some of the works in particular, there was left the impression of a peculiar accent which foreshadowed a national personality ready to emerge. The few years which followed, troubled as they were by the war, have shown that this first impression was right and that Italy was really destined to contribute to the musical life of Europe, not only curiosities, but delicate or powerful, attractive and personal works."

Outstanding Personalities

The three outstanding personalities at that concert who have advanced and justified Mr. Aubry's prediction made at the time, he names as Pizzetti, Casella and Malipiero. New music by Casella and Malipiero will be played by Mr. Monteux this season, as also music by their colleague, Victor de Sabata, and the work of Respighi, which, as already stated, will be played again at the Symphony concerts.

Of these personalities, the most brilliant and in some ways the most commanding appears to be Casella. He is only 38 years old. Born at Turin, he is, says Mr. Aubry, "a personality in Europe and one of the most curious and striking figures in the musical life of today." Casella, as a young man, entered Diemer's class at the Paris Conservatoire, "but this venerable and prudent professor must today be wellnigh terrified at the sight of the bird that emerged from the egg that he hatched years ago."

Casella has a prodigious equipment, which is not belied by his remarkable orchestration of Balakireff's piano piece, "Islamey," which Mr. Monteux showed the writer a few days ago. He is a brilliant pianist, and conductor, a learned professor. "He has stored in his memory the music of all ages from its origin; it is impossible to catch him by mentioning a work he knows nothing about. He knows every treatise and rule; he could astonish any scientific society by his erudition; but, as it happens, this man of cold appearance, of precise dialectic, this experimentalist with all the tonal combinations, is the most revolutionary spirit possible, if the word is employed in its most legitimate meaning. There is in the world of music no innovation that could escape the infallible eyes and ears of Casella. No sooner a young composer has shown, if one may say so, the tips of his ears in one of the corners of Europe, Alfredo Casella has already discovered him; he has already examined, weighed, sifted and valued what such a young composer has brought with him, and understood whether the result is in the nature of an asset to the musical expression of tomorrow."

There is not so much "grace as force of expression that must be sought in his (Casella's) work. His art is inflexible, tense, sober, of a sobriety that is ofte disconcerting." The performance Casella's "Heroic Elegy" at a concer at the Augusteo, Rome, unchained suc a riot as had not been witnessed fo centuries at a concert in Italy. "Th result was that attention was instantl drawn to this young composer, who di not trouble about pleasing the public but pursued his way, careless of the reception given his music in various quarters, where it either astonished, revolted or annoyed the hearers."

Personality of Malipiero

Of Casella more when his music is played. Mr. Aubry discusses him at great length and with much enthusiasm. "But," he continues, "Italian music of today boasts of a third personality, who reflects perhaps more strongly and more originally still its characteristics. It is G. Francesco Malipiero."

Further on: "There are artistic natures who reveal themselves suddenly, like Claude Debussy, Moussorgsky or Maurice Ravel, and there are others who hesitate for some time. Malipiero was one of the latter, but today his personality is past the shadow of a doubt.

"Malipiero is also a young man as modern composers go—very young it seems to the writer, to have produced such a wonderful work as "The Pauses of Silence," a work well described by Mr. Aubry's felicitious remark, of another of Malipiero's compositions: 'One can only describe it outwardly; the essential content which is enfolded in the musical matter is so directly musical that it escapes the bonds of the literary vocabulary,' which is very true. For most music you can find an analogy in something else, at any rate a literary comparison or description. Listen to 'The Pauses of Silence.' Explain it if you can! It has a strange, clear, ordered but quite indescribable beauty. If it has emotion the emotion has no name. It is sheely musical. The title was bestowed after the piece was composed and probably the composer would agree that this title was as good, as descriptive, as indicative of the music as any other—and no more. Malipiero's 'Impressioni dal vero" will be played this winter by Mr. Monteux. Malipiero was born in

1882 at Venice. He was a pupil of Enrico Bossi. He diligently studied not only ancient Italian music, but modern French, Russian and Hungarian compositions. Nothing in music remained unknown to him. His works, says Aubry, 'take hold of us like an obsession. Sometimes their impression is that of an anguish caused by a dream, confused at first and then revealing qualities which are more than real. An ardent nature like that of Malipiero might find the means of expressing his feelings violently by the mere use of orchestral resources, tone color, or harmonic cunning; but he belongs to a race with traditions, to a country which, in its finest expressions possesses a perfect sense of style. Thus his classicism struggles against his impulses, and out of this struggle comes the fundamental personality of Malipiero.'

Of Respighi, Mr. Aubry has com-

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of a somber vein. Especially noteworthy was his rendition of Chausson's 'Le Temps des Lilacs,' where his well-sustained legato, tasteful phrasing and fine interpretive powers were well displayed.

"Mr. De Voto's accompaniments gave real support to the singer and were a feature of the evening.

"An audience of fair size was very responsive, demanding several encores."

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paratively little to say. He does not expatiate on the rich fantasy, the perfection of form, the wondrous orchestral mastery of "The Fountains of Rome," which has been often given abroad and remained too long unknown in this country and city. Respighi, now principal of the Royal Academy of Santa Cecilia in Rome, after being taught by Torchi and Martucci at Bologna, became a pupil, at Petrograd, of Rimsky-Korsakoff. He was born July 29th, at Bologna. As for Victor de Sabata, 'he has been the only musician of our time to give the world a symphonic work of real value at the age of 17. It is difficult to say at present, whether these youthful promises will be fulfilled." According to reports from other cities, the work of Sabata, which Mr. Monteux will produce in Boston, has proven one of the most successful novelties heard thus far this season.

Mr. Aubry makes short shrift of the enormously successful operatic verists of today. "Although 'La Boheme,' 'Cavalleria, Rusticana' and 'Tosca' are still favorites, it is already the singers that appear in them rather than the works which are the main interest. In ten years nothing will remain of these works but gramaphone records and the exhalations of barrel-organs. None of the works of Mascagni, of Leoncavallo, of Puccini even, retain a shred of the musicality of a Donizetti or a Verdi, slender as this often is; their works will suffer the fate of all sham creations, where sincerity of soul and humanity are sacrificed to shallow effects. And while these hastily built structures begin to crumble, one can once more see real artists reappear and grow, artists like, each in his own way, Monteverdi, Demenico, Scarlatti, Bellini, or Rossini.

"Italy today possesses a considerable force which is fit to reconstruct her musical greatness; she has young composers full of erudition and warmth, pugnacious and discerning critics; she possesses admirable orchestras like the one of the Augusteo, many chamber music societies and even a public which, though still somewhat limited, grows from day to day. . . . Those who are not content with discovering works only when they have become public property, and who enjoy the supreme satisfaction of new discoveries, will do well to turn to Italy, where the germs of beauty are becoming visible, and where many of them will blossom forth into splendor and swell the esthetic treasures of the world."

PENSION FUND CONCERT

The annual concert for the Boston Symphony Orchestra, the receipts to be devoted to its pension fund for retired musicians, will be given this afternoon in Symphony Hall at 3:30. On this occasion Pierre Monteux, who as conductor of the Russian Ballet Orchestra introduced Scheherazade to this country as a "choreographic" drama, will lead the Boston Symphony Orchestra through the pages of this gorgeously colored Oriental music for the first time. This will also afford Richard Burgin, the new concert master, an opportunity to reveal to our public his powers as a virtuoso, for the violin solo parts in the symphonic suite are among some of its most beautiful measures. As the soloist proper of the afternoon, however, Guy Maier, pianist, will play Liszt's First Concerto in E flat with the orchestra. For the remaining symphonic part of the programme Pierre Monteux will conduct Saint-Saens' tone-poem, "The Youth of Hercules," and Wagner's Overture to "Rienzi."

Symphony Programme

Music for "Petrouchka," Stravinsky's fantastic and humorous ballet of a country fair in Russia, will be heard for the first time at the Boston Symphony concerts next Friday afternoon and Saturday evening, in Symphony Hall. Mr. Monteux collaborated with the daring Russian composer to arrange this score in the form of a symphonic suite for performance at the Concerts Monteux in the Casino at Paris some years ago. The piano solo in this score will be taken by Raymond Havens. In place of a symphony on this programme, Mendelssohn's string octette will be played by the string choirs of the orchestra. The remaining number will be the symphonic interlude from Cesar Franck's oratorio, "The Redemption."

GLOBE NOV. 21

Symphony Offers Pension Fund Concert

THE annual concert for the Boston Symphony Orchestra Pension Fund will be given this afternoon in Symphony Hall. On this occasion Pierre Monteux, who, as conductor of the Russian Ballet Orchestra, introduced "Scheherazade" to this country as a "choreographic" drama, will lead the Boston Symphony Orchestra through the pages of Rimsky-Korsakoff's gorgeously colored Oriental music for the first time. This will also afford Richard Burgin, the new concert-master, an opportunity to reveal his powers as a virtuoso, for the violin solo parts in the symphonic suite are among some of its most beautiful measures.

Guy Maier, pianist, will play Liszt' concerto in E flat with the orchestra. Saint-Saens' tone-poem, "The Yout of Hercules," and Wagner's overtur to "Rienzi" will be played by th orchestra.

SYMPHONY PROGRAM

"Petrouchka," Stravinsky's fantast and humorous ballet of a country fa in Russia, will be heard for the first tim at the Symphony concerts next Frida and Saturday. The piano solo will b taken by Raymond Havens. Mendels sohn's String Octet will be played by th string choirs. The remaining numbe will be the symphonic interlude fro Cesar Franck's oratorio, "The Re demption."

ADVERTISER NOV. 2

"PETROUCHKA"

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HERALD NOV. 21

'SCHEHEREZADE' MOST POPULAR NUMBER

Symphony Pension Fund's Annual Concert

Rimsky Korsakoff's familiar "Scheherezade" was the only number on the program of yesterday's pension fund concert of the Boston Symphony Orchestra which was either of unusual musical merit or unusually well liked by audiences.

Mr Monteux selected two bombastic and rather dull routine pieces, Saint-Saens' "The Youth of Hercules" and Wagner's overture to "Rienzi" for the other orchestral numbers, instead of the Beethoven symphony or the excerpts from "Tristan," "Meistersinger" and the "Ring," which have drawn crowded houses to pension fund concerts in other seasons.

Guy Maier, the soloist, also chose an empty and pretentious show piece, Liszt's piano concerto in E flat, and went through it with his usual digital dexterity, but without the beauty of tone familiar to the many who have admired his playing in recitals. He was much applauded.

The orchestra played with the qualities it has shown at this year's regular concerts.

The performance was brilliant rather than polished, more vociferous than suave. "Scheherezade" drew the most applause from an audience which did not quite fill the hall.

GLOBE NOV. 22

[illegible]hen the Symphony Orchestra next [illegible] in New York on Dec. 2 and 4, it will [illegible]e heard in Brahms's symphony in E minor; Mendelssohn's octet, played by the full string choir; the suite from Stravinsky's ballet, "Petruschka"; Ravel's suite "Couperin's Tomb"; Strauss's "Til Eulenspiegel" and Respighi's "Fountains of Rome." At the second concert, Mr. Be dettl will play Lalo's concerto for violoncello.

TRANS. NOV. 22

37TH PENSION FUND CONCERT

Vivid Performance of the "Scheherazade" Suite Is Orchestral Triumph

GUY MAIER SHOWS POWER AT PIANO

In Symphony Hall yesterday afternoon the Symphony orchestra gave its 37th Pension Fund concert, the first of this season.

The program was: "Scheherazade," symphonic suite, Rimsky-Korsakoff; "The Youth of Hercules," symphonic poem, Saint-Saens; concerto in E-flat No. 1, for piano and orchestra, Liszt; "Rienzi" overture, Wagner. Guy Maier, pianist, was soloist.

The hall was filled. The orchestra was on its mettle. The conductor was in his best mood to take advantage of the skill and the special aplomb of his men. The audience was keenly curious to see how Mr. Monteux and the musicians would play the "Scheherazade" suite, as they were to give it for the first time together. Spontaneous enthusiasm greeted the suite at every break in its course. The concert was a splendid success.

A dominant note ran through the whole program—spectacular and glorious employment of conquering might. It was as if the selections had been made for the celebration of some great triumph. Perhaps Mr. Monteux and his men are mainly Republicans and took the chance to glorify the sweep of Nov. 2. At any rate, the whole program and the playing of it sounded like that from the surging victory of the sea over Sinbad's ship, shattered against the rock on which the bronze warrior stood, through the suggested power of young Hercules, in the triumphal strains of the concerto and down to the blaring pomp of "Rienzi."

The interspersed lyric beauties that served by contrast to make the impression of glory more vivid were exquisitely portrayed by Mr. Burgin in Scheherazade's tale-telling, by the orchestra and by Mr. Maier in the concerto.

HERALD NOV. 22

CONCERT-CHRONICLE

RAVEL, RIMSKY-KORSAKOV, SUNDR OTHERS

"Couperin's Tomb" at Second Hearing—Difficult Composer for the Average Heare—"Scheherazade" in Glowing Performance—Liszt Under Disadvantages, Early Wagner and Dull Saint-Saens—The Harvard Glee Club to Sing in New York—Chamber-Music from Stravinsky

RAVEL'S new suite, "Couperin's Tomb," repeated at the Symphony Concert of Saturday, won no heartier applause than it had on Friday. Yet "this public" (as an old phrase of reviewing used to go) is by no means cool toward his music. In Dr. Muck's day, it covered with applause the two suites from his ballet, "Daphnis and Chloe"; twice and thrice it has heard gladly the miniatures of "Mother Goose"; while at every repetition it has warmed to the Spanish Rhapsody. Perhaps many hearers could find in "Couperin's Tomb" no more than an instance of Ravel's skill—skill in the following of a chosen manner and skill with harmonic and instrumental device. None the less the new suite contains music both to kindle the fancy and to touch the heart. There is charm, for example, in the gentle vivacity of the Forlane, as though Ravel had distilled into his measures the finer spirit of a popular Venetian dance, as though he were hearing it through the softening veils of the two centuries between Couperin and him. Again, out of the Minuet he makes a veritable tone-poem—an elegy, as it were, to those fallen comrades in the late war to whom he dedicated the original piano-pieces. Little remains of the minuet, as Couperin and his day knew it, except the formal progress. Within its course and rhythms Ravel has written with grave beauty, sensitive hand and feeling as reticent as it is deep. The listener thinks not at all of the chosen manner, barely heeds the sophisticated simplicity of procedure, yields himself wholly to the elegiac mood. The piece is only a few minutes long; yet, if it be memorial music of the war, none other, except Mr. Loeffler's string quartet, is comparable with it as tonal poetry of mourning spirit and sorrowing voice.

The truth may be that it is hard for the ordinary hearer to believe in Ravel. His modern Germans in music have accustomed him to great gushes of feeling and Ravel, in subjective mood and with a personal emotion, is always reticent. His modern Americans have accustomed him to sentiment, not to say sentimentality, and Ravel is wary of that pitfall. His modern Russians have accustomed him to glowing scores, and Ravel prefers a relatively thin tonal fabric, glinting with half-tints. Even Parisian contemporaries do not prepare the ear for his music. Debussy is more glamorous, Schmitt more exuberant, d'Indy larger-voiced. The Ravel of "Mother Gooose," busy with playful, polished fancies, the susceptible hearer enjoys. The Ravel of the chiselled pastoral grace or the rhythmical whirl and tumult of "Daphnis and Chloe" s[illegible]. But the Ravel who releases a personal emotion in this Minuet or here and there in the trio for violin, violoncello and piano, baffles him. To be reticent therewith, to be chary of sentiment, to speak low but poignantly and by the most exact means, is not our way in such utterance. And the easy-going hearer settles back into the subconscious notion that Ravel plays only games of tonal skill.

"Scheherazade" and Supplements

The first purpose of a concert by the Symphony Orchestra for the profit of its Pension Fund is to increase the income benevolently and deservingly disbursed. The second is to display the quality of the orchestra that sustains the fund and is the gainer by it. The third is to give to the assembled audience the pleasure of music and performance. By experience of the past a concert of Wagner's music best serves these three ends. Chaikovsky is useful to them, especially with his "Pathetic Symphony." An eminent "assisting artist," is also worth the while. Departures from routine waken discoverable interest as when Dr. Muck set Strauss's "Blue Danube" waltz on such a programme, or when the Harvard Glee Club twice added choral pieces to the orchestral numbers. The dependable choice, however, is a "Wagner Concert." It fills Symphony Hall, puts conductor and band on their mettle, yields music that next to never in these days do we Bostonians hear in the opera house. Why not, then, return to such programmes for the Pension Fund? A miscellaney like that of yesterday and of similar concerts within easy recollection takes a long chance. The orchestra was fortunate in the numbers of the audience on Sunday, though perceptible seats stood empty. Not yet, seemingly, does the town, by and large, know the renewal virtue of the band, while some have still to discover that usually Mr. Monteux is an interesting director.

Much more than such was the conductor in the principal piece of yesterday afternoon, Rimsky-Korsakov's symphonic suite of the Arabian Nights, "Scheherazade." Through and through he knows the music, since time and again he has led in it in the version that suited the needs of Mr. Diaghilev's Russian Ballet. In itself, moreover, it quickens his best powers. The tonal texture is sumptuous and splendid, glowing with harmonic and instrumental color in mass, in contrasts, in strands finely spun. Throughout rhythm beats high and modulation tingles upon the ear. Climacteric surge of progress alternates with pungent sensuous loveliness. As in a theatre of the imagination the ear may hear and the eye see the imagery of the music. Here Scheherazade herself speaks seductively to her listening lord. There drones the Kalendar at his wondrous tale. In the solitary garden the young prince and the young princess—"moons of their age"—whisper and dream and fondle. The revels of Baghdad swirl through the night. The great sea tosses Sinbad's ship from wave to wave. When Mr. Monteux can so visualize a music, so set it, as it were, within a theatre, he is invariably eloquent. Moreover, there is magic in "Scheherazade"—the magic of Rimsky-Korsakov's imagination when he would evoke the storied East; the magic of music when melody and modulation, rhythm and color, the matter within, the manner without, unite in deep and illusory sensation upon any and all hearers. Mr. Monteux would not be the conductor that he is did he not stir to such conjuring.

Yesterday, besides, the orchestra caught sparks from director and composer. Familiarly "Scheherazade" has been displayful music for the virtuosi that strew the band. It was so again when Mr. Laus at the first bassoon began the tale of the Kalendar-Prince; when Mr. Sand sang upon his clarinet; when Mr. Holy added the color of his harp; when Mr. Burgin made the voice of Scheherazade upon his violin cajoling enough to win twenty Sultans. (In the orchestra he gains a beauty of penetrating tone, a warmth of expression that evaded him, the other day, as "solo-violinist" in a miscellaneous concert.) As signal were the virtues of the several choirs. The strings shimmered in the episode of the garden, or elsewhere set edge to Rimsky-Korsakov's modulations or, again, sang deep and full in his sea-measures. The wood-winds and the horns were voice to the opulence, the glow of the whole music. The brass lent power and richness to its sonorities. The whole orches[illegible] pulsed with rhythm. Hardly fore [illegible] its new estate, has it seemed once [illegible] puissant and sensitive an instrument. [illegible]With the suite so played, both t[illegible] tonal [illegible]d the imaginative splendor [illegible] "Sche[illegible]azade" drenched those that hear. When [illegible] music was done, the listener could sa[illegible] to themselves as they do afte "Carme[illegible] or "Tristan": "Our sons sha hear an[illegible]now and delight in this as wel as we."

As the [illegible]rtunes of the afternoon went, the secon[illegible]art of the concert was far less interestin[illegible]nd impressive in the quality of both m[illegible] and performance. No doubt Saint-Saën[illegible] tone-poem, "The Youth of Hercules," [illegible]s merits—appropriate motivs, smooth join[illegible]re, felicitous workmanship, a painstak[illegible] imagination. When Mr. Rabaud rev[illegible]d the piece, after years of neglect, the [illegible]stener half-believed in it. Yesterday, h[illegible]ever, the sensuous dalliance and the man[illegible] readiness, between which the young He[illegible]ules must choose, sounded equally dull. [illegible]irtue and vice at Saint-Saëns's varn[illegible]ing hands wizened into tonal platitude[illegible] The music smelt equally of the compo[illegible]r's study-table and of a large and fas[illegible]nable Parisian audience. Nor did it rece[illegible]e exactly a polished and subtly accen[illegible]performance. Since even working hours [illegible]ve their limits, Mr. Monteux could not [illegible]repare everything as he had "Scheheraz[illegible]e."

Liszt and Wa[illegible]er filled the remainder of the programme—[illegible]iszt of the concerto for piano in E flat; Wagner of the overture to "Rienzi." M[illegible] Guy Maier played the solo part in the [illegible]ncerto, with a tone that seemed dry and [illegible]ard, a stiff progress, an impassive mood [illegible]until he reached the scherzo-like mea[illegible]res. Then he lightened his touch, warm[illegible] his voice, relaxed his fingers and thr[illegible]h the finale caught in measure the ver[illegible] and glint of the music.

Throughout, however, he remained [illegible] gaining neither the sweeping ardor nor the jewelled workmanship that are the two ways with Liszt of the concertos. As for the accompaniment—even the Symphony Orchestra may now and then fall away to "scratch performance." Far better went the overture to "Rienzi." Mr. Mager, indeed, made the trumpet passages at the beginning sound as though the Wagner of the golden prime had written them; while Mr. Monteux, as the music warrants, [illegible] on and spared not, whether it was triumphing sound and fury or songful [illegible] and fustian. Mr. Gilman, writing of the overture to "Rienzi" in a recent programme-book of the National Orchestra remarked that it was "near-Meyerbeer." At the least, Mr. Monteux raised the alcoholic contents to something more than [illegible] and seventy-five hundredths per [illegible]

TRANS. NOV. 22

The Symphony Orchestra announces two of its promised concerts for young people for Tuesday and Thursday afternoons Dec. 7 and 9. The same pieces will be played at both concerts, viz., fragments from Rimsky-Korsakov's "Scheherazade" and Dvorak's symphony, "The New World"; an overture of Rossini; a suite for flute and strings by Bach, and the Farandole from Bizet's music to Daudet's play, "L'Arlesrienne." As heretofore the tickets will be distributed through schools and social settlements in the city and the suburban ring. None will be sold at the box-office.

TRANS. NOV. 22

A SPLENDID CONCERT BY BOSTON SYMPHONY

Orchestra Arrives Late but Makes Up for It—Miss Seydel, Violinist, Pleases Again

Maintaining the precedent set two years ago and now hopefully established as an annual event, the Boston Symphony orchestra at the Strand Theatre last evening, with Miss Irma Seydel, violinist, as soloist and Pierre Monteux conducting, gave the following program:

Dvorak: Symphony No. 5 in E-minor, "From the New World," opus 95.
- I.—Adagio allegro molto
- II.—Larghetto
- III.—Scherzo: molto vivace. Trio.
- IV.—Allegro cor fuoco.

Saint-Saëns: Symphonic Poem, La Jeunesse d'Hercule (The Youth of Hercules).
Vieuxtemps: Concerto in D-minor No. 4, for violin and orchestra.
Wagner: Overture to Rienzi.

Misfortune has certainly followed the laudable efforts of the Eastern Concert Bureau to present a series of musical events here this season. First there was the sudden illness of Madame Schumann-Heink, which caused the postponement of the concert originally set for her and the subsequent cancellation of her appearance and the substitution of other artists in her place on the second date. Last night the audience waited patiently until after 9 o'clock before the orchestra made its appearance on the stage. Word had been sent on, and was duly announced, that the train from Boston was half an hour late, due doubtless to the inclement weather, but the audience was assured that the orchestra was on the way and that the complete program would be played after its arrival. The delay was taken good-naturedly and the audience was finally rewarded by the appearance of the musicians, who hurried at once to their desks and tuned up on the platform. Most of them were on hand at the belated opening of the concert, but a few stragglers entered from time to time at inconvenient moments, giving the impression of one of Bandmaster Sousa's characteristic humoresques. It was the first appearance of the orchestra here since the troubles of last year which caused the cancellation of the second concert which had been planned for Lowell and resulted in the reorganization of the orchestra. It may be said in this connection that as far as can be judged the organization has not been impaired by the changes in personnel. New, and in some instances younger, members have brought life and vim to it, while the virtuosi of the various choirs are still the skilled artists that have made the orchestra famous. Mr. Burgin, recently heard in recital here, has supplanted the recalcitrant Fradkin as concert-master, and Pierre Monteux, now in his second season as conductor, has moulded the band to his methods and his musical will.

It is needless to enter into a discussion of the origin of the "From the New World" symphony, which the Bohemian composer Dvorak wrote here in America. Whether it is distinctively national music matters not at this day. Dvorak first came into prominence by the popularity of his Slavonic dances, of which there are no less than 40 rhythms in Bohemia. He took the rhythm of these and composed his own melodies in the folk-song spirit. Caught by the folk-song element in Negro slave music, the suggestion furnished the impulse that culminated in the symphony.

Last night the first movement of the work showed traces of the hurried arrival of the band, especially in the adagio, but by the time that the beautiful larghetto was due the [illegible] had themselves well in hand and a remarkably beautiful reading of the movement was given. The [illegible] melody at the opening for the [illegible] horn was admirably done, and the various [illegible]tations through the [illegible] with the soft pizzicato of the basses to accent it at times [illegible] the quality of the orchestra [illegible]

1882 at Venice. He was a pupil of Enrico Bossi. He diligently studied not only ancient Italian music, but modern French, Russian and Hungarian compositions. Nothing in music remained unknown to him. His works, says Aubry, 'take hold of us like an obsession. Sometimes their impression is that of an anguish caused by a dream, confused at first and then revealing qualities which are more than real. An ardent nature like that of Malipiero might find the means of expressing his feelings violently by the mere use of orchestral resources, tone color, or harmonic cunning; but he belongs to a race with traditions, to a country which, in its finest expressions possesses a perfect sense of style. Thus his classicism struggles against his impulses, and out of this struggle comes the fundamental personality of Malipiero.'

Of Respighi, Mr. Aubry has com-

of a somber vein. Especially noteworthy was his rendition of Chausson's 'Le Temps des Lilacs,' where his well-sustained legato, tasteful phrasing and fine interpretive powers were well displayed.

"Mr. De Voto's accompaniments gave real support to the singer and were a feature of the evening.

"An audience of fair size was very responsive, demanding several encores."

paratively little to say. He does not expatiate on the rich fantasy, the perfection of form, the wondrous orchestral mastery of "The Fountains of Rome," which has been often given abroad and remained too long unknown in this country and city. Respighi, now principal of the Royal Academy of Santa Cecilia in Rome, after being taught by Torchi and Martucci at Bologna, became a pupil, at Petrograd, of Rimsky-Korsakoff. He was born July 29th, at Bologna. As for Victor de Sabata, "he has been the only musician of our time to give the world a symphonic work of real value at the age of 17. It is difficult to say at present, whether these youthful promises will be fulfilled." According to reports from other cities, the work of Sabata, which Mr. Monteux will produce in Boston, has proven one of the most successful novelties heard thus far this season.

Mr. Aubry makes short shrift of the enormously successful operatic verists of today. "Although 'La Boheme,' 'Cavalleria, Rusticana' and 'Tosca' are still favorites, it is already the singers that appear in them rather than the works which are the main interest. In ten years nothing will remain of these works but gramaphone records and the exhalations of barrel-organs. None of the works of Mascagni, of Leoncavallo, of Puccini even, retain a shred of the musicality of a Donizetti or a Verdi, slender as this often is; their works will suffer the fate of all sham creations, where sincerity of soul and humanity are sacrificed to shallow effects. And while these hastily built structures begin to crumble, one can once more see real artists reappear and grow, artists like, each in his own way, Monteverdi, Demenico, Scarlatti, Bellini, or Rossini.

"Italy today possesses a considerable force which is fit to reconstruct her musical greatness; she has young composers full of erudition and warmth, pugnacious and discerning critics; she possesses admirable orchestras like the one of the Augusteo, many chamber music societies and even a public which, though still somewhat limited, grows from day to day. . . . Those who are not content with discovering works only when they have become public property, and who enjoy the supreme satisfaction of new discoveries, will do well to turn to Italy, where the germs of beauty are becoming visible, and where many of them will blossom forth into splendor and swell the esthetic treasures of the world."

PENSION FUND CONCERT

The annual concert for the Boston Symphony Orchestra, the receipts to be devoted to its pension fund for retired musicians, will be given this afternoon in Symphony Hall at 3:30. On this occasion Pierre Monteux, who as conductor of the Russian Ballet Orchestra introduced Scheherazade to this country as a "choreographic" drama, will lead the Boston Symphony Orchestra through the pages of this gorgeously colored Oriental music for the first time. This will also afford Richard Burgin, the new concert master, an opportunity to reveal to our public his powers as a virtuoso, for the violin solo parts in the symphonic suite are among some of its most beautiful measures. As the soloist proper of the afternoon, however, Guy Maier, pianist, will play Liszt's First Concerto in E flat with the orchestra. For the remaining symphonic part of the programme Pierre Monteux will conduct Saint-Saens' tone-poem, "The Youth of Hercules," and Wagner's Overture to "Rienzi."

Symphony Programme

Music for "Petrouchka," Stravinsky's fantastic and humorous ballet of a country fair in Russia, will be heard for the first time at the Boston Symphony concerts next Friday afternoon and Saturday evening, in Symphony Hall. Mr. Monteux collaborated with the daring Russian composer to arrange this score in the form of a symphonic suite for performance at the Concerts Monteux in the Casino at Paris some years ago. The piano solo in this score will be taken by Raymond Havens. In place of a symphony on this programme, Mendelssohn's string octette will be played by the string choirs of the orchestra. The remaining number will be the symphonic interlude from Cesar Franck's oratorio, "The Redemption."

GLOBE NOV. 21

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HERALD NOV. 21

'SCHEHEREZADE' MOST POPULAR NUMBER

Symphony Pension Fund's Annual Concert

Rimsky Korsakoff's familiar "Scheherezade" was the only number on the program of yesterday's pension fund concert of the Boston Symphony Orchestra which was either of unusual musical merit or unusually well liked by audiences.

Mr Monteux selected two bombastic and rather dull routine pieces, Saint-Saens' "The Youth of Hercules" and Wagner's overture to "Rienzi" for the other orchestral numbers, instead of the Beethoven symphony or the excerpts from "Tristan," "Meistersinger" and the "Ring," which have drawn crowded houses to pension fund concerts in other seasons.

Guy Maier, the soloist, also chose an empty and pretentious show piece, Liszt's piano concerto in E flat, and went through it with his usual digital dexterity, but without the beauty of tone familiar to the many who have admired his playing in recitals. He was much applauded.

The orchestra played with the qualities it has shown at this year's regular concerts.

The performance was brilliant rather than polished, more vociferous than suave. "Scheherezade" drew the most applause from an audience which did not quite fill the hall.

GLOBE NOV. 22

When the Symphony Orchestra next plays in New York on Dec. 2 and 4, it will be heard in Brahms's symphony in E minor; Mendelssohn's octet, played by the full string choir; the suite from Stravinsky's ballet, "Petruschka"; Ravel's suite "Couperin's Tomb"; Strauss's "Til Eulenspiegel" and Respighi's "Fountains o Rome." At the second concert, Mr. Be detti will play Lalo's concerto for violor cello.

TRANS. NOV. 22

[53]

37TH PENSION FUND CONCERT

Vivid Performance of the "Scheherazade" Suite Is Orchestral Triumph

GUY MAIER SHOWS POWER AT PIANO

In Symphony Hall yesterday afternoon the Symphony orchestra gave its 37th Pension Fund concert, the first of this season.

The program was: "Scheherazade," symphonic suite, Rimsky-Korsakoff; "The Youth of Hercules," symphonic poem, Saint-Saens; concerto in E-flat No. 1, for piano and orchestra, Liszt; "Rienzi" overture, Wagner. Guy Maier, pianist, was soloist.

The hall was filled. The orchestra was on its mettle. The conductor was in his best mood to take advantage of the skill and the special aplomb of his men. The audience was keenly curious to see how Mr. Monteux and the musicians would play the "Scheherazade" suite, as they were to give it for the first time together. Spontaneous enthusiasm greeted the suite at every break in its course. The concert was a splendid success.

A dominant note ran through the whole program—spectacular and glorious employment of conquering might. It was as if the selections had been made for the celebration of some great triumph. Perhaps Mr. Monteux and his men are mainly Republicans and took the chance to glorify the sweep of Nov. 2. At any rate, the whole program and the playing of it sounded like that from the surging victory of the sea over Sinbad's ship, shattered against the rock on which the bronze warrior stood, through the suggested power of young Hercules, in the triumphal strains of the concerto and down to the blaring pomp of "Rienzi."

The interspersed lyric beauties that served by contrast to make the impression of glory more vivid were exquisitely portrayed by Mr. Burgin in Scheherazade's tale-telling, by the orchestra and by Mr. Maier in the concerto.

HERALD NOV. 22

CONCERT-CHRONICLE

RAVEL, RIMSKY-KORSAKOV, SUNDR OTHERS

"Couperin's Tomb" at Second Hearing—A Difficult Composer for the Average Heare—"Scheherazade" in Glowing Performance—Liszt Under Disadvantages, Early Wagner and Dull Saint-Saens—The Harvard Glee Club to Sing in New York—Chamber-Music from Stravinsky

RAVEL'S new suite, "Couperin's Tomb," repeated at the Symphony Concert of Saturday, won no heartier applause than it had on Friday. Yet "this public" (as an old phrase of reviewing used to go) is by no means cool toward his music. In Dr. Muck's day, it covered with applause the two suites from his ballet, "Daphnis and Chloe"; twice and thrice it has heard gladly the miniatures of "Mother Goose"; while at every repetition it has warmed to the Spanish Rhapsody. Perhaps many hearers could find in "Couperin's Tomb" no more than an instance of Ravel's skill—skill in the following of a chosen manner and skill with harmonic and instrumental device. None the less the new suite contains music both to kindle the fancy and to touch the heart. There is charm, for example, in the gentle vivacity of the Forlane, as though Ravel had distilled into his measures the finer spirit of a popular Venetian dance, as though he were hearing it through the softening veils of the two centuries between Couperin and him. Again, out of the Minuet he makes a veritable tone-poem—an elegy, as it were, to those fallen comrades in the late war to whom he dedicated the original piano-pieces. Little remains of the minuet, as Couperin and his day knew it, except the formal progress. Within its course and rhythms Ravel has written with grave beauty, sensitive hand and feeling as reticent as it is deep. The listener thinks not at all of the chosen manner, barely heeds the sophisticated simplicity of procedure, yields himself wholly to the elegiac mood. The piece is only a few minutes long; yet, if it be memorial music of the war, none other, except Mr. Loeffler's string quartet, is comparable with it as tonal poetry of mourning spirit and sorrowing voice.

The truth may be that it is hard for the ordinary hearer to believe in Ravel. His modern Germans in music have accustomed him to great gushes of feeling and Ravel, in subjective mood and with a personal emotion, is always reticent. His modern Americans have accustomed him to sentiment, not to say sentimentality, and Ravel is wary of that pitfall. His modern Russians have accustomed him to glowing scores, and Ravel prefers a relatively thin tonal fabric, glinting with half-tints. Even Parisian contemporaries do not prepare the ear for his music. Debussy is more glamoreus, Schmitt more exuberant, d'Indy larger-voiced. The Ravel of "Mother Gooose," busy with playful, polished fancies, the susceptible hearer enjoys. The Ravel of the chiselled pastoral grace or the rhythmical whirl and tumult of "Daphnis and Chloe" stirs him. But the Ravel who releases a personal emotion in this Minuet or here and there in the trio for violin, violoncello and piano, baffles him. To be reticent therewith, to be chary of sentiment, to speak low but poignantly and by the most exact means, is not our way in such utterance. And the easy-going hearer settles back into the subconscious notion that Ravel plays only games of tonal skill.

"Scheherazade" and Supplements

The first purpose of a concert by the Symphony Orchestra for the profit of its Pension Fund is to increase the income benevolently and deservingly disbursed. The second is to display the quality of the orchestra that sustains the fund and is the gainer by it. The third is to give to the assembled audience the pleasure of music and performance. By experience of the past a concert of Wagner's music best serves these three ends. Chaikovsky is useful to them, especially with his "Pathetic Symphony." An eminent "assisting artist," is also worth the while. Departures from routine waken discoverable interest as when Dr. Muck set Strauss's "Blue Danube" waltz on such a programme, or when the Harvard Glee Club twice added choral pieces to the orchestral numbers. The dependable choice, however, is a "Wagner Concert." It fills Symphony Hall, puts conductor and band on their mettle, yields music that next to never in these days do we Bostonians hear in the opera house. Why not, then, return to such programmes for the Pension Fund? A miscellaney like that of yesterday and of similar concerts within easy recollection takes a long chance. The orchestra was fortunate in the numbers of the audience on Sunday, though perceptible seats stood empty. Not yet, seemingly, does the town, by and large, know the renewal virtue of the band, while some have still to discover that usually Mr. Monteux is an interesting director.

Much more than such was the conductor in the principal piece of yesterday afternoon, Rimsky-Korsakov's symphonic suite of the Arabian Nights, "Scheherazade." Through and through he knows the music, since time and again he has led in it in the version that suited the needs of Mr. Diaghilev's Russian Ballet. In itself, moreover, it quickens his best powers. The tonal texture is sumptuous and splendid, glowing with harmonic and instrumental color in mass, in contrasts, in strands finely spun. Throughout rhythm beats high and modulation tingles upon the ear. Climacteric surge of progress alternates with pungent sensuous loveliness. As in a theatre of the imagination the ear may hear and the eye see the imagery of the music. Here Scheherazade herself speaks seductively to her listening lord. There drones the Kalendar at his wondrous tale. In the solitary garden the young prince and the young princess—"moons of their age"—whisper and dream and fondle. The revels of Baghdad swirl through the night. The great sea tosses Sinbad's ship from wave to wave. When Mr. Monteux can so visualize a music, so set it, as it were, within a theatre, he is invariably eloquent. Moreover, there is magic in "Scheherazade"—the magic of Rimsky-Korsakov's imagination when he would evoke the storied East; the magic of music when melody and modulation, rhythm and color, the matter within, the manner without, unite in deep and illusory sensation upon any and all hearers. Mr. Monteux would not be the conductor that he is did he not stir to such conjuring.

Yesterday, besides, the orchestra caught sparks from director and composer. Familiarly "Scheherazade" has been displayful music for the virtuosi that strew the band. It was so again when Mr. Laus at the first bassoon began the tale of the Kalendar-Prince; when Mr. Sand sang upon his clarinet; when Mr. Holy added the color of his harp; when Mr. Burgin made the voice of Scheherazade upon his violin cajoling enough to win twenty Sultans. (In the orchestra he gains a beauty of penetrating tone, a warmth of expression that evaded him, the other day, as "solo-violinist" in a miscellaneous concert.) As signal were the virtues of the several choirs. The strings shimmered in the episode of the garden, or elsewhere set edge to Rimsky-Korsakov's modulations or, again, sang deep and full in his sea-measures. The wood-winds and the horns were voice to the opulence, the glow of the whole music. The brass lent power and richness to its sonorities. The whole orchestra pulsed with rhythm. Hardly before in its new estate, has it seemed once so puissant and sensitive an instrument. With the suite so played, both t tonal and the imaginative splendor o "Scheherazade" drenched those that hear When the music was done, the listene could say to themselves as they do afte "Carmen" or "Tristan": "Our sons sha hear and know and delight in this as wel as we."

As the fortunes of the afternoon went, the second part of the concert was far less interesting and impressive in the quality of both music and performance. No doubt Saint-Saëns's tone-poem, "The Youth of Hercules," has its merits—appropriate motivs smooth jointure, felicitous workmanship, a painstaking imagination. When Mr. Rabaud revived the piece, after years of neglect, the listener half-believed in it. Yesterday, however, the sensuous dalliance and the manly readiness, between which the young Hercules must choose, sounded equally dull. Virtue and vice at Saint-Saëns's varnishing hands wizened into tonal platitudes. The music smelt equally of the composer's study-table and of a large and fashionable Parisian audience. Nor did it receive exactly a polished and subtly accented performance. Since even working hours have their limits, Mr. Monteux could not prepare everything as he had "Scheherazade."

Liszt and Wagner filled the remainder of the programme—Liszt of the concerto for piano in E flat; Wagner of the overture to "Rienzi." Mr. Guy Maier played the solo part in the concerto, with a tone that seemed dry and hard, a stiff progress, an impassive mood until he reached the scherzo-like measures. Then he lightened his touch, warmed his voice, relaxed his fingers and through the finale caught in measure the verve and glint of the music. Throughout, however, he remained gaining neither the sweeping ardor nor jewelled workmanship that are the ways with Liszt of the concertos. As for the accompaniment—even the Symphony Orchestra may now and then fall away to "scratch performance." Far better went the overture to "Rienzi." Mr. Maier, indeed, made the trumpet passages at the beginning sound as though the Wagner of the golden prime had written them; while Mr. Monteux, as the music warrants, piled on and spared not, whether it was triumphing sound and fury or songful pomp and fustian. Mr. Gilman, writing of the overture to "Rienzi" in a recent programme-book of the National Orchestra, remarked that it was "near-Meyerbeer." At the least, Mr. Monteux raised the alcoholic contents to something more than and seventy-five hundredths per

TRANS. NOV. 22

The Symphony Orchestra announces two of its promised concerts for young people for Tuesday and Thursday afternoons, Dec. 7 and 9. The same pieces will be played at both concerts, viz., fragments from Rimsky-Korsakov's "Scheherazade" and Dvořák's symphony, "The New World"; an overture of Rossini; a suite for flute and strings by Bach, and the Farandole from Bizet's music to Daudet's play, "L'Arlésienne." As heretofore the tickets will be distributed through schools and social settlements in the city and the suburban ring. None will be sold at the box-office.

NOV. 28

A SPLENDID CONCERT BY BOSTON SYMPHONY

Orchestra Arrives Late but Makes Up for It—Miss Seydel, Violinist, Pleases Again.

Maintaining the precedent set two years ago and now hopefully established as an annual event, the Boston Symphony orchestra at the Strand Theatre last evening, with Miss Irma Seydel, violinist, as soloist and Pierre Monteux conducting, gave the following program:

Dvorak: Symphony No. 5 in E-minor, "From the New World," opus 95.
- I.—Adagio allegro molto
- II.—Larghetto
- III.—Scherzo: molto vivace. Trio.
- IV.—Allegro cor fuoco.

Saint-Saëns: Symphonic Poem, La Jeunesse d'Hercule (The Youth of Hercules).
Vieuxtemps: Concerto in D-minor No. 4, for violin and orchestra.
Wagner: Overture to Rienzi.

Misfortune has certainly followed the laudable efforts of the Eastern Concert Bureau to present a series of musical events here this season. First there was the sudden illness of Madame Schumann-Heink, which caused the postponement of the concert originally set for her and the subsequent cancellation of her appearance and the substitution of other artists in her place on the second date. Last night the audience waited patiently until after 9 o'clock before the orchestra made its appearance on the stage. Word had been sent on, and was duly announced, that the train from Boston was half an hour late, due doubtless to the inclement weather, but the audience was assured that the orchestra was on the way and that the complete program would be played after its arrival. The delay was taken good-naturedly and the audience was finally rewarded by the appearance of the musicians, who hurried at once to their desks and tuned up on the platform. Most of them were on hand at the belated opening of the concert, but a few stragglers entered from time to time at more convenient moments, giving the impression of one of Bandmaster Sousa's characteristic humoresques. It was the first appearance of the orchestra here since the troubles of last year which caused the cancellation of the concert which had been planned for Lowell and resulted in the reorganization of the orchestra. In this connection that as far as can be judged the organization has sonnel. New, and in some instances younger, members have been and vim to it, while the virtues of the various choirs are still artists that have made the orchestra famous. Mr. Burgin, recently heard in recital here, has supplanted the citrant Fradkin as concert-master, and Pierre Monteux, now in his second season as conductor, has to his methods and his

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There is little need now to speak of Miss Seydel's unquestioned attainments as a violinist. Hitherto we have heard her in solo numbers of fragmentary character to pianoforte accompaniment, but in the Vieuxtemps concerto, which she played last night, she was manifestly inspired by the band that was ready to do her bidding as indicated by a sympathetic and watchful conductor, and as a consequence she has never played better here. The concerto is more musical than some of the composer's long list. It contains more melody and less pyrotechnics, but nevertheless makes many demands on the technical skill of the performer. These, on the whole, were met by the player most admirably. The melodic passages were pure, yet sufficiently penetrating in quality, and the declamatory strains delivered with confident assurance and broad tone. Miss Seydel was congratulated by conductor and band at the close of the number and was brought back several times by the audience to curtsey her acknowledgment.

It has been the fashion to call Wagner's "Rienzi" overture bombastic and blatant. Compared with "Tristan and Isolde" it undoubtedly is so. The gentlemen who puff the great tuba, the trumpets and the trombones certainly get their innings, and the versatile kettle-drummer has an agile time of it. Nevertheless the number sets the musical nerves tingling, and the harmonies are Wagner's alone, even if they are voiced in strenuous fashion. Mr. Monteux made the opening strains, which are quieter in treatment, wonderfully impressive, and whipped the band to a fine frenzy of tone and timbre in the finale, powerful indeed, but nevertheless musical. A little "pep" of the sort does not come amiss at the end of such a program. All of us are amused by a little bombast now and then, so why be such a high-brow as to cavil at it.

It was to be regretted that the theatre was not completely filled for the concert. The bad weather doubtless discouraged those who had delayed making reservations, but if we are to be sure of an annual appearance of the orchestra here, the response of the public must be more general.

S. R. F.

Cou. Citizen

CONCERTS FOR YOUNG PEOPLE

Symphony to Play for School Children

Instead of a regular pair of concerts in Symphony Hall during the week of Dec. 5, the Boston Symphony Orchestra will devote that time to two concerts to be given on Tuesday and Thursday afternoons at 4 o'clock, Dec. 7 and 9, for the pleasure and edification of the younger generation. When this experiment was tried last season, its success was so apparenet that the scheme and programmes will be arranged in much the same way.

Their design is to acquaint the young people of Boston with symphonic music as played by the full symphony orchestra under its regular conductor. Each programme will be one hour in length, as last year, and seats will be obtainable at the same nominal prices of 25, 35, and 50 cents. They will be apportioned through the schools of Boston and through the various settlements.

The programme which Pierre Monteux is arranging for these two concerts (the audience at each will be entirely different) will represent the finest music in the orchestral repertory but will be simple and of direct appeal. He also plans to so arrange his programme that solos in the music will exhibit the various instruments in the orchestra. There will be an overture of Rossini, a suite for flute by Bach, a movement from Devorak's "New World" Symphony, a movement from Rimsky-Korsakoff's "Scheherazade," and a dance from Bizet's suite, "L'Arlesienne."

POST NOV. 23

SYMPHONY TO GIVE CHILDREN'S CONCERTS

Conductor Monteux Arranging Program for Dec. 7 and 9

The Boston Symphony Orchestra will
evote the week of Dec. 5 to two con-
erts, given on the evenings of Dec. 7
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Old and New Pieces from Stravinsky

"Petruschka" for the Concert Hall, "The Nightingale" as Mimodrama and a Strange Quartet for "The Flonzaleys"

AGAIN the music of Stravinsky, rarely heard nowadays in America, will have place in the Symphony Concerts when, on Friday and Saturday, Mr. Monteux and the orchestra will play the suite that he has drawn from his ballet, "Petruschka," danced and mimed four years ago in Boston by Mr. Diaghilev's company. Almost simultaneously, the Flonzaley Quartet played last evening in New York the Concertino that Stravinsky has lately written for them. At the same time The Chesterian—magazine of the newer music published in London—brings accounts of his transformation of his opera, "The Nightingale's Song," into a mimodrama for the Russian Ballet and of his singular piece, read, played and danced, "The Story of the Soldier." Herewith follow an article recalling "Petruschka" as ballet of the theatre; a word about the new Concertino, and a review by Henry Prunières of the transformed opera. The article by Monsieur Ansermet about "The Story of the Soldier" will be printed in this place on Saturday next.

"PETRUSCHKA" WITHOUT STAGE

THE suite from Stravinsky's ballet, "Petruschka," to be played at the Symphony Concerts this week, probably for the first times in America, was put together by the composer at the suggestion of Mr. Monteux. After the four "burlesque scenes"—as the formal title stands—had been danced and mimed in the theatre, the conductor wished to transfer to his concerts at the Casino de Paris as much of the music as would bear such shifting. The outcome was the present "symphonic suite," well received in Paris but none too heartily applauded when it was heard elsewhere in Europe. It runs in three divisions: music from the first scene—the carnival fair on the outskirts of Petrograd; music from the second scene—the puppet, Petruschka, in his box tortured by love for the puppet ballerina and jealousy of the preferred blackamoor; music from the final scene—again at the carnival fair and including the dances of the nurses and the grooms. Through the suite as through the ballet, runs an incisive piano-part. It is to be played here and in New York and Philadelphia by Raymond Havens.

The peril besetting the music of "Petruschka" in the concert-hall is Stravinsky's close assimilation of it to the action on the stage. For many a measure the one is the intimate complement of the other. Since this action will be invisible at Symphony Hall, next Friday and Saturday, it may reasonably be recalled in detail. The "burlesque scenes," as the formal title tries vainly to classify a piece altogether of its own species, are pictured, mimed and danced upon a stage within a stage. The "scenes" happen to be scenes in the life, death and amorous adventures of the puppet, Petruschka, and accordingly the inner framing suggests in pattern, ornament, and vivid color—blue and gold—the glorified booth of such a show. Behind is the booth proper, in which, as the spectators are soon to see Petruschka, the Ballerina, and the Blackamoor have their life and being; while beyond the low roof is a domed, gray and wintry prospect of distant Petrograd. For "Petruschka" bids the spectators to a fair of the folk in a cold and clouded carnival time, say fifty years ago. It is not in the least a pretentious fair; the booths are weather-worn; the grotesque old men who gesticulate above them in ardent invitation are as unkempt and faded as their drooping beards; and the crowd itself consists of such humble but merry folk as grooms, cabmen, maid-servants, street musicians, street-dancers and the like.

The assembling folk amuse themselves with dancing and clowning; listen to rival hand-organs; and stroll from booth to booth. Most of all they are interested in that in which an old necromancer, bearded like a Methuselah but covered with a worn top-hat at a rakish angle, exhibits three puppets which by magic arts he can actually call into semblance of life. On their perches they sit whirling legs and arms to the music—in the centre the lovely Ballerina with the pinkest of painted cheeks; on one side the green and gold Blackamoor brandishing his scimitar; on the other little Petruschka is only the merest of puppets with black-mittened hands, red and gold plaided trousers, tasselled hat, expressionless face and arms and legs that droop when they are not in automatic and angular motion. At the touch of the necromancer's wand all three spring off their perches, dance among the crowd and mime a little episode of jealous rivalry. For, as it seems, both Petruschka and the Blackamoor are enamored of the Ballerina, the one humbly and tremulously; the other complacently and even arrogantly. The scene gives the victory to Petruschka who feeble though he is, beats off the Blackamoor with the limp blows of his slap-stick.

But life is not the theatre and these three puppets have their own life to live in the little chambers of the box behind the booth. Thither, however, they carry the rivalries in which the outer world of the fair knows them. For, on and off the stage, Petruschka loves the Ballerina, clumsily, futilely, foolishly, but with no other thought in his feeble little brain and no other impulse in his fond and trembling little heart. There he is in his box, shabby and bare as a stalk, impatient to go to her and even pushing through the wall only to discover that the hole he has broken leads nowhere. At least he can dance the dance by which he will fascinate her. In the midst of it the Ballerina enters—for she has the approved habit of the theatre to wander about the rooms of the other sex—sees his grotesque and pitiful steps, runs away and leaves him, all unwitting of her departure, to dance the harder, until he sees that she is gone and collapses piteously.

Not so, the Blackamoor. In his box, which is gorgeous of fantastically painted wall, he sprawls at his ease, playing with a cocoanut like the stupid savage he really is. He tosses it; he rolls it to and fro; he pretends to worship it; he resents its indifference and cuts at it with his precious scimitar. In the midst of his sport and when he is a little weary of it, enters the amorous Ballerina. The Blackmoor has no need to make love to her; he has only to receive in grinning self-satisfaction the love that she makes to him. Tooting her little trumpet, she works a dance of allurement upon the complacent black—only to discover poor Petruscha caught in the door of the box as he follows in tremulously imploring and feebly clamorous pursuit. The Ballerina mocks him; the Blackamoor, alive to intuition, if not to affection, beats him away with the scimitar. . . .

If Petruscha will woo behind the scenes in his foolish fashion, then will the Blackamoor have revenge upon him before them. Once more the crowd at the fair swelled now by the newcomers of the evening—maskers in guise like animals, soldiers, higher-placed folk "on the loose" and even a policeman or two—is dancing its fill, but with one eye and one ear on the booth of the strange puppets. Behind the curtain is the faint tumult of squeaking quarrel; out of the curtains bursts the frightened and hunted Petruschka all flying arms and legs with the Blackamoor in full pursuit. The scimitar cuts him down, the "murderer" flees; the police move about; the crowd is half-frightened and half-curious; the old necromancer starts to drag away the cloth, the stuffing, the bent and broken wires, the limp body that was once Petruschka. The crowd drifts away to more amusing things; wearily the old magician goes toward the booth; glances upward and there on the roof, grimacing and squeaking, drooping—all futility in death as in life—is the ghost of Petruschka. The top-hat flies from the old man's head. Is he to be haunted all his days by the phantoms of his own necromancy?

As some say, there is symbolism in these puppets, their fortunes and their fate, for the spectator to discover as he may. If he has a mind to on a large scale he may discover in puppet Petruschka and his futilities half the temperamental shortcomings of the Russians in much more important matter than the amorous conflicts of the old necromancer's booth. Or if he has a liking for philosophizing on a yet wider human scale he may discover in the adventures and the fates of the Ballerina, the Blackamoor and the tertium quid that was Petruschka ironic semblance of the disposition and the ways of mankind and womankind, of life and fate. Or he may be content, as it is easy to suspect that Stranvinsky and Benois were content when they made the piece, with the fantastical invention and the fantastical continuance and consummation of the whole. To dress three puppets in mimic and contrasting human traits; to set them in a little drama that should mimic the human tragedy of their relations; and to work out that drama rather more logically than it might run were it subject to human impulse, was an idea with a flash of genius for the fantastic. To carry it to the end with all the wealth of grotesquely and comically characterizing detail that fills the scenes in the boxes was a like feat of imagination. To give it the setting of a Russian folk-fair was to find for the Western World an environment nearly as fantastic. What a scheme to accomplish for the sheer pleasure and thrill of the accomplishment to all concerned. Buckets of ironic meanings outpoured by too many and too willing hands will not quench the joys of the imagination and the joys of fantastic creation for its own sake.

In the autumn of 1916, at the Boston Opera House, Mr. Monteux led the orchestra of the Russian Ballet in "Petruschka." It was then written in this place of him and it:

> Mr. Monteux gave the music a somewhat coarser texture (as of the theatre rather than the concert-hall) than did his predecessor, a sharper accent (as though it would be as graphic as the action on the stage), a fuller clangor, a more intense rhythmic life. He slapped Stravinsky's tingling dissonances and scarifying chords upon the listening ear. He multiplied the din of the fair, quickening by beat and blow the rushing current of the music yet keeping it in steady foam of incisive detail. As sharply, he plied the characterizing phrases, timbres and modulations for the puppets and their doings. Every twitch, every squeak of Petruschka snapped clear and clean out of the orchestra; the ballerina's legs and the accompanying phrases of flute and piccolo danced simultaneously in air; the trumpet tune for her was as unsparingly vulgar as Stravinsky intended; the rival hand-organs were so perfectly simulated that, as of old, many believed them played upon the stage. Best of all, Mr. Monteux kept high and bright the rhythmic force, the endless rhythmic play which are half the power and more than half the cohesion of Stravinsky's music. Never before here has it sounded with such verve of rhythm, such impinging harmonies and timbres, such vivid force of delineation and (almost) impersonation—a masterpiece beyond peradventure in its purpose and kind.

TRANS NOV 24

7TH SYMPHONY CONCERT GIVEN

Mendelssohn's Octet Displays Remarkable Skill of String Choir

MONTEUX PLEASES IN CHOICE OF PIECES

By PHILIP HALE

The seventh concert of the Boston Symphony Orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Mendelssohn, Octet, E flat major, op. 20 for the string choir; Respighi, "Fountains of Rome," Symphonic poem; Stravinsky, Orchestral suite from the ballet, "Petrouchka," (first time at these concerts).

Mendelssohn wrote this Octet when he was 16 years old. It was at the time an astonishing feat for so young a man; the Octet still commands respect by the workmanship displayed; the fantastical Scherzo is still heard with great pleasure; the other movements have aged. Would that Mendelssohn had always written in the vein of this Scherzo and of another early work, the overture to "A Mid-Summer Night's Dream!" What might he not have accomplished if he had been poor; if he had not been flattered by adoring family and friends; if he had been knocked about the world and had not been wrapped in cotton-wool? There is the Mendelssohn of the works already mentioned, also the "Hebrides" overture, "The Walpurgis Night," the Scherzo in F sharp minor for the piano; then, unfortunately, there is the mass of music by Mendelssohn, the ineffable prig. His music too often brings to mind the portrait in which he is shown with a billowing ruffled shirt and a huge shirt-pin, already to step into an English parlor or to play for the Prince Consort; or as in the caricature by Aubrey Beardsley with pen in hand, probably about to write to some one about the shocking ballet of nuns in "Robert the Devil," or to express his horror at the sight of poor little Zerlina undressing and singing before the looking glass in "Fra Diavolo."

The Octet had not been heard at a Symphony concert for many years. It tests the strings and is good practice for them. The performance yesterday was excellent. The city may well be proud of this string choir.

It was a pleasure to hear Resphigi's beautiful music again, and Mr. Monteux is to be thanked for answering so graciously the request of many. As a rule, an unfamiliar piece is played once, then put on the shelf and not taken down again for many months, or even some years. This is not fair to the audience or the composer, especially when the idiom of the latter is novel. Mr. Monteux is bringing forward many new works by the younger composers of various countries and various schools, while he does not neglect the old masters. This is wise; this is necessary, unless knowledge with appreciation of music becomes stagnant. Undue familiarity with the great works of the old masters is injurious to them. We hear the symphonies of Beethoven so often that it is not easy to recognize the beauty and the grandeur of the better ones. Haydn, a man of many symphonies, is represented from year to year, only by a few that we knew as children by playing them in four-handed arrangements with a teacher or a maiden-aunt. Weber wrote other overtures than the everlasting three. For many years the younger men have not had opportunity to be heard. How woefully scanty, for example, is our acquaintance with the young orchestral composers of Great Britain! But hearing of an important new work at long intervals is not enough to form a judgment; to confirm a sane opinion, favorable or unfavorable.

Great is Stravinsky, writer of ballet music, and Mr. Monteux is his prophet. No wonder that he wished to perform the music of "Petrouchka," for, intimately associated with the composer, he has conducted the first performance of many of his works and many performances thereafter, and with the composer he chose the pages for concert use.

But the music of "Petrouchka," remarkable as it is with the ballet on the stage, is not so well suited for concert performance as is the music of Stravinsky's "Fire-Bird." It is as closely connected with the action, as inseparable, as the music of "Pelleas and Melisande is with the situations, the dialogue and the emotions. Many pages that amuse or thrill when Petrouchka, the Moor and the Ballerine are playing out the tragedy have no significance in the concert hall; they merely excite surprise, or possibly the indignation of the hopelessly conservative who roll their eyes in ectasy at the mention of Brahms, and would loudly applaud a smug interpretation of Hummel's piano concerto in A minor. Nevertheless Igor Stravinsky is a man to be reckoned with and his music should be heard—heard more than once. The performance yesterday was brilliant.

The concert will be repeated tonight. There will be no concerts next week; the orchestra will be away.

On Tuesday Dec. 7, Thursday Dec. 9, and Friday Dec. 10 at 4 P. M., the Young People's Concert will take place.

The program of the Symphony Concert on Friday afternoon Dec. 17 and Saturday evening Dec. 18 will be as follows: Weber, overture to "Preciosa"; Brahms, violin concerto (Mr. Burgin, violinist); Bax "In the Faery Hills," Symphonic poem (first time in America); Balakireff, "Islamey," Oriental Fantasy for piano, orchestrated by Alfred Casella (first time in Boston).

HERALD NOV. 27

The seventh program of the Boston Symphony Orchestra, given on November 26 was as follows: Mendelssohn, octette for strings in E flat op. 20; Respighi, "Fontane di Roma"; Stravinsky, orchestral suite from the ballet "Pétrouchka."

Does not Mendelssohn's octette suffer in being transferred to a large hall, with each of its eight parts many times doubled? It would seem so on hearing it yesterday. The details of its delicate workmanship were somewhat obscured and the magnified version lost the intimate character of chamber music which is properly associated with the work. Nevertheless, it served as a virtuoso piece for the string section of the orchestra and as such was effective, if in quite a different manner from that intended by the composer. Respighi's "Fontane di Roma," given for the first time in Boston two weeks ago, was substituted for Franck's symphonic piece from the Redemption as originally announced. Would that all important new compositions might thus be repeated. Few worthy compositions can be fully understood at a first hearing. Respighi's symphonic poem is a case in point. Yesterday's hearing revealed unexpected beauties of melody and color and it may confidently be said that the composition is a welcome addition to our orchestral repertory.

Stravinsky's "Pétrouchka" is distinctly music for the theater. No doubt the many harmonic barbarities serve to heighten the dramatic action. In the concert room they are often tiresome. There is little thematic interest, little to stir the emotions when the music is played apart from the dramatic action. There are clever orchestral effects, it is almost needless to say. The prodigious command of orchestral technic excites astonishment. It must be admitted that there are occasional poetic moments, as in the final measures of the suite. The program served well to show the virtuosity of the orchestra. Yet it included two works which properly speaking are out of place on a symphony program. Raymond Havens was the pianist in the Stravinsky work, although, as the piano is treated as a purely orchestral instrument, it is to be wondered why his name should be featured when all the musicians of the orchestra distinguished themselves so signally in the interpretation of a difficult and taxing composition.

MONITOR NOV. 27.

SYMPHONY IN VARIED PROGRAM

By FRED J. McISAAC.

An almost forgotten Octette for strings by Mendelssohn, a repetition of Respighi's "Fountain of Rome" played only a fortnight ago, and the Stravinsky suite for orchestra from the ballet "Petrouchka" made up Mr. Monteux's bill for fare at Symphony Hall yesterday afternoon.

The Mendelssohn music is suave and a bit old fashioned. Why is it that Mendelssohn so often sounds old fashioned while his contemporaries, some of whom were considered far less talented in those days, hold their own much better? The Scherzo is the best music in it.

The Respighi tone poem improves with a rehearing. It has undoubted beauty and moments of fineness.

"Petrouchka" is queer music for a Symphony concert. The ballet is the most fantastic affair imaginable. I saw it in Monte Carlo once, and had no program, and found it delightful but utterly bewildering. Stravinsky's music needs the weird ballet to make it intelligible, and even then it is not too much so. Imagine it with the ears of people who never saw the ballet, though it was done in Boston by the Diaghileff troupe, and who were simply astounded by the strange noises the orchestra often gave fourth.

Nevertheless this is remarkable music and it received a very effective performance. Monteux may not be the most celebratd of symphonic conductors, but when it comes to interpreting the Russian ballet all other conductors must go to school to him.

AMERICAN NOV. 27.

Items and Incidents

The first of the two annual concerts by the Symphony Orchestra for the increase of its Pension Fund will take place in Symphony Hall on Sunday afternoon, Nov. 21. As Mr. Monteux now sketches the programme, it will include Rimsky-Korsakov's symphonic suite, "Scheherazade," olorful and displayful music in which the onductor has not yet been heard; Saint-Saëns's agreeable tone-poem, "The Youth of Hercules" and Wagner's jigging and resonant overture to his early opera, "Rienzi." A notable "assisting artist," as yet unannounced, will join the orchestra and contribute one or two numbers to the full programme.

[54]

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...it was "near-Meyerbeer."
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...S. NOV. 2...

...y Orchestra announces two
...concerts for young peo-
...and Thursday afternoons
...The same pieces will be
...concerts, viz., fragments
...Korsakov's "Scheherazade"
...symphony, "The New
...verture of Rossini; a suite
...strings by Bach, and the
...Bizet's music to Dau-
...L'Arlesienne." As hereto-
...will be distributed through
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...S. NOV. ...

...DID CONCERT ...TON SYMPHONY

...rrives Late but Makes ...—Miss Seydel, Vio- ...Pleases Again.

...the precedent set two
...nd now hopefully estab-
...annual event, the Boston
...rchestra at the Strand
...evening, with Miss Irma
...ist, as soloist and Pierre
...ducting, gave the follow-

...phony No. 5 in E-minor,
...the New World," opus 95.
...o allegro molto
...etto
...o: molto vivace. Trio.
...o cor fuoco.
...Symphonic Poem, La Jeun-
...l'Hercule (The Youth of
...es).
...Concerto in D-minor No.
...violin and orchestra.
...erture to Rienzi.

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...resent a series of musical
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...and the subsequent can-
...her appearance and the
...of other artists in her
...e second date. Last night
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...k before the orchestra made
...nce on the stage. Word had
...n, and was duly announced,
...ain from Boston was half an
...due doubtless to the in-
...ather, but the audience was
...t the orchestra was on the
...hat the complete program
...layed after its arrival. The
...taken good-naturedly and
...ce was finally rewarded by
...ance of the musicians, who
...once to their desks and
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...on hand at the belated open-
...concert, but a few stragglers
...rom time to time at con-
...oments, giving the impres-
...e of Bandmaster Sousa's char-
...humoresques. It was the
...rance of the orchestra here
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...hich had been planned for
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...e orchestra. It may be said
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...ational music matters not
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...x developed it, and the
...the finale, in wh
...symphony are

...nce but nevertheless abounded in sud-
...en contrasts to which the musicians
...esponded alertly and effectively. It
...as well worth waiting an hour or
...ore to hear it so played.
...Saint-Saën's symphonic poem, "The
...outh of Hercules," is in the compos-
...'s familiar vein, a medium which Mr.
...onteux well knows how to display at
...s best. The strings and wood-wind
...ere especially notable for their eth-
...real quality in the opening of the
...ndante and again in the closing
...hrases played to soft chords by the
...arp. The allegro, the music of
...leasure, is less distinguished musical-
...y and more boisterous in treatment.
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Symphony to Play for School Children

Instead of a regular pair of concerts in Symphony Hall during the week of Dec. 5, the Boston Symphony Orchestra will devote that time to two concerts to be given on Tuesday and Thursday afternoons at 4 o'clock, Dec. 7 and 9, for the pleasure and edification of the younger generation. When this experiment was tried last season, its success was so apparenet that the scheme and programmes will be arranged in much the same way.

Their design is to acquaint the young people of Boston with symphonic music as played by the full symphony orchestra under its regular conductor. Each programme will be one hour in length, as last year, and seats will be obtainable at the same nominal prices of 25, 35, and 50 cents. They will be apportioned through the schools of Boston and through the various settlements.

The programme which Pierre Monteux is arranging for these two concerts (the audience at each will be entirely different) will represent the finest music in the orchestral repertory but will be simple and of direct appeal. He also plans to so arrange his programme that solos in the music will exhibit the various instruments in the orchestra. There will be an overture of Rossini, a suite for flute by Bach, a movement from Devorak's "New World" Symphony, a movement from Rimsky-Korsakoff's "Scheherazade," and a dance from Bizet's suite, "L'Arlesienne."

POST NOV. 23

SYMPHONY TO GIVE CHILDREN'S CONCERTS

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HERALD NOV. 23.

Old and New Pieces from Stravinsky

"Petruschka" for the Concert Hall, "The Nightingale" as Mimodrama and a Strange Quartet for "The Flonzaleys"

AGAIN the music of Stravinsky, rarely heard nowadays in America, will have place in the Symphony Concerts when, on Friday and Saturday, Mr. Monteux and the orchestra will play the suite that he has drawn from his ballet, "Petruschka," danced and mimed four years ago in Boston by Mr. Diaghilev's company. Almost simultaneously, the Flonzaley Quartet played last evening in New York the Concertino that Stravinsky has lately written for them. At the same time The Chesterian—magazine of the newer music published in London—brings accounts of his transformation of his opera, "The Nightingale's Song," into a mimodrama for the Russian Ballet and of his singular piece, read, played and danced, "The Story of the Soldier." Herewith follow an article recalling "Petruschka" as ballet of the theatre; a word about the new Concertino, and a review by Henry Prunières of the transformed opera. The article by Monsieur Ansermet about "The Story of the Soldier" will be printed in this place on Saturday next.

"PETRUSCHKA" WITHOUT STAGE

THE suite from Stravinsky's ballet, "Petruschka," to be played at the Symphony Concerts this week, probably for the first times in America, was put together by the composer at the suggestion of Mr. Monteux. After the four "burlesque scenes"—as the formal title stands—had been danced and mimed in the theatre, the conductor wished to transfer to his concerts at the Casino de Paris as much of the music as would bear such shifting. The outcome was the present "symphonic suite," well received in Paris but none too heartily applauded when it was heard elsewhere in Europe. It runs in three divisions: music from the first scene—the carnival fair on the outskirts of Petrograd; music from the second scene—the puppet, Petruschka, in his box tortured by love for the puppet ballerina and jealousy of the preferred blackamoor; music from the final scene—again at the carnival fair and including the dances of the nurses and the grooms. Through the suite as through the ballet, runs an incisive piano-part. It is to be played here and in New York and Philadelphia by Raymond Havens.

The peril besetting the music of "Petruschka" in the concert-hall is Stravinsky's close assimilation of it to the action on the stage. For many a measure the one is the intimate complement of the other. Since this action will be invisible at Symphony Hall, next Friday and Saturday, it may reasonably be recalled in detail. The "burlesque scenes," as the formal title tries vainly to classify a piece altogether of its own species, are pictured, mimed and danced upon a stage within a stage. The "scenes" happen to be scenes in the life, death and amorous adventures of the puppet, Petruschka, and accordingly the inner framing suggests in pattern, ornament, and vivid color—blue and gold—the glorified booth of such a show. Behind is the booth proper, in which, as the spectators are soon to see Petruschka, the Ballerina, and the Blackamoor have their life and being; while beyond the low roof is a domed, gray and wintry prospect of distant Petrograd. For "Petruschka" bids the spectators to a fair of the folk in a cold and clouded carnival time, say fifty years ago. It is not in the least a pretentious fair; the booths are weather-worn; the grotesque old men, who gesticulate above them in ardent invitation are as unkempt and faded as their drooping beards; and the crowd itself consists of such humble but merry folk as grooms, cabmen, maid-servants, street musicians, street-dancers and the like.

The assembling folk amuse themselves with dancing and clowning; listen to rival hand-organs; and stroll from booth to booth. Most of all they are interested in that in which an old necromancer, bearded like a Methuselah but covered with a worn top-hat at a rakish angle, exhibits three puppets which by magic arts he can actually call into semblance of life. On their perches they sit whirling legs and arms to the music—in the centre the lovely Ballerina with the pinkest of painted cheeks; on one side the green and gold Blackamoor brandishing his scimitar; on the other little Petruschka is only the merest of puppets with black-mittened hands, red and gold plaided trousers, tasselled hat, expressionless face and arms and legs that droop when they are not in automatic and angular motion. At the touch of the necromancer's wand all three spring off their perches, dance among the crowd and mime a little episode of jealous rivalry. For, as it seems, both Petruschka and the Blackamoor are enamored of the Ballerina, the one humbly and tremulously; the other complacently and even arrogantly. The scene gives the victory to Petruschka who feeble though he is, beats off the Blackamoor with the limp blows of his slap-stick.

But life is not the theatre and these three puppets have their own life to live in the little chambers of the box behind the booth. Thither, however, they carry the rivalries in which the outer world of the fair knows them. For, on and off the stage, Petruschka loves the Ballerina, clumsily, futilely, foolishly, but with no other thought in his feeble little brain and no other impulse in his fond and trembling little heart. There he is in his box, shabby and bare as a stalk, impatient to go to her and even pushing through the wall only to discover that the hole he has broken leads nowhere. At least he can dance the dance by which he will fascinate her. In the midst of it the Ballerina enters—for she has the approved habit of the theatre to wander about the rooms of the other sex—sees his grotesque and pitiful steps, runs away and leaves him, all unwitting of her departure, to dance the harder, until he sees that she is gone and collapses piteously.

Not so, the Blackamoor. In his box, which is gorgeous of fantastically painted wall, he sprawls at his ease, playing with a cocoanut like the stupid savage he really is. He tosses it; he rolls it to and fro; he pretends to worship it; he resents its indifference and cuts at it with his precious scimitar. In the midst of his sport and when he is a little weary of it, enters the amorous Ballerina. The Blackmoor has no need to make love to her; he has only to receive in grinning self-satisfaction the love that she makes to him. Tooting her little trumpet, she works a dance of allurement upon the complacent black—only to discover poor Petruscha caught in the door of the box as he follows in tremulously imploring and feebly clamorous pursuit. The Ballerina mocks him; the Blackamoor, alive to intuition, if not to affection, beats him away with the scimitar. . . .

If Petruscha will woo behind the scenes in his foolish fashion, then will the Blackamoor have revenge upon him before them. Once more the crowd at the fair swelled now by the newcomers of the evening—maskers in guise like animals, soldiers, higher-placed folk "on the loose" and even a policeman or two—is dancing its fill, but with one eye and one ear on the booth of the strange puppets. Behind the curtain is the faint tumult of squeaking quarrel; out of the curtains bursts the frightened and hunted Petruschka all flying arms and legs with the Blackamoor in full pursuit. The scimitar cuts him down, the "murderer" flees; the police move about; the crowd is half-frightened and half-curious; the old necromancer starts to drag away the cloth, the stuffing, the bent and broken wires, the limp body that was once Petruschka. The crowd drifts away to more amusing things; wearily the old magician goes toward the booth; glances upward and there on the roof, grimacing and squeaking, drooping—all futility in death as in life—is the ghost of Petruschka. The top-hat flies from the old man's head. Is he to be haunted all his days by the phantoms of his own necromancy?

As some say, there is symbolism in these puppets, their fortunes and their fate, for the spectator to discover as he may. If he has a mind to on a large scale he may discover in puppet Petruschka and his futilities half the temperamental shortcomings of the Russians in much more important matter than the amorous conflicts of the old necromancer's booth. Or if he has a liking for philosophizing on a yet wider human scale he may discover in the adventures and the fates of the Ballerina, the Blackamoor and the tertium quid that was Petruschka ironic semblance of the disposition and the ways of mankind and womankind, of life and fate. Or he may be content, as it is easy to suspect that Stranvinsky and Benois were content when they made the piece, with the fantastical invention and the fantastical continuance and consummation of the whole. To dress three puppets in mimic and contrasting human traits; to set them in a little drama that should mimic the human tragedy of their relations: and to work out that drama rather more logically than it might run were it subject to human impulse, was an idea with a flash of genius for the fantastic. To carry it to the end with all the wealth of grotesquely and comically characterizing detail that fills the scenes in the boxes was a like feat of imagination. To give it the setting of a Russian folk-fair was to find for the Western World an environment nearly as fantastic. What a scheme to accomplish for the sheer pleasure and thrill of the accomplishment to all concerned. Buckets of ironic meanings outpoured by too many and too willing hands will not quench the joys of the imagination and the joys of fantastic creation for its own sake.

In the autumn of 1916, at the Boston Opera House, Mr. Monteux led the orchestra of the Russian Ballet in "Petruschka." It was then written in this place of him and it:

> Mr. Monteux gave the music a somewhat coarser texture (as of the theatre rather than the concert-hall) than did his predecessor, a sharper accent (as though it would be as graphic as the action on the stage), a fuller clangor, a more intense rhythmic life. He slapped Stravinsky's tingling dissonances and scarifying chords upon the listening ear. He multiplied the din of the fair, quickening by beat and blow the rushing current of the music yet keeping it in steady foam of incisive detail. As sharply, he plied the characterizing phrases, timbres and modulations for the puppets and their doings. Every twitch, every squeak of Petruschka snapped clear and clean out of the orchestra; the ballerina's legs and the accompanying phrases of flute and piccolo danced simultaneously in air; the trumpet tune for her was as unsparingly vulgar as Stravinsky intended; the rival hand-organs were so perfectly simulated that, as of old, many believed them played upon the stage. Best of all, Mr. Monteux kept high and bright the rhythmic force, the endless rhythmic play which are half the power and more than half the cohesion of Stravinsky's music. Never before here has it sounded with such verve of rhythm, such impinging harmonies and timbres, such vivid force of delineation and (almost) impersonation—a masterpiece beyond peradventure in its purpose and kind.

TRANS NOV 24

7TH SYMPHONY CONCERT GIVEN

Mendelssohn's Octet Displays Remarkable Skill of String Choir

MONTEUX PLEASES IN CHOICE OF PIECES

By PHILIP HALE

The seventh concert of the Boston Symphony Orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Mendelssohn, Octet, E flat major, op. 20 for the string choir; Respighi, "Fountains of Rome," Symphonic poem; Stravinsky, Orchestral suite from the ballet, "Petrouchka," (first time at these concerts).

Mendelssohn wrote this Octet when he was 16 years old. It was at the time an astonishing feat for so young a man; the Octet still commands respect by the workmanship displayed; the fantastical Scherzo is still heard with great pleasure; the other movements have aged. Would that Mendelssohn had always written in the vein of this Scherzo and of another early work, the overture to "A Mid-Summer Night's Dream!" What might he not have accomplished if he had been poor; if he had not been flattered by adoring family and friends; if he had been knocked about the world and had not been wrapped in cotton-wool? There is the Mendelssohn of the works already mentioned, also the "Hebrides" overture, "The Walpurgis Night," the Scherzo in F sharp minor for the piano; then, unfortunately, there is the mass of music by Mendelssohn, the ineffable prig. His music too often brings to mind the portrait in which he is shown with a billowing ruffled shirt and a huge shirt-pin, already to step into an English parlor or to play for the Prince Consort; or as in the caricature by Aubrey Beardsley with pen in hand, probably about to write to some one about the shocking ballet of nuns in "Robert the Devil," or to express his horror at the sight of poor little Zerlina undressing and singing before the looking glass in "Fra Diavolo."

The Octet had not been heard at a Symphony concert for many years. It tests the strings and is good practice for them. The performance yesterday was excellent. The city may well be proud of this string choir.

It was a pleasure to hear Respighi's beautiful music again, and Mr. Monteux is to be thanked for answering so graciously the request of many. As a rule, an unfamiliar piece is played once, then put on the shelf and not taken down again for many months, or even some years. This is not fair to the audience or the composer, especially when the idiom of the latter is novel. Mr. Monteux is bringing forward many new works by the younger composers of various countries and various schools, while he does not neglect the old masters. This is wise; this is necessary, unless knowledge with appreciation of music becomes stagnant. Undue familiarity with the great works of the old masters is injurious to them. We hear the symphonies of Beethoven so often that it is not easy to recognize the beauty and the grandeur of the better ones. Haydn, a man of many symphonies, is represented from year to year, only by a few that we knew as children by playing them in four-handed arrangements with a teacher or a maiden-aunt. Weber wrote other overtures than the everlasting three. For many years the younger men have not had opportunity to be heard. How wofully scanty, for example, is our acquaintance with the young orchestral composers of Great Britain! But hearing of an important new work at long intervals is not enough to form a judgment; to confirm a sane opinion, favorable or unfavorable.

Great is Stravinsky, writer of ballet music, and Mr. Monteux is his prophet. No wonder that he wished to perform the music of "Petrouchka," for, intimately associated with the composer, he has conducted the first performance of many of his works and many performances thereafter, and with the composer he chose the pages for concert use.

But the music of "Petrouchka," remarkable as it is with the ballet on the stage, is not so well suited for concert performance as is the music of Stravinsky's "Fire-Bird." It is as closely connected with the action, as inseparable, as the music of "Pelleas and Melisande is with the situations, the dialogue and the emotions. Many pages that amuse or thrill when Petrouchka, the Moor and the Ballerine are playing out the tragedy have no significance in the concert hall; they merely excite surprise, or possibly the indignation of the hopelessly conservative who roll their eyes in ectasy at the mention of Brahms, and would loudly applaud a smug interpretation of Hummel's piano concerto in A minor. Nevertheless Igor Stravinsky is a man to be reckoned with and his music should be heard—heard more than once. The performance yesterday was brilliant.

The concert will be repeated tonight. There will be no concerts next week; the orchestra will be away.

On Tuesday Dec. 7, Thursday Dec. 9, and Friday Dec. 10 at 4 P. M., the Young People's Concert will take place.

The program of the Symphony Concert on Friday afternoon Dec. 17 and Saturday evening Dec. 18 will be as follows: Weber, overture to "Preciosa" Brahms, violin concerto (Mr. Burgin, violinist); Bax "In the Faery Hills," Symphonic poem (first time in America); Balakireff, "Islamey," Oriental Fantasy for piano, orchestrated by Alfred Casella (first time in Boston).

HERALD NOV. 27.

The seventh program of the Boston Symphony Orchestra, given on November 26 was as follows: Mendelssohn, octette for strings in E flat op. 20; Respighi, "Fontane di Roma"; Stravinsky, orchestral suite from the ballet "Pétrouchka."

Does not Mendelssohn's octette suffer in being transferred to a large hall, with each of its eight parts many times doubled? It would seem so on hearing it yesterday. The details of its delicate workmanship were somewhat obscured and the magnified version lost the intimate character of chamber music which is properly associated with the work. Nevertheless, it served as a virtuoso piece for the string section of the orchestra and as such was effective, if in quite a different manner from that intended by the composer. Respighi's "Fontane di Roma," given for the first time in Boston two weeks ago, was substituted for Franck's symphonic piece from the Redemption as originally announced. Would that all important new compositions might thus be repeated. Few worthy compositions can be fully understood at a first hearing. Respighi's symphonic poem is a case in point. Yesterday's hearing revealed unexpected beauties of melody and color and it may confidently be said that the composition is a welcome addition to our orchestral repertory.

Stravinsky's "Pétrouchka" is distinctly music for the theater. No doubt the many harmonic barbarities serve to heighten the dramatic action. In the concert room they are often tiresome. There is little thematic interest, little to stir the emotions when the music is played apart from the dramatic action. There are clever orchestral effects, it is almost needless to say. The prodigious command of orchestral technic excites astonishment. It must be admitted that there are occasional poetic moments, as in the final measures of the suite. The program served well to show the virtuosity of the orchestra. Yet it included two works which properly speaking are out of place on a symphony program. Raymond Havens was the pianist in the Stravinsky work, although, as the piano is treated as a purely orchestral instrument, it is to be wondered why his name should be featured when all the musicians of the orchestra distinguished themselves so signally in the interpretation of a difficult and taxing composition.

MONITOR NOV. 27.

SYMPHONY IN VARIED PROGRAM

By FRED J. McISAAC.

An almost forgotten Octette for strings by Mendelssohn, a repetition of Respighi's "Fountain of Rome" played only a fortnight ago, and the Stravinsky suite for orchestra from the ballet "Petrouchka" made up Mr. Monteux's bill for fare at Symphony Hall yesterday afternoon.

The Mendelssohn music is suave and a bit old fashioned. Why is it that Mendelssohn so often sounds old fashioned while his contemporaries, some of whom were considered far less talented in those days, hold their own much better? The Scherzo is the best music in it.

The Respighi tone poem improves with a rehearing. It has undoubted beauty and moments of fineness.

"Petrouchka" is queer music for a Symphony concert. The ballet is the most fantastic affair imaginable. I saw it in Monte Carlo once, and had no program, and found it delightful but utterly bewildering. Stravinsky's music needs the weird ballet to make it intelligible, and even then it is not too much so. Imagine it with the ears of people who never saw the ballet, though it was done in Boston by the Diaghileff troupe, and who were simply astounded by the strange noises the orchestra often gave fourth.

Nevertheless this is remarkable music and it received a very effective performance. Monteux may not be the most celebratd of symphonic conductors, but when it comes to interpreting the Russian ballet all other conductors must go to school to him.

AMERICAN NOV. 27.

Items and Incidents

The first of the two annual concerts by the Symphony Orchestra for the increase of its Pension Fund will take place in Symphony Hall on Sunday afternoon, Nov. 21. As Mr. Monteux now sketches the programme, it will include Rimsky-Korsakov's symphonic suite, "Scheherazade," colorful and displayful music in which the conductor has not yet been heard; Saint-Saëns's agreeable tone-poem, "The Youth of Hercules" and Wagner's jigging and resonant overture to his early opera, "Rienzi." A notable "assisting artist," as yet unannounced, will join the orchestra and contribute one or two numbers to the full programme.

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SYMPHONIC POEM IS HEARD AGAIN

Two of the numbers played yesterday afternoon by the Boston Symphony Orchestra, Pierre Monteux conducting, were in manner born to arouse the imagination and fancy.

Ane of these was the repetition of the performance of the Symphonic Poem by Respighi, "Fontaine de Roma ("Fountains of Rome"). This work was performed by the orchestra two weeks ago and was received with such enthusiasm that Mr. Monteux felt its second performance would not be amiss. This composition is a delight to the mind and heart. How easily one visualizes the pastoral scene; the fountain in which the naiads and tritons joyously dance; the fountain over which Neptune and his sea chargers ride in glorious procession; and the sweet last part, in which distant bells and evening zephyrs die away in calm quiet. Delight at this second interpretation by the orchestra was shown by the large audience in its appreciative applause.

The other number which filled its hearers' thoughts with vivid pictures was Stravinsky's Orchestral Suite from the Ballet "Petrouchka." The story is one of a festival, a puppet show and all the rest which makes a Russian "fete." One easily sensed the excitement and noises of such a day as this expressed. the wheeze of the hurdy-gurdy, the cries of the vendors and the tales of the fortune-tellers. Stravinsky has sensed it all and one almost sees the faded bunting and tinsel of the crowd. Much as the delight would be at seeing the actual ballet, there is a still keener happiness in letting the music of Stravinsky weave one's own pictures as they follow one on another in quick succession.

The other number on the program was an octette for strings by Mendelssohn This was well played by the orchestra but there are other of Mendelssohn's works more worthy of presentation than this.

Raymond Havens assisted at the piano during the Stravinsky number.

TRAV. NOV. 27.

[illegible] evening, Dec. 16, in Sanders [illegible] in Cambridge, a concert by the [illegible] Symphony Orchestra, with Mr. Monteux conducting and Mr. Burgin, first violinist of the band, playing the solo-part in Brahms's concerto.

Friday afternoon, Dec. 17, in Symphony Hall, the eighth of the afternoon concerts of the Symphony Orchestra with Mr. Monteux conducting and Mr. Burgin to play the solo-part in Brahms's concerto for violin. The other items of the programme are Weber's resuscitated overture to his forgotten opera, "Preciosa"; a new tone-poem, "In the Fairy Hills" by the British composer, Arnold Bax; and Casella's orchestral version of Balakirev's oriental fantasia, "Islamey," originally a piano-piece.

Saturday evening, Dec. 18, in Symphony Hall, the eighth of the evening concerts of the Symphony Orchestra, with Mr. Monteux conducting and the programme above specified.

TRANS. NOV. 27

"PETROUCHKA" A GROTESQUE TRIUMPH

Stravinsky's Piece Given By Symphony Orchestra

Mendelssohn's Amazing Early Skill Shown in an Octet for Strings

Stravinsky's "Petrouchka," performed for the first time here in the arrangement for orchestra alone at yesterday's Symphony concert, deserves to be called the apotheosis of the grotesque. It represents the extreme verge of the sort of romanticism which has "added strangeness to beauty." There is originality of the conception and amazing skill in its working out.

Stravinsky's harmonies, rhythms, themes and orchestration are pre-eminently his own, as much so as Wagner's in "Tristan" or Debussy's in "Pelleas." They are often strange, as "Tristan" and "Pelleas" were when we had not learned to know them. They are sometimes wilfully freakish, but no more so than the subject of the ballet demands.

Back of even the most perverse skips and dissonances, the listener who really listens, feels a powerful creative imagination at work with its ends always clearly in view attaining the desired results with an almost uparalleled mastery of technique. This music makes Strauss's "Till Eulenspiegel" sound like the work of an amateurish bungler, so great is its craftsmanship.

As for Respighi's "Fountains of Rome", repeated yesterday by request from Nov 12 and 13, the audience preferred it to "Petrouchka" just as audiences long preferred Wagner's "Rienzi" to "Tristan", because it is for the most part a reworking of familiar stuff which cleverly disguises the obvious, making commonplaces both old and relatively new sound original by the use of unhackneyed harmonic and orchestral tricks.

Mendelssohn's Octet for strings is a surprising production for a boy of 16, skilfully written for the chosen medium. There are pages in the three latter movements which are still quietly beautiful. It is curious that Mendelssohn never matured much beyond the point he reached in this early work. A comparison of his work in his 'teens and twenties with Beethoven's or Wagner's at the same age would make him appear greatly their superior. They went on growing; he stopped at 18.

The orchestra had not rehearsed this number long enough to be able to attain an absolutely precise ensemble. They presumably had taken more pains over the difficulties of "Petrouchka," but it would be rash for a listener not [illegible] familiar with the score to judge whether they kept absolutely together in that. At all events they gave a thrilling performance of it, as well as a much applauded one of Respighi's "Fountains."

There are no more regular concerts until Dec 17 and 18, when Mr Burgin, the new concertmaster, will play the Brahms violin concerto, and the orchestra alone will be heard in Weber's overture to "Preciosa," Balakirev's "Islamey," orchestrated by Casella, and a new piece by Arnold Bax with a Gaelic title which means "In the Fairy Hills."

GLOBE NOV. 27.

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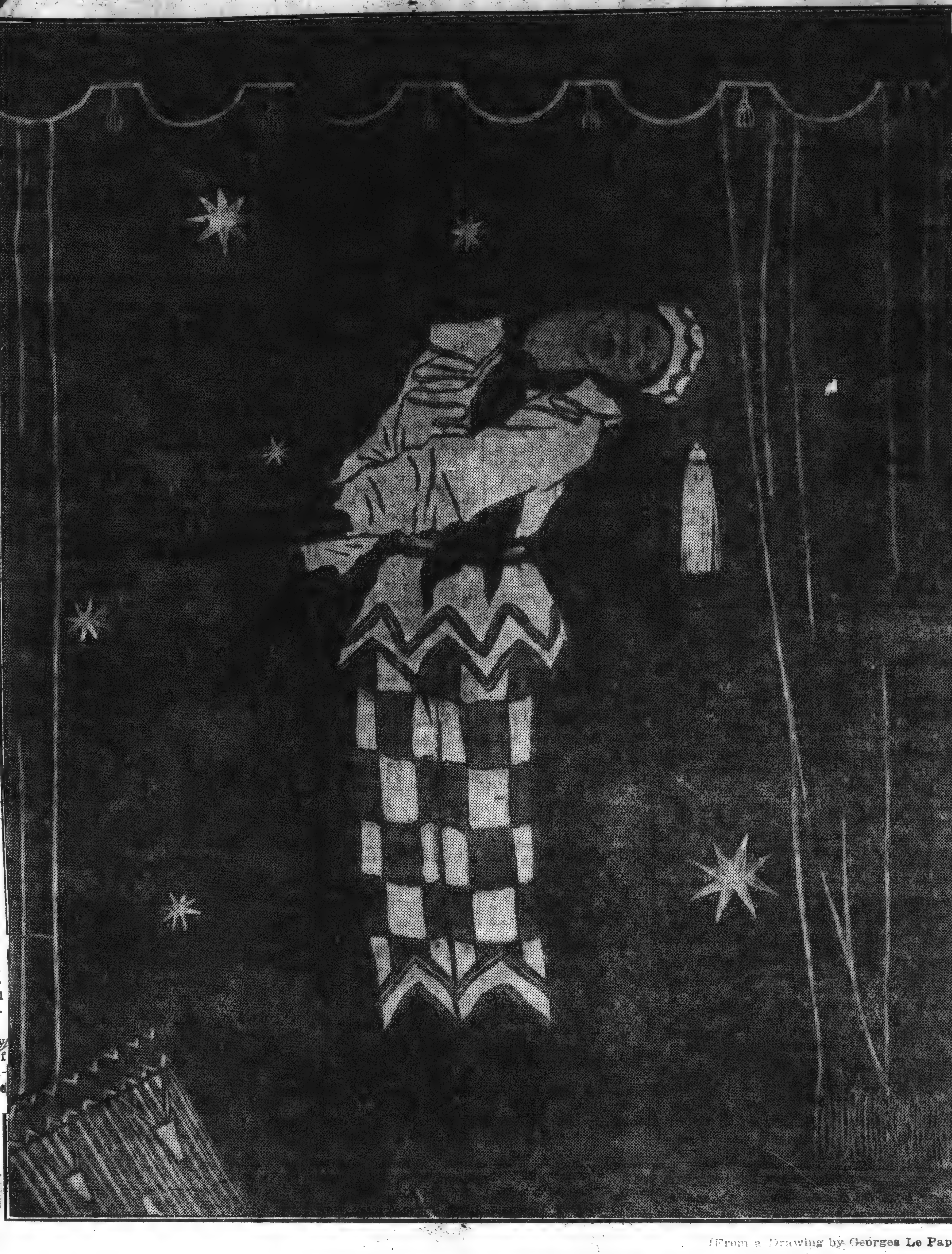
Little Peter of the Puppets



(From a Drawing by Georges Le Pape)

The Figure, Out of Stravinsky's Mimodrama, "Petrushka," That Mr. Monteux and His Orchestra Would Conjure Into Symphony Hall

TRANS. NOV. 27.

THE GLORIOUS DAY OF "LITTLE PETER"

Stravinsky's "Petrushka" for the First Time in Boston Outside a Theatre—Strange to Say It Gains by the Transfer—Rare Pleasure and Stimulus—Mendelssohn's Octet Alive and Well After Ninety-Five Years—Another Notable Performance—Respighi and the Middle Way

(A noted drawing of Petrushka appears on Page 4 of Part 5)

WHEN Mr. Gericke took leave of the Symphony Orchestra in the spring of 1906, there was a ceremonial concert in his honor with making of speeches bestowal of wreaths and, in general, what the pious call a laying-on of hands. One speaker congratulated the conductor, his forces, composers and the practitioners of music yesterday, today and forever upon the solace they yielded the tired business-man when he settled into his seat in Symphony Hall on Saturday evening assured, through an hour and three-quarters, of rest and recreation. The compliment was well-intended; but, for obvious reasons, it did not altogether please the retiring Gericke or accord altogether with his deserts. Like Mr. Paur before him, in his final years in Boston, he had opened the door of the Symphony Concerts to the moderns and the ultra-moderns in whose music there is no peace In succession Dr. Muck and Mr. Fiedler swung the gate wider, and now Mr. Monteux has timely and wisely thrust it back upon its very hinges. The brief interregnum of Mr. Rabaud, with his easy entertainments for the elderly, brought, possibly, the last respite. For, were the business-man ten times as tired as he likes to profess himself, his repose of old time in Symphony Hall would not be proof against the Roumanian Rhapsody of Enesco, the suite from Stravinsky's "Petrushka," Casella's version for orchestra of Balakirev's "Islamey." Out upon their brazen tongues; for, whether they please or displease the hearer, they do keep him awake and alert. And in three successive pairs of concerts Mr. Monteux has included these disturbers. The rest of the righteous has vanished from Symphony Hall. Yet somehow the present conductor of the Symphony Orchestra has never been so able, eloquent and generally praised as he is in these days.

It was a courageous act—the deed of a man who loves his profession, respects its obligations, cherishes an artist's honor—to bring into the concert-hall this suite from "Petrushka." Of course Stravinsky deserves to be heard. No one, unless he is purblind and sodden with dislike, denies the Russian his place among the individualities of music in our time or his influence upon composers of his own generation and probably through a generation to come. And if Stravinsky is to be heard at all in Boston or New York; he must find room in symphony concerts. No Russian Ballet ministers periodically to us as does Mr. Diaghilev's to London and Paris Yet for dancers and mimes upon the stage of a theatre Stravinsky has written his major orchestral pieces. What, then, is a conductor to do? Accept gladly the suite, heard in Boston last autumn, that the composer himself drew from "The Fire-Bird"; join with him, as Mr. Monteux has done, in the extraction of a suite from "Petrushka"; play from first measure to last, as Mr. Monteux did in Paris, as upon some fortunate day he may do in Boston, the whole of "The Rite of the Spring." Behind as well waits "The Song of the Nightingale."

Yet for this very suite from "Petrushka" many a hearer—perhaps composer and conductor too—waited with foreboding. For, if ever music for danced and mimed "burlesque scenes" was close knit to the action and the aspect of the stage, it is this music of Stravinsky. At beginning and end it is charged with the sights, the sounds—the very smells as some say—of a steaming Russian fair. No fête d'élite in the French of Petrograd; no more a peasant merry-making—only a cheap, common, sordid "side-show" on a Shrove Tuesday, frequented by servants, hawkers, "barkers," "shysters" and a few of their betters with a taste or a passing inclination for "low company." The music is redolent of this crew—moves, halts, dances, whirls, murmurs, shouts with them. It is as graphic of every passing incident. Note, even yesterday in Symphony Hall, the soft, clumsy clump-clump-clump of the dancing bear led across the scene. Listen—and the whole audience Friday smiled as it heard—to the rival hand-organs. Open wide the ear to dance piled, as it were, upon dance.

Akin is the music of the puppets—of the little-Peter-doll who is Petrushka, of the pink-cheeked Ballerina, of the Blackamoor who—shame upon her!—is her accepted lover. Does Petrushka, tortured by jealousy and longing, grope and tear and push at the walls of his box? The music twitches with both his physical and his spiritual agonies—twitches and also records the futility of them. Does the fatuous Blackamoor play with a cocoanut? The music shares his silly pastime. In prances the Ballerina to her smudgy lord and the orchestra plays her penny-trumpet tune. At one moment, it is grieving wistfully—and with a ghostly twitch—for Petrushka foully murdered; the next and there he is—no less in the orchestra than on the parapet of the booth—grimacing and teetering at the old showman—and all humanity. For what are we but like puppets of our fate?

An impossible music—it is easy to say—in the concert-hall. Yet there it was yesterday and there it will be this evening—in nearly every measure self-contained, closely knit, graphic, richly amusing, once and again piteous, always penetrating and exciting, a more individual music in fibre, texture, color, process than ever it seemed in the theatre. And all this with no more aid from tabulated divisions, a programme-note and memories recalled than Mendelssohn exacts for numbers to "A Midsummer Night's Dream." Of course, Mr. Monteux was wise in what to include and what to exclude for the concert-hall, and Stravinsky may well countersign him. He began with the music that sets the scene of the fair, whipping and bubbling with bustle, din and stew. He did not overlook the celebrated incident of the hurdy-gurdy. The snare-drum rattled to call the folk to the show-man's booth and forthwith the three puppets spun through their folk-dance.

Next and briefly music to the scene in Petrushka's box—his twitching tortures, gropings, clawings, the wistful little dances he sketches wherewith to win the Ballerina to sympathy and love—this and the futility, the irony of it all. Then, with the whole scene in the Blackamoor's box omitted, back to the fair as darkness descends, snow falls, the crowd thickens and the dances become more boisterous. There is way for the bear, and a tinkle at last of the drunken merchant's concertina. Then the nurses', the coachmen's, the grooms' dances and the wild orchestral whirl of all three. Here, obviously, was the lunging, plunging close. Mr. Monteux has too much artistic scruple, is too loyal to Stravinsky, to halt there. On he goes to the piteous measures of "little Peter's" death for love's sake, and a page further to the ironic grimace with which, as is usual among both human and puppet-kind, such tragedies end.

What a music heard thus self-contained and stripped of every distraction of the theatre—a music of power, beauty, imagery, illusion, irony, fantasy as the composer for the instant wills—a music of the utmost individuality and economy of means! Power welds the three dances of the fair by night until the air leaps and blazes with them, and a breathless orchestra shouts, gasps and shouts again. Only in "The Rite of Spring" does Stravinsky make rhythm pound harder or colors blare more sharply. Beauty touches the little dance of Petrushka's wistful imagining, the piteousness of his cruel end. He is more, not less, plausible and poignant when his wired arms and legs twitch, his blunt fingers fumble, his sawdust aches in the music rather than in Mr. Nijinsky's or Mr. Massine's miming. In tones rather than in the flesh his final grimace is the more ironic, fantastic, haunting. There is more humor in the contending hurdy-gurdies heard and not seen. A man awkward in a bear-skin lends no aid to the clump-clump-clump of the music. The rattle of the snare-drum is enough to open the showman's booth. So forth and so onward. By every token of yesterday the music of "Petrushka" is self-contained, self-sufficient. Not an illusion, an impression, a quality, that it yields in the theatre disappears or deteriorates in the concert-hall. Instead all are quickened.

What a music again in the mere facture! At every turn the means are as economical as the effect is sure and complete. A chord provokes an emotion; a sequence of chords, an illusion. From a motiv of three or four notes upsprings a whole dance. In our day there is no such master of the power of rhythm as is Stravinsky; and none to excel him in the bite and flame of the primary harmonic and instrumental colors. The sharp edge, the pungent phrase are his familiars. He seems to hear the orchestra as so many individual voices with which he may work his will severally, not in traditional choirs or in coördinated groups; while none but him—and the commentators are endless—has ever fathomed his marvellous manipulation of them. Even in him it may be half divination.

And the performance? Enough that there would have been no such impressions, no such illusion, had not Mr. Monteux in a familiar field and the orchestra in an unfamiliar, outdone themselves separately and collectively after days and nights of unsparing work. Again the band can pulse with rhythm, glow with color, run the gamut from finesse to force. In turn, Mr. Havens, as he should, cut sharp and struck hard with the piano-part. Since the day of Liszt's "Faust," the Symphony Concerts have not known so glorious an hour as this afternoon of "Petrushka."

Yet Mendelssohn gave pleasure—the Mendelssohn of the octet for strings, A. D. first place. in 1920 this Mendelssohn of Symphony Concerts in thirty-five years, with parts distributed as though it were piece for two string-orchestras. In the first place in 1920 this Mendelssohn of octet is preferable to the Mendelssohn of the symphonies and most of the overtures; to any and all Mendelssohn except him of the music to "A Midsummer Night's Dream." In the second place, Mr. Monteux and most of the string choir were no less on their mettle with the octet than they were soon to be with "Petrushka." So played in relatively few spots has the music worn bare, thin, antiquated. The slow movement suffers most such impairing. Yesterday it seemed pale, slender, sentimental, prettyfied, like to a "Song without Words," beside the warm vigor or the fleet fancy of the other divisions. Not even the songful violoncellos at the beginning, the full-voiced middle measures, the wistful coloring of the violas could reanimate it.

On the other hand, the flash and flicker, the dart and ripple of the scherzo defy the years. Not even in the fairy-music to Shakspeare's comedy has Mendelssohn been more light and sure of finger, fleet and fecund of fancy. Hand in hand go animation and delicacy. In the music to "A Midsummer Night's Dream" a wind choir was at the composer's command. Here in the octet, and not in the scherzo alone, he can ingeniously suggest, and with only strings, the contrasting coloring of wind instruments. (After all the imaginative and suggestive manipulation of harmonies and timbres did begin before our blessed musical time.) The strings yesterday played this [illegible] lightly, fleetly, as fine-spun, [illegible] they seemed ready even [illegible] Mab and sylphs. Neither [illegible] they lacked rhythmic animation [illegible] spring of the [illegible] of one part upon another, [illegible] listening fancy; the whole came [illegible] in plastic, polished progress. [illegible]

Nor is Mendelssohn merely [illegible] counterpoint and spinning [illegible] first movement. There is a [illegible]

his first motiv; before he has [illegible] the working; he has struck [illegible] for the incisive violins of [illegible]

SYMPHONIC POEM IS HEARD AGAIN

Two of the numbers played yesterday afternoon by the Boston Symphony Orchestra, Pierre Monteux conducting, were in manner born to arouse the imagination and fancy.

Ane of these was the repetition of the performance of the Symphonic Poem by Respighi, "Fontaine de Roma ("Fountains of Rome"). This work was performed by the orchestra two weeks ago and was received with such enthusiasm that Mr. Monteux felt its second performance would not be amiss. This composition is a delight to the mind and heart. How easily one visualizes the pastoral scene; the fountain in which the naiads and tritons joyously dance; the fountain over which Neptune and his sea chargers ride in glorious procession; and the sweet last part in which distant bells and evening zephyrs die away in calm quiet. Delight at this second interpretation by the orchestra was shown by the large audience in its appreciative applause.

The other number which filled its hearers' thoughts with vivid pictures was Stravinsky's Orchestral Suite from the Ballet "Petrouchka." The story is one of a festival, a puppet show and all the rest which makes a Russian "fete." One easily sensed the excitement and noises of such a day as this expressed, the wheeze of the hurdy-gurdy, the cries of the vendors and the tales of the fortune-tellers. Stravinsky has sensed it all and one almost sees the faded bunting and tinsel of the crowd. Much as the delight would be at seeing the actual ballet, there is a still keener happiness in letting the music of Stravinsky weave one's own pictures as they follow one on another in quick succession.

The other number on the program was an octette for strings by Mendelssohn. This was well played by the orchestra but there are other of Mendelssohn's works more worthy of presentation than this.

Raymond Havens assisted at the piano during the Stravinsky number.

[illegible] evening, Dec. 16, in Sanders [illegible] in Cambridge, a concert by the [illegible] Symphony Orchestra, with Mr. [illegible]onteux conducting and Mr. Burgin, first violinist of the band, playing the solo-part in Brahms's concerto.

Friday afternoon, Dec. 17, in Symphony Hall, the eighth of the afternoon concerts of the Symphony Orchestra with Mr. Monteux conducting and Mr. Burgin to play the solo-part in Brahms's concerto for violin. The other items of the programme are Weber's resuscitated overture to his forgotten opera, "Preciosa"; a new tone-poem, "In the Fairy Hills" by the British composer, Arnold Bax; and Casella's orchestral version of Balakirev's oriental fantasia, "Islamey," originally a piano-piece.

Saturday evening, Dec. 18, in Symphony Hall, the eighth of the evening concerts of the Symphony Orchestra, with Mr. Monteux conducting and the programme above specified.

"PETROUCHKA" A GROTESQUE TRIUMPH

Stravinsky's Piece Given By Symphony Orchestra

Mendelssohn's Amazing Early Skill Shown in an Octet for Strings

Stravinsky's "Petrouchka," performed for the first time here in the arrangement for orchestra alone at yesterday's Symphony concert, deserves to be called the apotheosis of the grotesque. It represents the extreme verge of the sort of romanticism which has "added strangeness to beauty." There is originality of the conception and amazing skill in its working out.

Stravinsky's harmonies, rhythms, themes and orchestration are preeminently his own, as much so as Wagner's in "Tristan" or Debussy's in "Pelleas." They are often strange, as "Tristan" and "Pelleas" were when we had not learned to know them. They are sometimes wilfully freakish, but no more so than the subject of the ballet demands.

Back of even the most perverse skips and dissonances, the listener who really listens, feels a powerful creative imagination at work with its ends always clearly in view attaining the desired results with an almost uparalleled mastery of technique. This music makes Strauss's "Till Eulenspiegel" sound like the work of an amateurish bungler, so great is its craftsmanship.

As for Respighi's "Fountains of Rome", repeated yesterday by request from Nov 12 and 13, the audience preferred it to "Petrouchka" just as audiences long preferred Wagner's "Rienzi" to "Tristan", because it is for the most part a reworking of familiar stuff which cleverly disguises the obvious, making commonplaces both old and relatively new sound original by the use of unhackneyed harmonic and orchestral tricks.

Mendelssohn's Octet for strings is a surprising production for a boy of 16, skilfully written for the chosen medium. There are pages in the three latter movements which are still quietly beautiful. It is curious that Mendelssohn never matured much beyond the point he reached in this early work. A comparison of his work in his 'teens and twenties with Beethoven's or Wagner's at the same age would make him appear greatly their superior. They went on growing; he stopped at 18.

The orchestra had not rehearsed this number long enough to be able to attain an absolutely precise ensemble. They presumably had taken more pains over the difficulties of "Petrouchka," but it would be rash for a listener not thoroughly familiar with the score to

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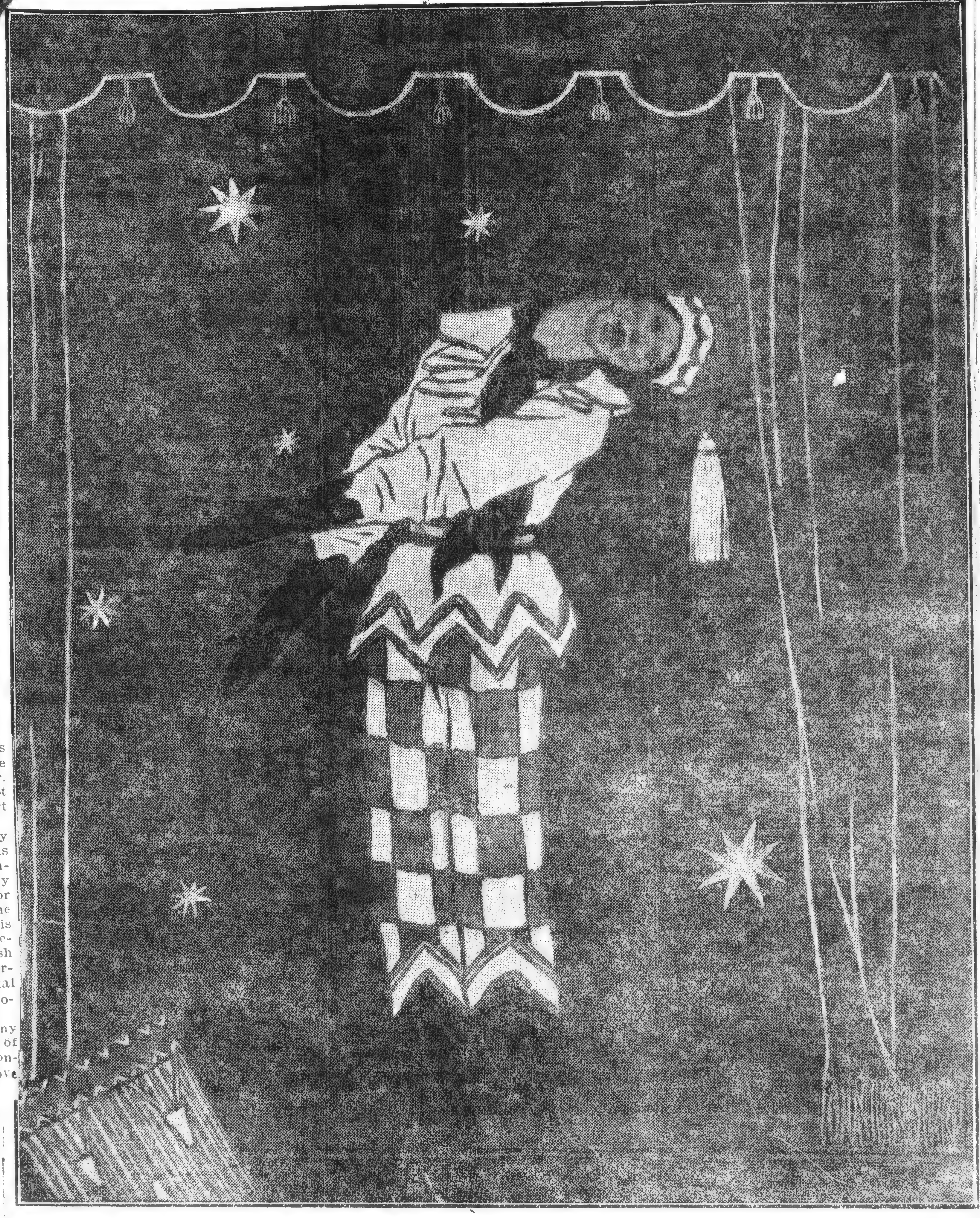
Little Peter of the Puppets



The Figure, Out of Stravinsky's Mimodrama, "Petrushka," That Mr. Monteux and His Orchestra Would Conjure Into Symphony Hall

[illegible] when [illegible] they kept absolutely together in that. At all events they gave a thrilling performance of it, as well as a much applauded one of Respighi's "Fountains."

There are no more regular concerts until Dec 17 and 18, when Mr Burgin, the new concertmaster, will play the Brahms violin concerto, and the orchestra alone will be heard in Weber's overture to "Preciosa," Balakirev's "Islamey," orchestrated by Casella, and a new piece by Arnold Bax with a Gaelic title which means "In the Fairy Hills."

THE GLORIOUS DAY OF "LITTLE PETER"

Stravinsky's "Petrushka" for the First Time in Boston Outside a Theatre—Strange to Say It Gains by the Transfer—Rare Pleasure and Stimulus—Mendelssohn's Octet Alive and Well After Ninety-Five Years — Another Notable Performance—Respighi and the Middle Way

(A noted drawing of Petrushka appears on Page 4 of Part 5)

WHEN Mr. Gericke took leave of the Symphony Orchestra in the spring of 1906, there was a ceremonial concert in his honor with making of speeches bestowal of wreaths and, in general, what the pious call a laying-on of hands. One speaker congratulated the conductor, his forces, composers and the practitioners of music yesterday, today and forever upon the solace they yielded the tired business-man when he settled into his seat in Symphony Hall on Saturday evening assured, through an hour and three-quarters, of rest and recreation. The compliment was well-intended; but, for obvious reasons, it did not altogether please the retiring Gericke or accord altogether with his deserts. Like Mr. Paur before him, in his final years in Boston, he had opened the door of the Symphony Concerts to the moderns and the ultra-moderns in whose music there is no peace In succession Dr. Muck and Mr. Fiedler swung the gate wider, and now Mr. Monteux has timely and wisely thrust it back upon its very hinges. The brief interregnum of Mr. Rabaud, with his easy entertainments for the elderly, brought, possibly, the last respite. For, were the business-man ten times as tired as he likes to profess himself, his repose of old time in Symphony Hall would not be proof against the Roumanian Rhapsody of Enesco, the suite from Stravinsky's "Petrushka," Casella's version for orchestra of Balakirev's "Islamey." Out upon their brazen tongues; for, whether they please or displease the hearer, they do keep him awake and alert. And in three successive pairs of concerts Mr. Monteux has included these disturbers. The rest of the righteous has vanished from Symphony Hall. Yet somehow the present conductor of the Symphony Orchestra has never been so able, eloquent and generally praised as he is in these days.

It was a courageous act—the deed of a man who loves his profession, respects its obligations, cherishes an artist's honor—to bring into the concert-hall this suite from "Petrushka." Of course Stravinsky deserves to be heard. No one, unless he is purblind and sodden with dislike, denies the Russian his place among the individualities of music in our time or his influence upon composers of his own generation and probably through a generation to come. And if Stravinsky is to be heard at all in Boston or New York, he must find room in symphony concerts. No Russian Ballet ministers periodically to us as does Mr. Diaghilev's to London and Paris Yet for dancers and mimes upon the stage of a theatre Stravinsky has written his major orchestral pieces. What, then, is a conductor to do? Accept gladly the suite, heard in Boston last autumn, that the composer himself drew from "The Fire-Bird"; join with him, as Mr. Monteux has done, in the extraction of a suite from "Petrushka"; play from first measure to last, as Mr. Monteux did in Paris, as upon some fortunate day he may do in Boston, the whole of "The Rite of the Spring." Behind as well waits "The Song of the Nightingale."

Yet for this very suite from "Petrushka" many a hearer—perhaps composer and conductor too—waited with foreboding. For, if ever music for danced and mimed "burlesque scenes" was close knit to the action and the aspect of the stage, it is this music of Stravinsky. At beginning and end it is charged with the sights, the sounds—the very smells as some say—of a steaming Russian fair. No fête d'élite in the French of Petrograd; no more a peasant merry-making—only a cheap, common, sordid "side-show" on a Shrove Tuesday, frequented by servants, hawkers, "barkers," "shysters" and a few of their betters with a taste or a passing inclination for "low company." The music is redolent of this crew—moves, halts dances, whirls, murmurs, shouts with them. It is as graphic of every passing incident. Note, even yesterday in Symphony Hall the soft, clumsy clump-clump-clump of the dancing bear led across the scene. Listen—and the whole audience Friday smiled as it heard—to the rival hand-organs. Open wide the ear to dance piled, as it were, upon dance.

Akin is the music of the puppets—of the little-Peter-doll who is Petrushka, of the pink-cheeked Ballerina, of the Blackamoor who—shame upon her!—is her accepted lover. Does Petrushka, tortured by jealousy and longing, grope and tear and push at the walls of his box? The music twitches with both his physical and his spiritual agonies—twitches and also records the futility of them. Does the fatuous Blackamoor play with a cocoanut? The music shares his silly pastime. In prances the Ballerina to her smudgy lord and the orchestra plays her penny-trumpet tune. At one moment, it is grieving wistfully—and with a ghostly twitch—for Petrushka foully murdered; the next and there he is—no less in the orchestra than on the parapet of the booth—grimacing and teetering at the old showman—and all humanity. For what are we but like puppets of our fate?

An impossible music—it is easy to say—in the concert-hall. Yet there it was yesterday and there it will be this evening—in nearly every measure self-contained, closely knit, graphic, richly amusing, once and again piteous, always penetrating and exciting, a more individual music in fibre, texture, color, process than ever it seemed in the theatre. And all this with no more aid from tabulated divisions, a programme-note and memories recalled than Mendelssohn exacts for numbers to "A Midsummer Night's Dream." Of course, Mr. Monteux was wise in what to include and what to exclude for the concert-hall, and Stravinsky may well countersign him. He began with the music that sets the scene of the fair, whipping and bubbling with bustle, din and stew. He did not overlook the celebrated incident of the hurdy-gurdies. The snare-drum rattled to call the folk to the show-man's booth and forthwith the three puppets spun through their folk-dance.

Next and briefly music to the scene in Petrushka's box his twitching tortures, gropings, clawings, the wistful little dance he sketches wherewith to win the Ballerina to sympathy and love—this and the futility, the irony of it all. Then, with the whole scene in the Blackamoor's box omitted, back to the fair as darkness descends, snow falls, the crowd thickens and the dances become more boisterous. There is way for the bear, and a tinkle at least of the drunken merchant's concertina. Then the nurses', the coachmen's the grooms' dances and the wild orchestral whirl of all three. Here, obviously, was the hanging [illegible] close. Mr. Monteux has too much artistic scruple, is too loyal to Stravinsky, to halt there. On he goes to the [illegible] of "little Peter's" death for [illegible] sake, and a page further to the [illegible] grimace with which, as [illegible] among both human and puppet-kind, [illegible] tragedies end.

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[illegible] wistful imagin[illegible] [illegible] and poignant [illegible]

[illegible] in Mr. Nijinsky's [illegible]

[illegible]

[illegible] the piano-part [illegible] the Sym[illegible]

[illegible]

[illegible] the scherzo [illegible] in the fairy-music [illegible] Mendelssohn [illegible] finger [illegible] fancy. [illegible] Night's Dream" a [illegible] composer's [illegible]

[illegible] played this [illegible] fine-spun [illegible] sylphs. Neither the finale [illegible] rhythmic animation [illegible] the beginning, the little [illegible] part upon another, pleased [illegible] listening fancy: the whole came and [illegible] in plastic, polished progress.

Nor is Mendelssohn merely [illegible] counterpoint and spinning figures [illegible] first movement. There is a fine [illegible] his first motiv; before he has done the working, he has struck fire, the [illegible] for the incisive violins of yesterday gentler theme renews this warmth. Never in the whole course of the movement does Mendelssohn merely fill staves becomingly. Youth and zest spur him; a fine instinct, an eager hand write. Again a revival worth the making, and an end to doubt of the precision, pliancy, sensibility, range in tonal warmth and tonal color of the renewed string choir. It can glint and it can glow. Nor has Mr. Monteux himself in this elder music often been so sensitive to inflection and undulation. The limpid Mendelssohn has his Gallic kinships.

As good fortune would have it between Mendelssohn and Stravinsky stood Respighi and his music of the Roman fountains, happily repeated within a fortnight in lieu of the banalities of Franck's "symphonic piece" about a redeemed Hardingesque world. Between a classic octet and ultra-modern "burlesque scenes," this modern tone-poem with nearly all the virtues of the golden mean. Respighi pleases the scholars, the connoisseurs, by well proportioned, contrasted and flowing design, apt workmanship, play of meditative mood and pictorial fancy, the richness, the lustrousness, the sensuous quality that should dwell in a music of the South. By these latter virtues, by clear tone-picturing, melodic warmth, grace or sonority of utterance —and all not too unfamiliar—he pleasures the general ear. There is charm in this music of Roman waters and gardens and vigor also when it becomes sea-piece and pageant. Safely walk composers in the middle way and, with Respighi's quality, successfully as well.

H. T. PARKER

NS. NOV. 27.

A RUSSIAN BALLET BY SYMPHONY

Strawinsky "Petrouchka" Creates Very Deep Impression

BY OLIN DOWNES

Ultra-modern music, prefaced by one of the earliest compositions of Felix Mendelssohn, made the programme interpreted by the Boston Symphony Orchestra yesterday afternoon in Symphony Hall. The Mendelssohn composition was the Octet for String's op. 20. It was completed in the composer's 16th year. It served to display the splendid tone of the string choir of the orchestra, and possibly, also, Mr. Monteux played it to take the curse off the peppery discords of the music of Strawinsky's music to the ballet "Petrouchka" which came at the end of the programme.

Between these two compositions stood the supreme offering of the afternoon, the symphonic poem, "Fountains of Rome," by the young modern Italian, Respighi, wisely repeated after its success when performed for the first time in Boston at the Symphony concerts of two weeks preceding.

NOT HEARD SINCE 1885

Mendelssohn's music has not been heard at these concerts since 1885. It is in four very long and platitudinous movements, of which the scherzo is undoubtedly the best. The orchestra was called to its feet after this performance. The applause must have been for the brilliant playing. It is hard to conceive of any who in this day and age would be stirred by the babbling commonplace of this work.

Strawinsky's music was heard for the first time at these concerts, and the performance was masterly from every standpoint. This is music intended first of all, of course, to go with a stage spectacle.

Extraordinary Originality

Having seen the ballet, which was given a number of times by the Ballet Russe in this city, the music again made a deep impression on the writer, because of its vitality, its dramatic, characterizing power, its rough popular humor, the scraps of Russian folk music so vigorously employed, and the extraordinary originality of both harmony and instrumentation.

How much this music meant to many unacquainted with the stage spectacle, it is not so easy to say. They probably often wondered what it was all about, while other hearers, who had also been beholders, saw before them the riotous throng at the fair in the admiralty market place, the dances of peasants, players, traders and the like; the two organ grinders; the old magician at whose bidding Petrouchka—symbolising, it is said, the Russian people—dances and mimes; the pains and smarts of Petrouchka, beaten, writhing and groaning, while wind instruments sound discordant; Petrouchka's struggles against the vile Moor, and all his evil; and the fair again, the merriment growing wilder, and finally, in the pale light of the dawn, the ghost of the murdered Petrouchka, frantically waving its arms over the top of the magician's booth.

Score a Marvel of Genius

The score is a marvel of genius, genius which creates with the certainty and the recklessness and prodigality of inspiration which can do anything with the tonal materials employed. The work hangs together even in the concert-room, without explanatory evolutions and gestures on the stage. The conclusion, the eerie, ghastly music of Petrouchka's end, puts the hearer under a spell, even when he is far from the theatre. Above all, there is felt continually the background of life, the commotion, the bustle, the clattering tongues of the crowd, the wildness and extravagance of drunken dances, of legendary songs shouted out by revellers.

All this is in Strawinski's music. It was felt, if not wholly apprehended, by many unfamiliar with the scenes of the ballet. Yet it must be admitted that this music loses greatly when transplanted from the theatre to the concert hall.

Respighi's Masterpiece

The imperishable memory of the concert remains that of the masterpiece of Respighi. Here is a beauty unutterably pure, Italian, patrician, a beauty which is the product of centuries of culture and art, and a land where beauty itself finds its valued home.

The work is as original nad racial as it is unforced and unerring in the achievement of impressionistic effects by Respighi's wondrous orchestra.

POST. NOV 27

NEXT BOSTON SYMPHONY CONCERTS

An intervening week of traveling by the Boston Symphony Orchestra, to be followed by a week of young people's concerts, makes the next regular pair of Symphony concerts in Symphony Hall fall on Friday afternoon and Saturday evening, Dec. 17 and 18. At these concerts Richard Burgin, the new concertmaster of the orchestra, will appear for the first time as soloist with the orchestra, playing Brahms' violin concerto in D major. The remainder of the program comprises Weber's overture to "Preciosa," a Gaelic symphonic poem by Arnold Bax, entitled "An Siuagh Sidhe" ("In the Fairy Hills"), and Balakireff's "Islamey," for piano, orchestrated by Casella.

SYMPHONY CONCERTS FOR YOUNG PEOPLE

Instead of a regular pair of concerts, the week of Dec. 5 will be devoted to young people's concerts by the Boston Symphony Orchestra, pursuing, in general, the experiment so successfully instituted last season. The aim is to acquaint the younger generation with representative symphonic music as played by the full symphony orchestra under Mr. Monteux, its regular conductor. Concerts will be given on Tuesday afternoon, Dec. 7, and Thursday afternoon, Dec. 9. All seats will be allotted to Boston schools and settlements. Since the demand for seats cannot be met by these two concerts, a third will be given on Friday afternoon, Dec. 10, for which tickets are sold at the Symphony Hall box office. Each concert will take place at 4 o'clock, and the tickets will be hold at the nominal rates of 25, 35 and 50 cents. The rule will hold that no adult will be admitted unless accompanied by one or more children.

Mr. Monteux has compiled a program that will represent the best music in the orchestral repertory and yet be of direct appeal. He has further planned the program to reveal in turn the different instruments in the orchestra by the incidental solos which occur in the scores.

Overture to the opera "The Italian in Algiers" .... Rossini
Dances from the Suite in B Minor .... Bach
a. Bourree.
b. Polonaise.
c. Badinerie.
Movements from the Symphony "From the New World" .... Dvorak
Largo (with English horn solo).
Scherzo.
Second Movement from the Symphonic suite, "Scheharazare" (after "The Thousand Nights and a Night")
Rimsky-Korsakoff
'The story of the Kalander-Prince.
Farandole from the suit, "L'Arlesienne," No. 2 .... Bizet

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HERALD - NOV. 28

hree Symphony Concerts for Children

WHEN the Boston Symphony Orchestra returns from its second Southern trip, it will devote the lowing week to concerts for the unger generation. For the two ncerts, on Tuesday afternoon, Dember 7, and Thursday afternoon, ecember 9, all seats will be apporoned through the public schools and ttlements. In order to meet the rge demands a third concert will given on Friday afternoon, Dember 10, for which the seats are w one sale. The same program ll be given at each of these three ncerts, which will begin at four lock. The nominal prices for ats will be 25, 35 and 50 cents. No ult will be admitted unless accomied by a child. The program folws:

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ADVERTISER
NOV. 28

Young People's Concerts by Boston Symphony Orchestra

The Symphony Orchestra will give three young people's concerts in Symphony Hall, with Pierre Monteux conducting, and the full membership playing as at the regular concerts, at 4 on Dec 7, Dec 9 and Dec 10. Tickets for Dec 7 and 9, as previously announced, will be on sale only through schools and settlement houses at nominal prices, 25, 35 and 50 cents. Tickets for the concert Dec 10 will be on public sale at Symphony Hall at the same prices, but with the proviso that admission will be refused to adults unaccompanied by children.

This extra concert is given to satisfy those disappointed in the allotment for the other two. The program for all three concerts is the same. It is designed to show off the instruments of the orchestra in incidental solos, as well as to familiarize young people with specimens of standard symphonic music.

The complete list of numbers follows: Rossini, overture to the opera "The Italian in Algiers"; Bach, three dances from the suite in B minor; Dvorak, two movements from the symphony "From the New World"; Rimsky-Korsakoff, second movement from "Scheherazade"; Bizet, farandole from the suite "L'Arlesienne" No. 2.

GLOBE NOV. 28.

CONCERT - CHRONICLE

NOW NEW ITALIANS; SOON NEW BRITONS

At Last Symphony Concerts in America Emerge from the Franco-German Rut—Mr. Maier, Mr. Pattison and Various Music for Two Pianos—Mme. Tetrazzini, 1920—Harvard Opens Mr. Whiting's "Expositions" to the Public — Forthcoming Programmes—Mr. Toscanini's Plans

RESPIGHI'S tone-poem, "Fountains of Rome," was applauded no less heartily after a fourth hearing—and within a fortnight—at the Symphony Concert of Saturday evening than it was after the first. Possibly report of its reappearance there helped to carry the audience above the usual numbers. In Chicago another piece by another of the "new Italians" has been as fortunate, and for like qualities—Sabata's tone-poem, "Youth," to be heard also from Mr. Monteux before the season is ended. Not long ago, Mr. Stock and his orchestra played it for the first times in America; two audiences rose to it; and it will be repeated almost as soon as was Respighi's piece in Boston. By all accounts it is a similar music—modern, but not ultra-modern in idiom, warm, rich, flowing, quick with feeling, lucid and illusory in expression. In Boston a year and a half ago, in New York more recently, Malipiero's pieces, baffling as they are in speech and impression, quickened no small curiosity, stirred not a little stimulating debate. There are other "new Italians," still unheard in America—Tommasini, for example, Pizzetti of the remarkable sonata for violin, Lualdi, Pick-Mangiagalli, one of whose ballets the Metropolitan will venture next Thursday. Mr. Toscanini will soon bring more specimens of their music to America. Others may be expected from such open-minded conductors as Mr. Monteux, Mr. Stock and Mr. Stokowski or from valiant discoverers like Mr. Longy or Mrs. Coolidge.

Promising are these prospects. Yet still the wonder lingers that these "new Italians" went so long unknown in America. Through some years before the late war, their music was played and applauded in Italy. Its interest, its merit must have stood clear. Yet scarcely a word of report came overseas, even crossed the Alps into Paris, Munich and Vienna, or the Channel into London. Enough, seemingly, for Italy and for the rest of the world that Puccini was still writing operas and Zandonai making his way on the "lyric stage." Only the ferment of war could awaken the Italians to the fact that a new generation was developing a symphonic music of its own; that it deserved hearing abroad no less than the newer music of France or Germany; that it was high time to spread knowledge of it. Once roused, the Italians acted energetically, shrewdly, and the outcome is written large on programmes from Sir Henry Wood's and Mr. Weingartner's in Europe to Mr. Monteux's and Mr. Stock's in America. In similar case, and for as long, have stood the younger Britons. Few of their fellow countrymen perceived that Bax, Vaughan-Williams and Holst, for convenient examples, were writing a notable and highly individual music and that report of it ought to spread abroad. Indeed, Mr. Monteux, Mr. Stock and Mr. Stokowski had, almost, to go in pursuit of it. Yet now the inning of the young Britons promises to equal and, may be, excel the inning of the young Italians. The war, like all such scourges, did no little harm to the art of music, but, at least here in America, it lifted symphony concerts from both the French and the German rut. The one was as narrowing as the other.

H. T. P.

ESTABLISHED 1881 NOV30
From
Evening Public Ledger
Philadelphia, Pa.

BOSTON SYMPHONY

The Boston Symphony Orchestra, Pierre Monteux leading, gave its second concert at the Academy last night. First on the program was Mendelssohn's Octet for strings, a pure, clear formulation of the classical tradition and spirit heartily played and heartily enjoyed. The Scherzo is distinctly in the mood and manner of the fairy revel of the "Midsummer Night's Dream" score, and the light-fingered execution was a reminder of the feats of the old days whose established prestige the orchestra is now striving to recapture.

Jean Bedetti, the first cellist, was the soloist. He played the Lalo concerto and played it well. The tone was always robust and plentiful, and as he warmed to his work it improved in refinement and smoothness. The support of the orchestra was not in all places so congenially sustaining as it might have been. This music is a very severe test of the artist who essays it, for the composer uses the cello violin-wise. Mr. Bedetti showed that he has the right to be counted among the small number of the most distinguished exponents of his instrument.

Finally came the dissonances and vagaries of Stravinsky's Orchestra Suite from the "Petrouchka" Ballet. It would have helped the hearing could the dancers have appeared. Without them some passages appeared mere stridency and freakish blaring and braying. But the audience was amused as much as mystified, even though the second movement ended so abruptly that the applause was not ready for it. There is a very realistic picture of carnival in the opening sounds, and the interpolation of the hurdy-gurdy sounds is quaintly charming. A piano is used merely as an associate instrument and rarely given an assertive voice. It is very difficult to keep the instruments in time and place amid the charivari of the crying piccolo, stopped brasses and grunting bassoon or booming trombone, and once Mr. Monteux forgot his usual urbanity and stamped loudly on his dais. The piano part was played cleverly by Raymond Havens.

From
TIMES NOV30
Hartford, Conn.

BOSTON SYMPHONY.

Fortieth Anniversary of Orchestra—To Play Here January 10.

The primary event of the musical season in Hartford will be the concert to be given at Parsons's theater on January 10 by the Boston Symphony orchestra. This institution, so long eminent in the musical world, is now in the full tide of the season which commemorates its fortieth anniversary. Never have the concerts been more popular than this year and in no former season has so large a number been undertaken. The brilliant opening of the season in Boston was followed by highly successful performances in the various cities of its travels. In New York particularly, where the critics elect to consider themselves the arbiters of musical opinion in America, the quality of the personnel (which is in full ranks) was as highly praised as the quality of the performances.

Pierre Monteux, continuing at the post of leadership to which he came last season, is largely to be thanked for this success. Returning from a sojourn in Europe last summer, he brought with him not only a number of notable new scores from France, England, Italy, Spain and Russia, but several musicians of fine attainment to fill vacant chairs. The changed personnel, however, is not considerable, and the only newcomer among the leaders of the different sections of the orchestra is Richard Burgin, the new concert master, who arrived from the eastern part of Europe, where he is considered by long count the best concertmaster, to participate at the opening concerts of the Boston Symphony orchestra.

At the coming Hartford concert, Piastro, the miraculous Russian violinist, will play as soloist with the great orchestra. This genius of his instrument came to America for the first time this season and his playing has been a cause of wonder to all connoisseurs of the violin. It is an interesting coincidence that Piastro and Concertmaster Burgin were fellow pupils of the famous Leopold Auer in Petrograd, Russia.

The ticket sale will be at Sedgwick & Casey's Inc., and seats will be reserved in order of receipt of checks, and as near to location designated as possible. Prices $1 to $3.

Mrs. Wilson Is Hostess At Symphony Concert In Washington Theatre

Mrs. Bainbridge Colby To Hold Her First "At Home" Of The Season Today.

[*From The Sun Bureau.*]

Washington, Nov. 30.—Mrs. Woodrow Wilson attended the Boston Symphony Orchestra Concert at the National Theatre this afternoon and had as guests Mme. Mathieu, wife of the Ambassador of Chile; Mrs. Albert Sidney Burleson, Mrs. Oliver Wendell Holmes, Mrs. Rufus Day and Miss Blanche Bates, who is playing in Washington this week and who in private life is Mrs. George Creel.

BALTIMORE SUN. DEC. 1.

CONCERTS NEXT WEEK

Symphony Hall—For Young People

ACCORDING to the schedule made las summer for the Symphony Orchestra through the current season, it should spend next week in a journey to cities of the Middle West. When, however, the wages of the "railroad men" were raised last summer, and corresponding exactio laid upon travellers, the trip became u profitable. Accordingly it was abandone and the orchestra will tarry next week home. Since the original schedule cou not be altered, there will be no regula Symphony Concerts. Instead the band w ndertake three of the concerts for youn eople that succeeded so well last winter e of these concerts—on Friday after n at four o'clock—will be open to the ic at prices no higher than fifty cents. it, and for the other two on Tuesday hursday afternoons, for which tickets been privately distributed, Mr. Mon- prprogramme stands:

re to the Opera, "L'Italiana in Algeri" .... Rossini
e, Polonaise and Badinerie from the ite in B minor .... Bach
and Scherzo from "The New World," mphony .... Dvořák
ory of the Kalendar-Prince, from the ite, "Scheherazade" .... Rimsky-Korsakov
dole from the Incidental Music to L'Arlésienne" .... Bizet

Friday afternoon, Dec. 17, in Symphony Hall, the eighth of the afternoon concerts of the Symphony Orchestra with Mr. Monteux conducting and Mr. Burgin to pla the solo-part in Brahms's concerto f violin. The other items of the programm are Weber's resuscitated overture to h forgotten opera, "Preciosa"; a new ton poem, "In the Fairy Hills" by the Britis composer, Arnold Bax; and Casella's or chestral version of Balakirev's orienta antasia, "Isiamey," originally a piano piece.

TRANS. Dec. 4

From
TIMES, DEC 1 -
Washington, D. C.

MONTEUX RESTORES MOZART'S FINESSE

Boston Symphony Conductor Gives Eighteenth Century Score in Proper Setting.

Yesterday afternoon at the National Theater, in the second concert of the local season, the Boston Symphony Orchestra, under leadership of Pierre Monteux, evoked for a memorable half hour the unclouded brightness and serenity of an eighteenth century symphony. It was Mozart's in C major, written in 1783 during his late twenties. According to the practice of the time it was scored for two oboes, two bassoons, two horns, two trumpets, kettle drum and strings. By precedent, M. Monteux should have employed nearly his full string choir and doubled the other parts to cope with this body of tone. Instead, he kept the paired wind instruments of Mozart's design and reduced violins, violas, violoncellos, and double basses until the whole orchestra approximated in numbers and balance an orchestra of the composer's day.

Throughout, as a result, the music pleased the more, for the orchestra gained a lightness of tone that sixty strings and a doubled wind choir could not wholly achieve. Mozart's fine and vibrant line was neither thickened nor stiffened; the transparent, pliant, orchestra voice spun playful or musing figures of unforgettable charm; his modulations were like little light glints upon the surface of the music; there was a sheen upon the harmonic and instrumental texture of the whole.

The other numbers for the orchestra were Lekeu's "Symphonic Fantasia on Two Folk Songs of Anjou" and Beethoven's "Lenore" overture, No. 3. Lekeu's composition displays a surprising modernity of orchestra for a work of nearly thirty years ago, and one feels after hearing it that in the death of this young Belgian music lost a figure of promise.

Frances Alda was the soloist. She sang Marguerite's prison song, "L'Altra Notte," from Arrigo Boito's "Mephistopheles," and the well-beloved air from Puccini's "Tosca," "Vissi d'Arte." Alda played Marguerite in the recent revival of "Mephistophele" at the Metropolitan Opera House, and to this circumstance, no doubt, we owe her selection of this song as one of her numbers. She gave it with a sincerely sympathetic understanding of the tragic and pathetic figure of Marguerite. But her triumph came in Florio Tosca's prayer, "Love and Art," for on this occasion Washingtonians were privileged to hear this incomparable song in its proper orchestral setting

[56]

t not overlook t
of the hurdy-gurdie
ttled to call the folk to
booth and forthwith the
spun through their folk-

briefly music to the scene is
box—his twitching tortures,
lawings, the wistful little dance
wherewith to win the Bal-
ympathy and love—this and the
irony of it all. Then, with the
ne in the Blackamoor's box
ack to the fair as darkness de-
w falls, the crowd thickens, and
become more boisterous. There
the bear, and a tinkle at least
runken merchant's concertina.
nurses', the coachmen's the-
ances and the wild orchestral
il three. Here, obviously, was
, plunging close. Mr. Monteux
ch artistic scruple, is too loyal
sky to halt there. On he goes
ous measures of "little Peter's"
love's sake, and a page further
nic grimace with which, as is
ng both human and puppet-kind,
dles end.

music heard thus self-contained
ed of every distraction of the
music of power, beauty, im-
sion, irony, fantasy as the com-
the instant wills—a music of
t individuality and economy of
ower welds the three dances of
y night until the air leaps and
h them, and a breathless or-
outs, gasps and shouts again.
The Rite of Spring" does Stravin-
rhythm pound harder or colors
sharply. Beauty touches the
e of Petrushka's wistful imagin-
teousness of his cruel end. He
ot less, plausible and poignant
wired arms and legs twitch, his
ers fumble, his sawdust aches
ic rather than in Mr. Nijinsky's
ssine's miming. In tones rather
e flesh his final grimace is the
c, fantastic, haunting. There is
nor in the contending hurdy-
ard and not seen. A man awk-
bear-skin lends no aid to the
p-clump of the music. The rat-
snare-drum is enough to open
an's booth. So forth and so
By every token of yesterday the
"Petrushka" is self-contained,
nt. Not an illusion, an im-
quality, that it yields in the
sappears or deteriorates in the
il. Instead all are quickened.
rnuais again in the mere facture!
urn the means are as economical
ect is sure and complete. A
vokes an emotion; a sequence
an illusion. From a motiv of
four notes upsprings a whole
our day there is no such master
ver of rhythm as is Stravinsky;
o excel him in the bite and flare
mary harmonic and instrumental
sharp edge, the pungent phrase
miliars. He seems to hear the
as so many individual voices
h he may work his will severally,
ditional choirs or in coördinated
hile none but him—and the com-
are endless—has ever fathomed
ellous manipulation of them.
im it may be half divination.
e performance? Enough that
ld have been no such impres-
such illusion, had not Mr. Mon-
familiar field and the orchestra
miliar, outdone themselves sepa-
l collectively after days and
unsparing work. Again the band
with rhythm, glow with color,
amut from finesse to force. In
Havens, as he should, cut sharp
ck hard with the piano-part
day of Liszt's "Faust," the Sym-
ncerts have not known so glori-
our as this afternoon of "Pe-

endelssohn gave pleasure—the
nn of the octet for strings, A. D.
e, in 1920 this Mendelssohn of
Concerts in thirty-five years,
s distributed as though it were
two string-orchestras. In the
e in 1920 this Mendelssohn of the
preferable to the Mendelssohn of
nonies and most of the overtures;
d all Mendelssohn except him of
c to "A Midsummer Night's
In the second place, Mr. Mon
most of the string choir were
their mettle with the octet than
e soon to be with "Petrushka."
in relatively few spots has the
rn bare, thin, antiquated. The
ement suffers most such impair-
sterday it seemed pale, slender,
tal, prettyfied, like to a "Song
Words," beside the warm vigor
est fancy of the other divisions
the songful violoncellos at the
, the full-voiced middle measures
ul coloring of the violas could re
t.
other hand, the flash and flicker
and ripple of the scherzo def
s. Not even in the fairy-music t
are's comedy has Mendelssoh
re light and sure of finger, fle
nd of fancy. Hand in hand tr
n and delicacy. In the music
ummer Night's Dream" a wi
s at the composer's comman
the octet, and not in the scher
can ingeniously suggest, and wi
ings, the contrasting colorings
truments. (After all the imagin
suggestive manipulation of hi
and timbres did begin somewh
ur blessed musical time). As t
yesterday played this scher
leetly, as fine-spun, iridescent w
emed ready even for Berlio
d sylphs. Neither the finale
cked rhythmic animation;
the beginning, the little ru
part upon another, pleased
fancy; the whole came and w
ic polished progress.
is Mendelssohn merely wea
oint and spinning figures in
ement. There is a fine ed
motiv; before he has done
nk he has struck fire, the
violins of yesterday

gentler theme renews this warmth. Never in the whole course of the movement does Mendelssohn merely fill staves becomingly. Youth and zest spur him; a fine instinct, an eager hand write. Again a revival worth the making, and an end to doubt of the precision, pliancy, sensibility, range in tonal warmth and tonal color of the renewed string choir. It can glint and it can glow. Nor has Mr. Monteux himself in this elder music often been so sensitive to inflection and undulation. The limpid Mendelssohn has his Gallic kinships.

As good fortune would have it between Mendelssohn and Stravinsky stood Respighi and his music of the Roman fountains, happily repeated within a fortnight in lieu of the banalities of Franck's "symphonic piece" about a redeemed Hardingesque world. Between a classic octet and ultra-modern "burlesque scenes," this modern tone-poem with nearly all the virtues of the golden mean. Respighi pleases the scholars, the connoisseurs, by well proportioned, contrasted and flowing design, apt workmanship, play of meditative mood and pictorial fancy, the richness, the lustrousness, the sensuous quality that should dwell in a music of the South. By these latter virtues, by clear tone-picturing, melodic warmth, grace or sonority of utterance—and all not too unfamiliar—he pleasures the general ear. There is charm in this music of Roman waters and gardens and vigor also when it becomes sea-piece and pageant. Safely walk composers in the middle way and, with Respighi's quality, successfully as well.

H. T. PARKER

A RUSSIAN BALLET BY SYMPHONY

Strawinsky "Petrouchka" Creates Very Deep Impression

BY OLIN DOWNES

Ultra-modern music, prefaced by one of the earliest compositions of Felix Mendelssohn, made the programme interpreted by the Boston Symphony Orchestra yesterday afternoon in Symphony Hall. The Mendelssohn composition was the Octet for String's op. 20. It was completed in the composer's 16th year. It served to display the splendid tone of the string choir of the orchestra, and possibly, also, Mr. Monteux played it to take the curse off the peppery discords of the music of Strawinsky's music to the ballet "Petrouchka" which came at the end of the programme.

Between these two compositions stood the supreme offering of the afternoon, the symphonic poem, "Fountains of Rome," by the young modern Italian, Respighi, wisely repeated after its success when performed for the first time in Boston at the Symphony concerts of two weeks preceding.

NOT HEARD SINCE 1885

Mendelssohn's music has not been heard at these concerts since 1885. It is in four very long and platitudinous movements, of which the scherzo is undoubtedly the best. The orchestra was called to its feet after this performance. The applause must have been for the brilliant playing. It is hard to conceive of any who in this day and age would be stirred by the babbling commonplace of this work.

Strawinsky's music was heard for the first time at these concerts, and the performance was masterly from every standpoint. This is music intended first of all, of course, to go with a stage spectacle.

Extraordinary Originality

Having seen the ballet, which was given a number of times by the Ballet Russe in this city, the music again made a deep impression on the writer, because of its vitality, its dramatic, characterizing power, its rough popular humor, the scraps of Russian folk music so vigorously employed, and the extraordinary originality of both harmony and instrumentation.

How much this music meant to many unacquainted with the stage spectacle, it is not so easy to say. They probably often wondered what it was all about, while other hearers, who had also been beholders, saw before them the riotous throng at the fair in the admiralty market place, the dances of peasants, players, traders and the like; the two organ grinders; the old magician at whose bidding Petrouchka—symbolizing, it is said, the Russian people—dances and mimes; the pains and smarts of Petrouchka, beaten, writhing and groaning, while wind instruments sound discordant; Petrouchka's struggles against the vile Moor, and all his evil; and the fair again, the merriment growing wilder, and finally, in the pale light of the dawn, the ghost of the murdered Petrouchka, frantically waving its arms over the top of the magician's booth.

Score a Marvel of Genius

The score is a marvel of genius, genius which creates with the certainty and the recklessness and prodigality of inspiration which can do anything with the tonal materials employed. The work hangs together even in the concert-room, without explanatory evolutions and gestures on the stage. The conclusion, the eerie, ghastly music of Petrouchka's end, puts the hearer under a spell, even when he is far from the theatre. Above all, there is felt continually the background of life, the commotion, the bustle, the clattering tongues of the crowd, the wildness and extravagance of drunken dances, of legendary songs shouted out by revellers.

All this is in Strawinski's music. It was felt, if not wholly apprehended, by many unfamiliar with the scenes of the ballet. Yet it must be admitted that this music loses greatly when transplanted from the theatre to the concert hall.

Respighi's Masterpiece

The imperishable memory of the concert remains that of the masterpiece of Respighi. Here is a beauty unutterably pure, Italian, patrician, a beauty which is the product of centuries of culture and art, and a land where beauty itself finds its valued home.

The work is as original nad racial as it is unforced and unerring in the achievement of impressionistic effects by Respighi's wondrous orchestra.

POST. NOV. 27

NEXT BOSTON SYMPHONY CONCERTS

An intervening week of traveling by the Boston Symphony Orchestra, to be followed by a week of young people's concerts, makes the next regular pair of Symphony concerts in Symphony Hall fall on Friday afternoon and Saturday evening, Dec. 17 and 18. At these concerts Richard Burgin, the new concertmaster of the orchestra, will appear for the first time as soloist with the orchestra, playing Brahms' violin concerto in D major. The remainder of the program comprises Weber's overture to "Preciosa," a Gaelic symphonic poem by Arnold Bax, entitled "An Sluagh Sidhe" ("In the Fairy Hills"), and Balakireff's "Islamey," for piano, orchestrated by Casella.

SYMPHONY CONCERTS FOR YOUNG PEOPLE

Instead of a regular pair of concerts, the week of Dec. 5 will be devoted to young people's concerts by the Boston Symphony Orchestra, pursuing, in general, the experiment so successfully instituted last season. The aim is to acquaint the younger generation with representative symphonic music as played by the full symphony orchestra under Mr. Monteux, its regular conductor. Concerts will be given on Tuesday afternoon, Dec. 7, and Thursday afternoon, Dec. 9. All seats will be allotted to Boston schools and settlements. Since the demand for seats cannot be met by these two concerts, a third will be given on Friday afternoon, Dec. 10, for which tickets are sold at the Symphony Hall box office. Each concert will take place at 4 o'clock, and the tickets will be hold at the nominal rates of 25, 35 and 50 cents. The rule will hold that no adult will be admitted unless accompanied by one or more children.

Mr. Monteux has compiled a program that will represent the best music in the orchestral repertory and yet be of direct appeal. He has further planned the program to reveal in turn the different instruments in the orchestra by the incidental solos which occur in the scores.

Overture to the opera "The Italian in Algiers" .... Rossini
Dances from the Suite in B Minor .... Bach
a. Bourree.
b. Polonaise.
c. Badinerie.
Movements from the Symphony "From the New World" .... Dvorak
Largo (with English horn solo).
Scherzo.
Second Movement from the Symphonic suite, "Scheharazare" (after "The Thousand Nights and a Night")
Rimsky-Korsakoff
The story of the Kalander-Prince.
Farandole from the suit, "L'Arlesienne," No. 2 .... Bizet

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HERALD - NOV. 28

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At Last Symphony Concerts in America Emerge from the Franco-German Rut—Mr. Maier, Mr. Pattison and Various Music for Two Pianos—Mme. Tetrazzini, 1920—Harvard Opens Mr. Whiting's "Expositions" to the Public — Forthcoming Programmes—Mr. Toscanini's Plans

RESPIGHI'S tone-poem, "Fountains of Rome," was applauded no less heartily after a fourth hearing—and within a fortnight—at the Symphony Concert of Saturday evening than it was after the first. Possibly report of its reappearance there helped to carry the audience above the usual numbers. In Chicago another piece by another of the "new Italians" has been as fortunate, and for like qualities—Sabata's tone-poem, "Youth," to be heard also from Mr. Monteux before the season is ended. Not long ago, Mr. Stock and his orchestra played it for the first times in America; two audiences rose to it; and it will be repeated almost as soon as was Respighi's piece in Boston. By all accounts it is a similar music—modern, but not ultra-modern in idiom, warm, rich, flowing, quick with feeling, lucid and illusory in expression. In Boston a year and a half ago, in New York more recently, Malipiero's pieces, baffling as they are in speech and impression, quickened no small curiosity, stirred not a little stimulating debate. There are other "new Italians," still unheard in America—Tommasini, for example, Pizzetti of the remarkable sonata for violin, Lualdi, Pick-Mangiagalli, one of whose ballets the Metropolitan will venture next Thursday. Mr. Toscanini will soon bring more specimens of their music to America. Others may be expected from such open-minded conductors as Mr. Monteux, Mr. Stock and Mr. Stokowski or from valiant discoverers like Mr. Longy or Mrs. Coolidge.

Promising are these prospects. Yet still the wonder lingers that these "new Italians" went so long unknown in America. Through some years before the late war, their music was played and applauded in Italy. Its interest, its merit must have stood clear. Yet scarcely a word of report came overseas, even crossed the Alps into Paris, Munich and Vienna, or the Channel into London. Enough, seemingly, for Italy and for the rest of the world that Puccini was still writing operas and Zandonai making his way on the "lyric stage." Only the ferment of war could awaken the Italians to the fact that a new generation was developing a symphonic music of its own; that it deserved hearing abroad no less than the newer music of France or Germany; that it was high time to spread knowledge of it. Once roused, the Italians acted energetically, shrewdly, and the outcome is written large on programmes from Sir Henry Wood's and Mr. Weingartner's in Europe to Mr. Monteux's and Mr. Stock's in America. In similar case, and for as long, have stood the younger Britons. Few of their fellow countrymen perceived that Bax, Vaughan-Williams and Holst, for convenient examples, were writing a notable and highly individual music and that report of it ought to spread abroad. Indeed, Mr. Monteux, Mr. Stock and Mr. Stokowski had, almost, to go in pursuit of it. Yet now the inning of the young Britons promises to equal and, may be, excel the inning of the young Italians. The war, like all such scourges, did no little harm to the art of music, but, at least here in America, it lifted symphony concerts from both the French and the German rut. The one was as narrowing as the other.

H. T. P.

ESTABLISHED 1881 NOV 30
From
Evening Public Ledger
Philadelphia, Pa.

BOSTON SYMPHONY

The Boston Symphony Orchestra, Pierre Monteux leading, gave its second concert at the Academy last night. First on the program was Mendelssohn's Octet for strings, a pure, clear formulation of the classical tradition and spirit heartily played and heartily enjoyed. The Scherzo is distinctly in the mood and manner of the fairy revel of the "Midsummer Night's Dream" score, and the light-fingered execution was a reminder of the feats of the old days whose established prestige the orchestra is now striving to recapture.

Jean Bedetti, the first cellist, was the soloist. He played the Lalo concerto and played it well. The tone was always robust and plentiful, and as he warmed to his work it improved in refinement and smoothness. The support of the orchestra was not in all places so congenially sustaining as it might have been. This music is a very severe test of the artist who essays it, for the composer uses the cello violin-wise. Mr. Bedetti showed that he has the right to be counted among the small number of the most distinguished exponents of his instrument.

Finally came the dissonances and vagaries of Stravinsky's Orchestra Suite from the "Petrouchka" Ballet. It would have helped the hearing could the dancers have appeared. Without them some passages appeared mere stridency and freakish blaring and braying. But the audience was amused as much as mystified, even though the second movement ended so abruptly that the applause was not ready for it. There is a very realistic picture of carnival in the opening sounds, and the interpolation of the hurdy-gurdy sounds is quaintly charming. A piano is used merely as an associate instrument and rarely given an assertive voice. It is very difficult to keep the instruments in time and place amid the charivari of the crying piccolo, stopped brasses and grunting bassoon or booming trombone, and once Mr. Monteux forgot his usual urbanity and stamped loudly on his dais. The piano part was played cleverly by Raymond Havens.

From
TIMES NOV 30
Hartford, Conn.

BOSTON SYMPHONY.

Fortieth Anniversary of Orchestra—To Play Here January 10.

The primary event of the musical season in Hartford will be the concert to be given at Parsons's theater on January 10 by the Boston Symphony orchestra. This institution, so long eminent in the musical world, is now in the full tide of the season which commemorates its fortieth anniversary. Never have the concerts been more popular than this year and in no former season has so large a number been undertaken. The brilliant opening of the season in Boston was followed by highly successful performances in the various cities of its travels. In New York particularly, where the critics elect to consider themselves the arbiters of musical opinion in America, the quality of the personnel (which is in full ranks) was as highly praised as the quality of the performances.

Pierre Monteux, continuing at the post of leadership to which he came last season, is largely to be thanked for this success. Returning from a sojourn in Europe last summer, he brought with him not only a number of notable new scores from France, England, Italy, Spain and Russia, but several musicians of fine attainment to fill vacant chairs. The changed personnel, however, is not considerable, and the only newcomer among the leaders of the different sections of the orchestra is Richard Burgin, the new concert master, who arrived from the eastern part of Europe, where he is considered by long count the best concertmaster, to participate at the opening concerts of the Boston Symphony orchestra.

At the coming Hartford concert, Piastro, the miraculous Russian violinist, will play as soloist with the great orchestra. This genius of his instrument came to America for the first time this season and his playing has been a cause of wonder to all connoisseurs of the violin. It is an interesting coincidence that Piastro and Concertmaster Burgin were fellow pupils of the famous Leopold Auer in Petrograd, Russia.

The ticket sale will be at Sedgwick & Casey's Inc., and seats will be reserved in order of receipt of checks, and as near to location designated as possible. Prices $1 to $3.

Mrs. Wilson Is Hostess At Symphony Concert In Washington Theatre

Mrs. Bainbridge Colby To Hold Her First "At Home" Of The Season Today.

[*From The Sun Bureau.*]

Washington, Nov. 30.—Mrs. Woodrow Wilson attended the Boston Symphony Orchestra Concert at the National Theatre this afternoon and had as guests Mme. Mathieu, wife of the Ambassador of Chile; Mrs. Albert Sidney Burleson, Mrs. Oliver Wendell Holmes, Mrs. Rufus Day and Miss Blanche Bates, who is playing in Washington this week and who in private life is Mrs. George Creel.

BALTIMORE SUN. DEC. 1.

CONCERTS NEXT WEEK

Symphony Hall—For Young People

ACCORDING to the schedule made last summer for the Symphony Orchestra through the current season, it should spend next week in a journey to cities of the Middle West. When, however, the wages of the "railroad men" were raised last summer, and corresponding exactions laid upon travellers, the trip became unprofitable. Accordingly it was abandoned and the orchestra will tarry next week at home. Since the original schedule could not be altered, there will be no regular Symphony Concerts. Instead the band will undertake three of the concerts for young people that succeeded so well last winter. One of these concerts—on Friday afternoon at four o'clock—will be open to the public at prices no higher than fifty cents. For it, and for the other two on Tuesday and Thursday afternoons, for which tickets have been privately distributed, Mr. Monteux's programme stands:

Overture to the Opera, "L'Italiana in Algeri" .... Rossini
Bourrée, Polonaise and Badinerie from the Suite in B minor .... Bach
Largo and Scherzo from "The New World," Symphony .... Dvořák
Story of the Kalendar-Prince, from the Suite, "Scheherazade" .... Rimsky-Korsakov
Farandole from the Incidental Music to "L'Arlésienne" .... Bizet

Friday afternoon, Dec. 17, in Symphony Hall, the eighth of the afternoon concerts of the Symphony Orchestra with Mr. Monteux conducting and Mr. Burgin to play the solo-part in Brahms's concerto for violin. The other items of the programme are Weber's resuscitated overture to his forgotten opera, "Preciosa"; a new tone poem, "In the Fairy Hills" by the British composer, Arnold Bax; and Casella's orchestral version of Balakirev's oriental fantasia, "Islamey," originally a piano piece.

TRANS. Dec. 4

From
TIMES,
Washington, D. C.

MONTEUX RESTORES MOZART'S FINESSE

Boston Symphony Conductor Gives Eighteenth Century Score in Proper Setting.

Yesterday afternoon at the National Theater, in the second concert of the local season, the Boston Symphony Orchestra, under leadership of Pierre Monteux, evoked for a memorable half hour the unclouded brightness and serenity of an eighteenth century symphony. It was Mozart's in C major, written in 1783 during his late twenties. According to the practice of the time it was scored for two oboes, two bassoons, two horns, two trumpets, kettle drum and strings. By precedent, M. Monteux should have employed nearly his full string choir and doubled the other parts to cope with this body of tone. Instead, he kept the paired wind instruments of Mozart's design and reduced violins, violas, violoncellos, and double basses until the whole orchestra approximated in numbers and balance an orchestra of the composer's day.

Throughout, as a result, the music pleased the more, for the orchestra gained a lightness of tone that sixty strings and a doubled wind choir could not wholly achieve. Mozart's fine and vibrant line was neither thickened nor stiffened; the transparent, pliant, orchestra voice spun playful or musing figures of unforgettable charm; his modulations were like little light glints upon the surface of the music; there was a sheen upon the harmonic and instrumental texture of the whole.

The other numbers for the orchestra were Lekeu's "Symphonic Fantasia on Two Folk Songs of Anjou" and Beethoven's "Lenore" overture, No. 3. Lekeu's composition displays a surprising modernity of orchestra for a work of nearly thirty years ago, and one feels after hearing it that in the death of this young Belgian music lost a figure of promise.

Frances Alda was the soloist. She sang Marguerite's prison song, "L'Altra Notte," from Arrigo Boito's "Mephistopheles," and the well-beloved air from Puccini's "Tosca," "Vissi d'Arte." Alda played Marguerite in the recent revival of "Mephistophele" at the Metropolitan Opera House, and to this circumstance, no doubt, we owe her selection of this song as one of her numbers. She gave it with a sincerely sympathetic understanding of the tragic and pathetic figure of Marguerite. But her triumph came in Floria Tosca's prayer, "Love and Art," for on this occasion Washingtonians were privileged to hear this incomparable song in its proper orchestral setting, and not with piano accompaniment alone.

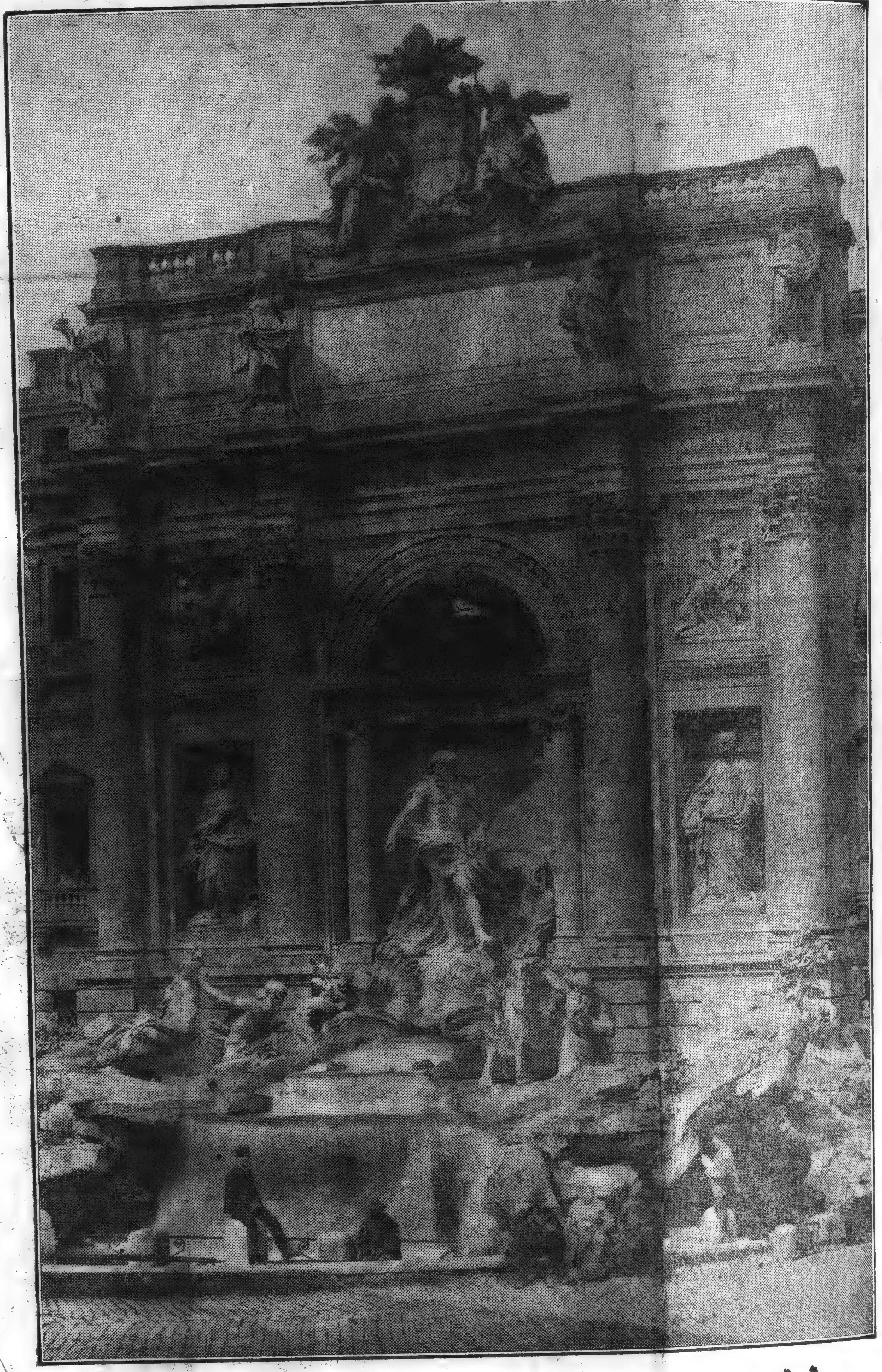
Roman Fountains That Suggested Respighi's Much-Like

Three of the Backgrounds to His Tone-Poem, "Fontane di Roma," Played Four Times Within a Month at the Symphony Concerts

(The Photographs (by Anderson) Lent from the Public Library)

Triton Fountain

For the Dance of the Sea-Folk



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TRIBUNE,
New York City
DEC 3

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Boston Orchestra Heard

Programs of Wide Variance Mark Afternoon and Evening Fetes at Carnegie Hall

By H. E. Krehbiel

At two concerts in Carnegie Hall yesterday performances were given to four symphonies, two symphonic poems and a suite. The audiences were quite distinct in composition and character, however; though that of the afternoon, which heard three symphonies by Beethoven, may have felt that the program was somewhat ponderous, it was upheld by the feeling that it was participating in an act of commemorative celebration, for the concert was the Symphony Society's contribution to the musical exercises which have been planned in honor of the 150th anniversary of the birth of the master who brought the symphonic form to perfection, and also, as some think, to its final culmination.

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He was placed in the same dilemma again last night, for Mr. Stokowski chose the Brahms symphony as the war-horse of his second invasion of New York. The temptation to compare the two performances is strong, but must be resisted. It will suffice to say that there was meticulous nicety in the performance of the Philadelphians, virility in that of the Bostonians.

Charm in Ravel's Music

The Ravel suite, a novelty, was a transcription of four pieces from a set of six dedicated by the composers to companions in arms who were killed in the war. The forms were archaic, the spirit of the pieces, by which we mean the melodic, harmonic and instrumental expression, modern. Couperin is an archaic composer, but his ballet suites are delightfully fresh and lovely.

There is much charm in Ravel's music also when not married, as in the Forlane, by strenuous effort to avoid the obvious.

It is a pitiful cry this: "Save me from being as other music is—natural, unqualifiedly ingratiating and lovely!" But the immortelles which hang on Couperin's tomb are of that kind. The hothouse blooms of Ravel will not live so long.

Respighi's symphonic poem "Fontane di Roma" was played at a concert of the Philharmonic Society in February, 1919. A pretty poetical conceit lies at its base—the composer gives musical expression to the sentiments and visions evoked by his contemplation of four famous fountains in the ancient city of Italy "at the hours," he says, "when their character is most in harmony with the surrounding landscape or in which their beauty appears most impressive to the observer."

So we have the fountain of Valle Giulia, a pastoral picture, cattle passing and disappearing in the mists of the Roman dawn; the Triton fountain: Naiads and tritons called together by summons from the conch-shell horns, disporting themselves in the jets of water glittering in the morning sun; the Fountain of Trevi, a triumphant procession of Neptune over the water's surface in his chariot drawn by sea-horses, followed by a cohort of sirens and tritons; the Fountain of the Villa Medici, a vision of sunset and evening twilight, passing into night, tolling bells, twittering birds, rustling leaves, sounds steeped in sweet melancholy, vanishing into silence.

The music differentiates itself from that of some of Respighi's fellows heard recently in being something more than color. There is beauty of line and phrase as well.

Old devices are used, of coure. A sustained high tone, which pictures the Star of the East in Liszt's "Christus," silence and twilight in D'Indy's "Day on the Mountain," the bleak stretches of the Russian steppes in Borodin's symphonic poem, here tells us of dawn and fading eve. There is much of those vague tangled sounds and vagrant dissonant chords, covered by a haze of instrumental color, for which Schumann found the word in "Traumeswirren," but there are also thematic invention and poetical thought.

From
World
New York City
DEC 3

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The Boston Symphony Orchestra came to town last evening for its second Thursday concert of the season. The programme at Carnegie Hall called for a regal display of the band's virtuosity and the various choirs were equal to the encounter. Conductor Monteux successfully threaded his way through the Brahms Fourth Symphony and the audience liked it better than the programme said Brahms's friends did when the symphony made its appearance. It was played for the first time in America thirty-four years ago this month.

A Suite for Orchestra, "Couperin's Tomb," comprising four movements of Ravel's pianoforte suite, and done with Ravel's light touch, provided no great difficulties for the Boston men, who were on their mettle. They are agreeable bits and cleverly scored.

Respigli's "Fountains of Rome," a symphonic poem, picturing peaceful landscapes, legions of playful naiads and tritons, processions of sirens with Neptune's chariot leading the way, and, finally, sunset and night, was skilfully done as to details. Strauss's "Til Eulenspiegel," the final number, was played as only the Boston men can do it.

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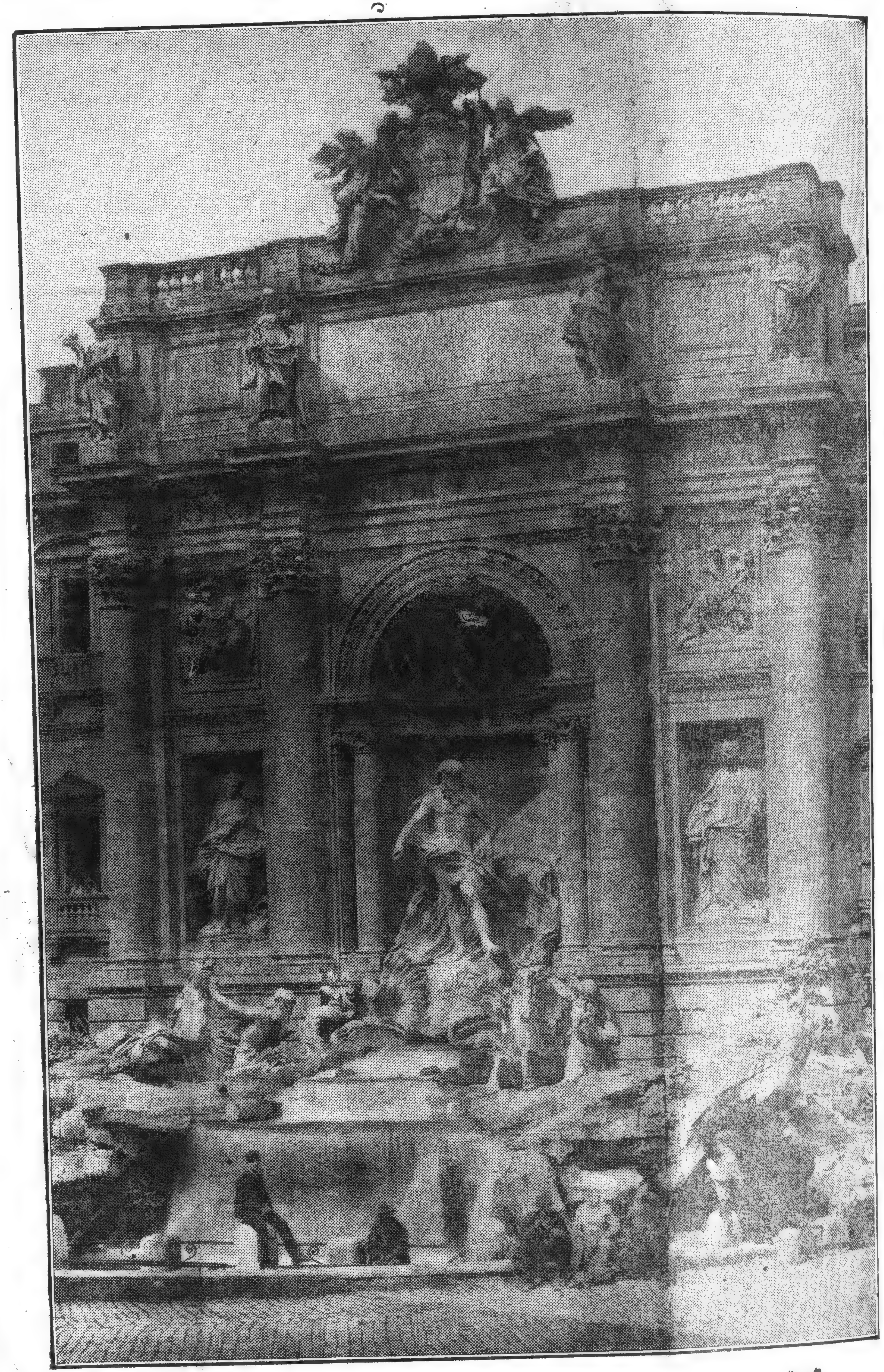

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...a Month at the Symphony Concerts

Fountain of the Villa Medici

For the Nocturne of Sunset

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BOSTON SYMPHONY ORCHESTRA.

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Morning Telegraph
New York

DEC 3 1920 A

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Brahm's Symphony in E minor, Ravel's "La Tombeau de Couperin" ("Couperin's Tomb"), Respighi's "Fontane di Roma" ("Fountains of Rome"), and Strauss's "Till Eulenspiegel's Merry Pranks, after the Old-fashioned, Roguish Manner—in Rondo Form," were heard. This was the first performance in this country of Ravel's "Couperin's Tomb."

The orchestra's second matinee will be held on Saturday afternoon, when Mendelssohn, Lalo and Stravinsky compositions will be heard.

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"Beethoven" was the featured member of Walter Damrosch's historical program-cycle at the concert of the Symphony Society of New York in Carnegie Hall last night. The program will be repeated December 15, the 150th anniversary of the composer's birth. The selections were the First, Seventh and Fifth Symphonies. All three numbers were well played and the audience listened in a mood of enjoyment rather than criticism.

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A pity that this peculiarly interesting programme binding German, French and Italian music in an artistic league, should have been set apart for an evening on which operatic activities absorbed so much attention; for under the circumstances it cannot receive the critical consideration which it deserves.

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"The Fountains of Rome," a symphonic poem of Ottorino Respighi, and Strauss's "Till Eulenspiegel" completed the concert, the former as sensuously descriptive as the latter is merrily narrative, both displaying the skill of the orchestra and its conductor, and both warmly received by the audience.

THE LISTENER.

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The music is vivid and picturesque, rich in suggestiveness, the qualities that the composer sought. He has been much more considerate of his listeners' ears than some others of the modern Italians. He needs a very large instrumental force to express himself—a piano which is entirely unheard, the organ, but little more heard; a bell and other modern necessities.

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ESTABLISHED 1881
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> Ere you open your eyes in the city the blessed church bells begin;
> No sooner the bells leave off than the diligence rattles in.
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> Or the Pulcinello-trumpet breaks up the market beneath.

But you forget the clatter when you come to the wreck of Sindbad's ship and the very beautiful close. Orchestra and conductor were acclaimed and Mr. Monteux did well to insist upon sharing the honors with Mr. Burgin, his concertmaster, whose playing of the brief violin solos had everything to be desired of delicacy and grace.

An orchestral novelty was a "Symphonic Fantasia on Two Folk Songs of Anjou," by Lekeu. It proved to be very tender and lovely music whose beauty raised regret that the composer's death at 24 silenced a voice which gave promise of rich additions to the modern French school.

The soloist was that always reliable singer, Mary Jordan, who combined "Oh, My Son" from "The Prophet" and "My Heart at Thy Dear Voice" from "Samson." Perhaps it was the modern character of all the rest of the program which made Meyerbeer's once famous song sound out-dated. That pompous genius of the thea... needs the theatrical touch to ... him over," and Miss Jordan was content to sing. Saint Saens's ever popular song, however, requires singing rather than declamation and forced tone, and its treatment by Miss Jordan was delightful.

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Mary Jordan, contralto, was the assisting artist, and her full, rich tones were a delightful feature of the concert.

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...rom DEC 5 1920 L
World
...ew York City

FIVE CONCERTS DRAW CITY'S MUSIC LOVERS

Boston Symphony and Philharmonic Bands and Bauer Play —Recital and Opera.

The Boston Symphony's programme for yesterday afternoon in Carnegie Hall comprised the Mendelssohn octet for strings in E flat, Lalo's concerto for violoncello with orchestra, and Stravinsky's orchestral suite from the ballet "Petrouchka."

The concerto served to introduce Jean Bedetti, the first cellist of the Boston organization. He is a fine musician and plays with much charm and grace. As Pierre Monteux conducted the first performance of "Petrouchka" in Paris, and has been associated with its performances in this country, he had no trouble in getting out of the suite yesterday all that Stravinsky intended.

TELEGRAM

...ess: New York City.

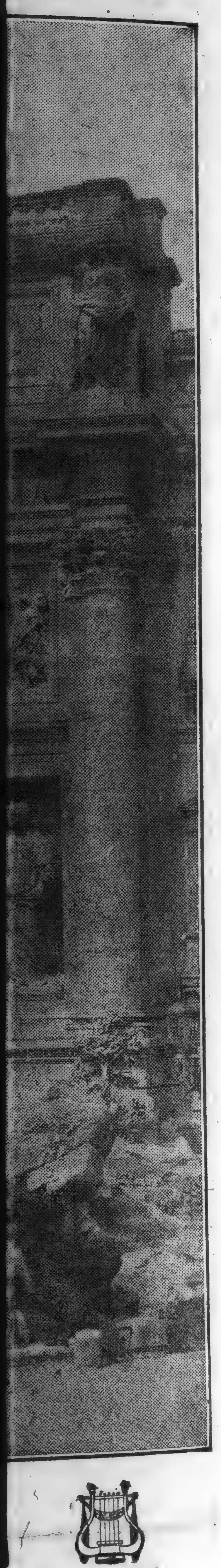
DEC 5 1920 L

A Brilliant 'Cellist.

One of the best 'cellists that New York has heard in a long time is Jean Bedetti, who was the soloist at yesterday afternoon's concert of the Boston Symphony Orchestra, of which he is a member. Such beauty of tone, such refinement of style, and such technical skill as he displayed in the Lalo concerto are extremely rare. With the lightness and grace of a violin virtuoso he played his rapid passages. Yet there was a fine resonance in his deep bass notes. Mr. Bedetti is a real 'cello virtuoso and a musician of unusually fine sensibilities. He was loudly applauded for his beautiful rendition of the Lalo work. In place of a symphony the orchestra, directed by Pierre Monteux, played a youthful work of Mendelssohn, an octette for strings. A final number was a symphonic suite based upon Stravinsky's ballet "Petrouchka," in which Raymond Havens, pianist, appeared as soloist. There were more vacant seats at yesterday's concert than have been noted at any concert of the Boston Symphony Orchestra here in the last ten years.

hi's Much-Liked Music

a Month at the Symphony Concerts



Fountain of the Villa Medici

For the Nocturne of Sunset

1931

World

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EAGLE,
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In the evening, also in Carnegie Hall, the Boston Symphony gave the second of its Thursday concerts. The single notable performance was that of the Strauss tone-poem, "Til Eulenspiegel," in which Mr. Monteux touched the heights of his conducting ability. This evening the orchestra comes to Brooklyn, and tomorrow there will be more time and space to dwell on its accomplishments.

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SUN

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The novelty of the evening was a Ravel suite, new to this city, which the composer had chosen and arranged from six piano pieces dedicated to the memory of various friends who died in the war and united under the title "Couperin's Tomb." This epithet serves to indicate the ancient manner in which the four orchestral numbers are conceived, each to a dance rhythm probably familiar to the men and women of Couperin's time. The orchestration is remarkably simple, the modern web of iridescent color being replaced by solo effects from the various choirs. A plaintive harmonic scheme endowed these simple dance steps with a wistfulness that at times rose to real elegiac feeling, as in the Minuet, while again it fell to a grave whimsicality.

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Virile Concert Given by Boston Symphony

As demonstrated by their second concert at the Academy of Music last night, the Boston Symphony Orchestra still remains a progressive group under the guidance of an excellent disciplinarian. Supplemented by the efforts of Mary Jordan, the performance fell short of being "one long delight" only because the program was somewhat unrelated.

The opening number was heartily applauded. It was Rimsky-Korsakoff's "Scheherzade." The tonality of the musical tale of Sinbad and the Kalendar Prince and the ship that was wrecked on the rock surmounted by a bronze warrior, makes an excellent "hearing."

Conductor Monteux's manipulation of his brasses wos most virile. It was no wonder that not only the conductor was recalled several times but that the ensemble warmly applauded. Richard Bergen, first violin, was treated to a near ovation. To be sure, Mr. Bergen who appears to be quite young, deserved the plaudits. His tone is sweet, his technique commendable and his manner unassuming. The other orchestral numbers were: Strauss' "Till Eulenspiegel," and Lekeu's variations on folk songs of Anjon. The former brilliant work received excellent handling and was effective as ever. The Lekeu Fantasia is a charming work and was charmingly played.

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The Boston Symphony Orchestra last evening gave its second concert in the Academy of Music. A large audience gave Mr. Monteux a cordial greeting. There were many new faces among the players, as there are in all the orchestras this season. Under Mr. Monteux's direction the men from Boston gave a fine account of themselves. The string band, with its new leader, Mr. Burgin, is a splendid body, its tone full and elastic.

Mary Jordan, contralto, was the assisting artist, and her full, rich tones were a delightful feature of the concert.

The programme as played was as fololws: "Symphonic Suite" (Rimfollows: "Symphonic Suite" (Rimsky-Korsakoff), "Symphonic Fantasia on Two Folk Songs of Anjou" (Leken), arioso, "Ah! Mon Fils!", from "Le Prophete" (Meyerbeer); air, "Mon coeur s'ouvre a ta voix," from "Samson et Dalila" (Saint-Saens), by Miss Jordan; Till Eulenspiegel's Merry Pranks, in rondo form for full orchestra (Strauss).

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rom DEC 5
World
New York City

FIVE CONCERTS DRAW CITY'S MUSIC LOVERS

Boston Symphony and Philharmonic Bands and Bauer Play —Recital and Opera.

The Boston Symphony's programme for yesterday afternoon in Carnegie Hall comprised the Mendelssohn octet for strings in E flat, Lalo's concerto for violoncello with orchestra, and Stravinsky's orchestral suite from the ballet "Petrouchka."

The concerto served to introduce Jean Bedetti, the first cellist of the Boston organization. He is a fine musician and plays with much charm and grace. As Pierre Monteux conducted the first performance of "Petrouchka" in Paris, and has been associated with its performances in this country, he had no trouble in getting out of the suite yesterday all that Stravinsky intended.

TELEGRAM

ess: New York City.

DEC 5

A Brilliant 'Cellist.

One of the best 'cellists that New York has heard in a long time is Jean Bedetti, who was the soloist at yesterday afternoon's concert of the Boston Symphony Orchestra, of which he is a member. Such beauty of tone, such refinement of style and such technical skill as he displayed in the Lalo concerto are extremely rare. With the lightness and grace of a violin virtuoso he played his rapid passages. Yet there was a fine resonance in his deep bass notes. Mr. Bedetti is a real 'cello virtuoso and a musician of unusually fine sensibilities. He was loudly applauded for his beautiful rendition of the Lalo work. In place of a symphony the orchestra, directed by Pierre Monteux, played a youthful work of Mendelssohn, an octette for strings. A final number was a symphonic suite based upon Stravinsky's ballet "Petrouchka," in which Raymond Havens, pianist, appeared as soloist. There were more vacant seats at yesterday's concert than have been noted at any concert of the Boston Symphony Orchestra here in the last ten years.

From
Tribune DEC 5 - 1920
New York City

Varied Music By Orchestra From Boston

Program of Contrasts at Carnegie Hall Serves to Bring Out Skill of Symphony in Eminent Degree

Familiar Ballet Given

Jean Bedetti, in Solo Part of Violoncello Concerto, Shows Suave Mastery

By H. E. Krehbiel

Yesterday afternoon's concert in Carnegie Hall by the Boston Symphony Orchestra offered a program of contrasts: Mendelssohn's Octet in E flat for strings; Lalo's Concerto for violoncello and what was called a "symphonic suite" (why, we cannot even guess) made out of some of the music composed by Stravinsky for the ballet "Petrouchka." The ballet music was the most familiar of these compositions to the people who go to the opera, as well as to symphonic concerts, and what remarks upon it the occasion invited may as well as not be made at once. In its place—which means in the theater and as an accompaniment to pictures and action—this music is quite the most extraordinary composition with which we are familiar. Not in the region in which high imagination dwells, but in the abode of careless fancy, Stravinsky's music, illustrative to a story of poor Punchinello, is an amazing agency in coördinating sight and hearing or confounding them, making the eyes hear and the ears see. But as music pure and simple there is little of it which has the qualifications which fit it for the concert room. That little is summed up in his treatment of Russian folksong tunes or melodies based on those tunes. The rest is mere grotesquerie which may amuse; in fact, it does that, but must also bewilder all those who listen to it without having gone through the experience of witnessing the comically pathetic or pathetically comic pantomime in the theater. Again we suggest, with perfect seriousness, that when played in the concert room it ought always to be accompanied by moving pictures. Here is a matter for Mr. Eastman's consideration.

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From
STANDARD UNION DEC 5 A
Brooklyn, N. Y.

At Carnegie Hall

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Jean Bedetti, first 'cellist of the orchestra, played the solo part of Lalo's concerto.

Morning Telegraph
New York DEC 5

SYMPHONY CONCERT IS UNCONVENTIONAL

But Most Satisfying, Audience Agrees at Second Matinee of Series.

The second matinee in the series of the Boston Symphony Orchestra concerts was given in Carnegie Hall yesterday afternoon, with Pierre Monteux conducting. The program was composed of Mendelssohn's "Octette for Strings" in E flat, Op. 20; "Concerto for violin with orchestra," by Lalo, and the Symphonic Suite from the ballet "Petrouchka," by Stravinsky.

As on former occasions, evidence was shown in all directions of the splendid training of this organization of musicians under the baton of Mr. Monteux, who is serving in his second year as its leader. There is a style and direct manner of presentation in the programs given by the Boston Symphony that tend to fascinate and hold the lover of good music.

The Stravinsky number, the last on yesterday's program, drew the greatest applause, perhaps because of its individuality and uniqueness. Dealing, as the suite does, with four movements, it presents "Fair in Festival Week," a Russian dance, "Petrouchka at Home," "Dance of Coachmen and Grooms" and the "Death of Petrouchka." The varying moods and tempos were impressively shown with Raymond Havens.

The Lalo concerto for violincello and orchestra was well received. It is tuneful, full of rhythm and quite as well known as the beautiful compositions of Mendelssohn. Jean Bedetti appeared as soloist with the orchestra.

The program was far from the old conventional design once followed by the Boston Symphony Orchestra, but it was most satisfying, judging from the modern musical viewpoint.

DEC -5 1920
rom American
New York City

BOSTON SYMPHONY IN BRILLIANT FORM

Marvellous Tone-Painting in Strawinsky's "Petrouchka" Suite Admirably Rendered.

FARRAR ADMIRED IN "ZAZA"

Leoncavallo's Opera, as Well as Puccini's "La Boheme," Given at Metropolitan.

By MAX SMITH.

At their second matinee of the season, yesterday in Carnegie Hall, Pierre Monteux and his band from the Hub produced what was described as an orchestral suite from the ballet "Petrouchka," but what proved to be virtually the complete score of Strawinsky's extraordinary work, shortened perhaps by a few undecernible elisions.

The choreographic selection, heard here for the first time without its pictorial context, came at the end of a programme embracing Mendelssohn's charmingly innocent octette in E-flat for four violins, two violas and two 'cellos, played on this occasion by the full string choir, including the bass violas, and Lalo's 'cello concerto with Jean Bedetti, a member of the orchestra, as soloist, and while the Russian composer's grating dissonances presumably disturbed the equanimity of some oldsters in the audience, it was peculiarly inoffensive to ears inured to cacophonies of more recent date.

Truth to tell the Petrouchka music, admirably interpreted under the authoritative direction of Monsieur Monteux, who conducted the Paris premiere, by the way, on June 13, 1911, exerted an irresistible fascination, especially on those who had witnessed the performances in the Century Theatre and Metropolitan Opera House a few years ago.

MARVELLOUS TONE PAINTING.

It seemed to the initiated listener as if every movement of the stage throngs, every gesture, action and step of the principal characters—yes, even their facial expression were palpably presented to the eye, so vividly did this marvellous tone painting react on the memory.

A more striking demonstration of the power of association inherent in music has not been given in this city. But genius alone can achieve such results as Strawinsky has attained in this canvass of resonant color and rhythm.

The Mendelssohn "Octette"—particularly the exquisitely delicate Scherzo—also gave pleasure, though it is preferable in its original form, as last produced here by the Kneisels in 1917. And Monsieur Benedetti gave a brilliant, if somewhat frigid exhibition of his virtuoso skill in the Lalo work. His finger technique is excellent, his intonation impeccable. But the tone he draws from his instrument

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From
Times DEC -5 192
New York City

The Boston Symphony Orchestra.

Mr. Monteux presented a curious and unusual program yesterday at the afternoon concert of the Boston Orchestra in Carnegie Hall. It began with Mendelssohn's octet for strings, played by all the strings of the orchestra, including four double basses, which do not appear in the score originally, and ended with the music of Igor Stravinsky's ballet "Petrouchka." Between them Mr. Jean Bedetti, the first 'cellist of the orchestra, played Lalo's concerto for 'cello.

Mendelssohn's octet is hardly strong enough to bear transplanting in this fashion. And, furthermore, when such transplantation is attempted, it is more or less in the nature of a tour de force, and it must succeed as such. Now, it scarcely did so succeed. The performance had not all the delicacy, the finished precision of ensemble that it should have had. Mr. Monteux's strings have been greatly improved since the reorganization of the orchestra, both in quality of tone and in finish. It was natural that he should want to show what they could do; but he would have waited a while to advantage. The finer quality of tone was most in evidence; there is still something to do in the polishing of the ensemble.

And the octet itself seemed to have aged. The first movement now sounds the most vital; the andante seems singularly weak. The scherzo, which Mendelssohn thought enough of to introduce into one of his earlier symphonies in place of a minuet, is not so engrossing as some of his other elf-like pieces. The octet is still a remarkable product for a boy of 16; but he did better as a boy of 17. with the "Midsummer Night's Dream" overture.

The "Petrouchka" ballet was a not wholly fortunate selection for an orchestral concert. The ballet itself upon the stage is a fascinating production, endless in its stores of wit and sarcasm, its musical characterization of the vast and whirling phantasmagoria, the fantastic and symbolical burlesque. It attracted much attention and much admiration at its performances here. But in such a thing as this the music is inseparably bound up with the action on the stage, with the characters, their appearances and the least details of their doings. Without them it is in large degree meaningless and pointless.

Stravinsky, to be sure, wrote "Petrouchka" with something more to say musically than he has had in his latest pieces. But even so, the music is quite unable to stand alone and must have been a mystery to those who had not seen the ballet. They could perhaps hear and enjoy the delicious imitation of the wheezy hand-organ, a mystery in clever instrumentation, in the first section; and the characteristic Russian dance tune in the last. The rest, to be appreciated, must be seen as well as heard.

Mr. Bedetti's playing of the concerto by Lalo was excellent in tone, in finished technique, in musicianly feeling. The concerto is not quite so exorbitant as some others in its demands on the player for merely technical display in awkward positions and ungainly passage work. What it did demand he met with full competence. But it is not deeply interesting as music.

HERALD
ess New York City
DEC 5 1920

BOSTON SYMPHONY CONCERT.

Conductor Pierre Monteux exhibited the qualities of his strings at the second matinee of the Boston Symphony Orchestra in Carnegie Hall yesterday afternoon. The composition selected for this ambitious purpose was Mendelssohn's octet in E flat, opus 20. The work is one of those pleasant productions which flowed so suavely from the pen of the writer and which are not often heard either in their original form or in the guise of the orchestra.

Mr. Monteux directed the music with conviction, but not with wholly satisfying results. The performance was commendable, but by no means flawless. The tonal quality of the string choir left something to the imagination. The lucid character of the older Bostonians' tone was wanting and there was no great degree of finish.

The soloist was Jean Bedetti, the first cellist of the organization, and he played Lalo's concerto. Most cello concertos are labored creations and this one is no exception to the rule. Mr. Bedetti played it with boldness of style and accuracy of finger technic, but with little warmth of color. The final number was the orchestral suite arranged from Stravinsky's familiar ballet "Petrouchka." Mr. Monteux cherishes a natural affection for this music with which he has so long been associated, but it is more effective in the theatre than in the concert hall.

Young People's Concerts

The Boston Symphony Orchestra is devoting this week to giving three concerts at nominal prices for young people, which defer the next regular concerts until Dec 17 and 18. Tickets at 25, 35 and 50 cents for Tuesday and Thursday afternoons at 4 are on sale only through schools and settlement houses. Tickets for Friday at 4 may be had at the box office in Symphony Hall, with the understanding that adults unaccompanied by young people not over high school age will not be admitted.

The program is the same for all three concerts. It is arranged so as to illustrate the instruments of the orchestra in solo passages. The complete list of numbers is as follows:

Rossini, overture to the opera, "The Italian in Algiers," (with oboe solo); Bach, dances from the suite in B minor; Dvorak, two movements from the symphony, "From the New World"; Rimsky-Korsakoff, second movement from the symphonic suite, "Scheherazade"; Bizet, Farandole from the suite, "L'Arlesienne," No. 2.

GLOBE DEC. 5

[59]

BOSTON SYMPHONY PROGRAM

The next pair of Boston Symphony concerts will take place in Symphony Hall next week on Friday and Saturday, Dec. 17 and 18, the coming week being devoted to Young People's concerts.

The program for this, the eighth pair, comprises Weber's Overture to "Preciosa," the Gaelic symphonic poem, "An Sluagh Sidhe" ("In the Fairy Hills"), by the English composer, Arnold Bax, which will on this occasion have its first performance in America, and Balakireff's oriental fantasy, "Islamey," which brilliant work has been set for orchestra by Alfred Casella, who figures prominently among the younger composers of Italy. Richard Burgin, concert master, will play as soloist for the first time at these concerts the Violin Concerto of Brahms in D-minor.

SYMPHONY CONCERTS FOR YOUNG PEOPLE

This week instead of the regular subscription concerts of the Boston Symphony Orchestra, there will be Young People's concerts. The aim is to acquaint the younger generation with representative symphonic music as played by the full Symphony orchestra under Mr. Monteux, its regular conductor. Concerts will be given on Tuesday afternoon and Thursday afternoon. All seats will be allotted to Boston schools and settlements. Since the demand for seats cannot be met by these two concerts, a third will be given on Friday afternoon, for which tickets are sold at the Symphony Hall box office. Each concert will take place at 4 o'clock and the tickets will be sold at the nominal rates of 25, 35 and 50 cents. No adult will be admitted unless accompanied by one or more children.

Overture to the opera "The Italian in Algiers" .... Rossini
Dances from the Suite in B minor .... Bach
Movements from the Symphony "From the New World" .... Dvorak
Largo.
Scherzo.
Second Movement from the Symphonic suite "Scheherazade" .... Rimsky-Korsakoff
Farandole from "L'Arlesienne," Suite No. 2 .... Bizet

HERALD. DEC. 5.

YOUNG FOLKS' SYMPHONY CONCERTS

The Boston Symphony Orchestra will devote the coming week to a series of young people's concerts on Tuesday, Thursday and Friday afternoons at 4 o'clock. All seats for Tuesday and Thursday are being distributed in schools and settlements. Seats for the Friday concert are on sale at nominal prices. Pierre Monteux has arranged the following program:

Overture to the Opera, "The Italian in Algiers" .... Rossini
Dances from the Suite in B minor .... Bach
Two Movements from the Symphony, "From the New World" .... Dvorak
Second Movement from the Symphony Suite, "Scheherazade" .. Rimsky-Korsakoff
Farandole from the Suite, "L'Arlesienne," No. 2 .... Bizet

ADVERTISER. DEC. 5.

SYMPHONY TO PLAY FOR YOUNG FOLK

Returning from their second southern trip, the Boston Symphony Orchestra will devote the coming week to a series of Young People's Concerts, instead of the regular pair. These will take place on the afternoons of Tuesday, Thursday and Friday, Dec. 7, 9 and 10, at 4 o'clock. Their purpose is to acquaint the younger folk of Boston with the pleasures and beauties of symphonic music as played by the Boston Symphony Orchestra.

TRAV. DEC. 4-?

THE BOSTON SYMPH

Boston Symphony

Since the coming week will be occupied by the second Southern trip of the orchestra, and the following week by Young People's concerts, the next regular pair of Boston Symphony concerts will be given in Symphony Hall on Friday afternoon and Saturday evening, Dec. 17 and 18. At these concerts Richard Burgin, the new concertmaster of the orchestra, will for the first time play as soloist with the Boston Symphony Orchestra. His number will be the Violin Concerto of Brahms in D major. Pierre Monteux will open the concert with Weber's overture to the opera "Preciosa." Two new works to be played on this occasion are the Gaelic symphonic poem by Arnold Bax, "An Sluagh Sidhe" ("In the Fairy Hills"), and Balakireff's pictorial "Islamey," arranged into an "Oriental Fantasy" by the noted Italian composer of the younger generation, Alfred Casella.

YOUNG PEOPLE'S CONCERTS

When the Boston Symphony Orchestra returns from its second Southern trip, which will occupy the coming week, it will devote the following week to concerts for the pleasure and edification of the younger generation. For the two concerts, which will befall on Tuesday afternoon, Dec. 7, and Thursday afternoon, Dec. 9, all seats will be apportioned through the medium of the public schools and settlements of Boston. In order to meet the inevitable large demands from those disappointed in this allotment, a third concert will be given on Friday afternoon, Dec. 10, for which the seats are now on sale at the box office, Symphony Hall.

The same programme will be given at each of these three concerts, since each will have an entirely different public. Each will begin at 4 o'clock in the afternoon, and the nominal prices for seats will be 25, 35 and 50 cents. The rule will hold that no adult will be admitted unless accompanied by one or more children. The object of these concerts, which were so successfully instituted last season, is to acquaint our young people with the finest symphonic music as played by the full Symphony Orchestra under its regular conductor. Pierre Monteux has compiled a programme which will represent the best music in the orchestral repertory and yet be of direct appeal. He has further planned his programme to reveal in turn the different instruments in the orchestra by the incidental solos which occur in the scores.

DEC. 5

New York and Mr. Monteux's Music

At their concert in New York on Saturday afternoon last, Mr. Monteux and the Boston Orchestra played the "symphonic suite" from Stravinsky's ballet, "Petrushka," heard at home a week ago. In The Tribune, Mr. Krehbiel writes of piece and performance as hereunder and most of the reviewers in New York were substantially of his mind:

In its place—which means in the theatre and as an accompaniment to pictures and action—this music is quite the most extraordinary composition with which we are familiar. But as music pure and simple there is little of it which has qualifications for the concert-room. That little is summed up in Stravinsky's treatment of Russian folk-tunes, or melodies based on those tunes. The rest is mere grotesquerie which may amuse; in fact, it does that, but must also bewilder all those who listen to it without having gone through the experience of witnessing the comically pathetic or pathetically comic pantomime in the theatre. It served yesterday to display Mr. Monteux's appreciation of the score and the skill of the orchestra; both in an eminent degree. The performance was admirable, thrilling indeed. The vertiginous movement of the music written to delineate the confused bustle of a Russian multitude in enjoyment of a fair was almost dizzying. The device is one of Stravinsky's early inventions; we knew of nothing like it previous to the advent of his piece called "Fireworks."

In a different manner the fine muscularity of the body of string instrument players which Mr. Monteux has enlisted was brought into notice by the performance of Mendelssohn's Octette. When a composition designed for intimate performance by a group of instruments is transferred to a large band, the question whether or not it

All but five members of the
made on the stage of Symph

Pierre Monteux, conducto
Violins—Burgin, R., conc
stein, S., Hoffmann, J., Mahn,
Lewen, P., Murray, J., Knud
Deslce, C., Messina, S., Tapl
Violas—Denayer, F., Arti
Kluge, M., Zahn, F.
Violoncellos—Bedetti, J., S
Stockbridge, C., Marjollet, L.
Basses—Kunze, M., Gerha
Girard, H.
Flutes—Laurent, G., Brook
Clarinets—Sand, A., Vanni
Piccolo—Battles, A. Eng
Bass Clarinet—Mimart, H
Horns—Wendler, G., Lorbe
Trumpets—Mager, G., Man
Trombones—Hampe, C., A
Harps—Holy, A., Van Den
Percussion—Rettberg, A.,
Tuba—Lemcke, C. Organ

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tial to chamber compositions.

Ravel's suite, "Couperin's Tom
at the preceding concert of Thur
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reviewers in New York. Mr. A
The Times thought well of it:
he writes, "who has ever heard
of Couperin would mistake Ra
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The Minuet and the Rigaudon
a curious charm of their own,
don a decorous gayety. The
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less pronounced manner, stim
refreshing. The orchestra is
much delicacy and grace of
oboe gives it characteristic c
Krehbiel also yielded to the c
suite, but he resented what he
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New York
GLOBE EV. DEC 6 X

Music.

The Boston Symphony O tra and Other Music.

By PITTS SANBORN.

A decidedly unconventional
gramme marked the season's s
Boston Symphony matinée in
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symphony but Mendelssohn's
strings in E flat, played b
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strings in all their beauty unad
is not the first conductor
the octet. And the
served its purpose very well.
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At their second matinee of the season, yesterday in Carnegie Hall, Pierre Monteux and his band from the Hub produced what was described as an orchestral suite from the ballet 'Petrouchka," but what proved to be virtually the complete score of Strawinsky's extraordinary work, shortened perhaps by a few undecernible elisions.

The choreographic selection, heard here for the first time without its pictorial context, came at the end of a programme embracing Mendelssohn's charmingly innocent octette in E-flat for four violins, two violas and two 'cellos, played on this occasion by the full string choir, including the bass violas, and Lalo's 'cello concerto with Jean Bedetti, a member of the orchestra, as soloist, and while the Russian composer's grating dissonances presumably disturbed the equanimity of some oldsters in the audience, it was peculiarly inoffensive to ears inured to cacophonies of more recent date.

Truth to tell the Petrouchka music, admirably interpreted under the authoritative direction of Monsieur Monteux, who conducted the Paris premiere, by the way, on June 13, 1911, exerted an irresistible fascination, especially on those who had witnessed the performances in the Century Theatre and Metropolitan Opera House a few years ago.

MARVELLOUS TONE PAINTING.

It seemed to the initiated listener as if every movement of the stage throngs, every gesture, action and step of the principal characters—yes, even their facial expression were palpably presented to the eye, so vividly did this marvellous tone-painting react on the memory.

A more striking demonstration of the power of association inherent in music has not been given in this city. But genius alone can achieve such results as Strawinsky has attained in this canvass of resonant color and rhythm.

The Mendelssohn "Octette"—particularly the exquisitely delicate Scherzo—also gave pleasure, though it is preferable in its original form, as last produced here by the Kneisels in 1917. And Monsieur Benedetti gave a brilliant, if somewhat frigid exhibition of his virtuoso skill in the Lalo work. His finger technique is excellent, his intonation impeccable. But the tone he draws from his instrument

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From
Times
New York City
DEC -5 192

The Boston Symphony Orchestra.

Mr. Monteux presented a curious and unusual program yesterday at the afternoon concert of the Boston Orchestra in Carnegie Hall. It began with Mendelssohn's octet for strings, played by all the strings of the orchestra, including four double basses, which do not appear in the score originally, and ended with the music of Igor Stravinsky's ballet "Petrouchka" Between them Mr. Jean Bedetti, the first 'cellist of the orchestra, played Lalo's concerto for 'cello.

Mendelssohn's octet is hardly strong enough to bear transplanting in this fashion. And, furthermore, when such transplantation is attempted, it is more or less in the nature of a tour de force, and it must succeed as such. Now, it scarcely did so succeed. The performance had not all the delicacy, the finished precision of ensemble that it should have had. Mr. Monteux's strings have been greatly improved since the reorganization of the orchestra, both in quality of tone and in finish. It was natural that he should want to show what they could do; but he would have waited a while to advantage. The finer quality of tone was most in evidence; there is still something to do in the polishing of the ensemble.

And the octet itself seemed to have aged. The first movement now sounds the most vital; the andante seems singularly weak. The scherzo, which Mendelssohn thought enough of to introduce into one of his earlier symphonies in place of a minuet, is not so engrossing as some of his other elf-like pieces. The octet is still a remarkable product for a boy of 16; but he did better as a boy of 17 with the "Midsummer Night's Dream" overture.

The "Petrouchka" ballet was a not wholly fortunate selection for an orchestral concert. The ballet itself upon the stage is a fascinating production, endless in its stores of wit and sarcasm, its musical characterization of the vast and whirling phantasmagoria, the fantastic and symbolical burlesque. It attracted much attention and much admiration at its performances here. But in such a thing as this the music is inseparably bound up with the action on the stage, with the characters, their appearances and the least details of their doings. Without them it is in large degree meaningless and pointless.

Stravinsky, to be sure, wrote "Petrouchka" with something more to say musically than he has had in his latest pieces. But even so, the music is quite unable to stand alone and must have been a mystery to those who had not seen the ballet. They could perhaps hear and enjoy the delicious imitation of the wheezy hand-organ, a mystery in clever instrumentation, in the first section; and the characteristic Russian dance tune in the last. The rest, to be appreciated, must be seen as well as heard.

Mr. Bedetti's playing of the concerto by Lalo was excellent in tone, in finished technique, in musicianly feeling. The concerto is not quite so exorbitant as some others in its demands on the player for merely technical display in awkward positions and ungainly passage work. What it did demand he met with full competence. But it is not deeply interesting as music.

HERALD
ess New York City

BOSTON SYMPHONY CONCERT.

Conductor Pierre Monteux exhibited the qualities of his strings at the second matinee of the Boston Symphony Orchestra in Carnegie Hall yesterday afternoon. The composition selected for this ambitious purpose was Mendelssohn's octet in E flat, opus 20. The work is one of those pleasant productions which flowed so suavely from the pen of the writer and which are not often heard either in their original form or in the guise of the orchestra.

Mr. Monteux directed the music with conviction, but not with wholly satisfying results. The performance was commendable, but by no means flawless. The tonal quality of the string choir left something to the imagination. The lucid character of the older Bostonians' tone was wanting and there was no great degree of finish.

The soloist was Jean Bedetti, the first cellist of the organization, and he played Lalo's concerto. Most cello concertos are labored creations and this one is no exception to the rule. Mr. Bedetti played it with boldness of style and accuracy of finger technic, but with little warmth of color. The final number was the orchestral suite arranged from Stravinsky's familiar ballet "Petrouchka." Mr. Monteux cherishes a natural affection for this music with which he has so long been associated, but it is more effective in the theatre than in the concert hall.

Young People's Concerts

The Boston Symphony Orchestra is devoting this week to giving three concerts at nominal prices for young people, which defer the next regular concerts until Dec 17 and 18. Tickets at 25, 35 and 50 cents for Tuesday and Thursday afternoons at 4 are on sale only through schools and settlement houses. Tickets for Friday at 4 may be had at the box office in Symphony Hall, with the understanding that adults unaccompanied by young people not over high school age will not be admitted.

The program is the same for all three concerts. It is arranged so as to illustrate the instruments of the orchestra in solo passages. The complete list of numbers is as follows:

Rossini, overture to the opera, "The Italian in Algiers," (with oboe solo); Bach, dances from the suite in B minor; Dvorak, two movements from the symphony, "From the New World"; Rimsky-Korsakoff, second movement from the symphonic suite, "Scheherazade"; Bizet, Farandole from the suite, "L'Arlesienne," No. 2.

GLOBE DEC. 5

THE SUNDAY J

BOSTON SYMPHONY PROGRAM

The next pair of Boston Symphony concerts will take place in Symphony Hall next week on Friday and Saturday, Dec. 17 and 18, the coming week being devoted to Young People's concerts.

The program for this, the eighth pair, comprises Weber's Overture to "Preciosa," the Gaelic symphonic poem, "An Sluagh Sidhe" ("In the Fairy Hills"), by the English composer, Arnold Bax, which will on this occasion have its first performance in America, and Balakireff's oriental fantasy, "Islamey," which brilliant work has been set for orchestra by Alfred Casella, who figures prominently among the younger composers of Italy. Richard Burgin, concert master, will play as soloist for the first time at these concerts the Violin Concerto of Brahms in D-minor.

SYMPHONY CONCERTS FOR YOUNG PEOPLE

This week instead of the regular subscription concerto of the Boston Symphony Orchestra, there will be Young People's concerts. The aim is to acquaint the younger generation with representative symphonic music as played by the full Symphony orchestra under Mr. Monteux, its regular conductor. Concerts will be given on Tuesday afternoon and Thursday afternoon. All seats will be allotted to Boston schools and settlements. Since the demand for seats cannot be met by these two concerts, a third will be given on Friday afternoon, for which tickets are sold at the Symphony Hall box office. Each concert will take place at 4 o'clock and the tickets will be sold at the nominal rates of 25, 35 and 50 cents. No adult will be admitted unless accompanied by one or more children.

Overture to the opera "The Italian in Algiers" .... Rossini
Dances from the Suite in B minor........ Bach
Movements from the Symphony "From the New World" .... Dvorak
Largo.
Scherzo.
Second Movement from the Symphonic suite "Scheherazade" .... Rimsky-Korsakoff
Farandole from "L'Arlesienne," Suite No. 2 .... Bizet

HERALD DEC. 5

YOUNG FOLKS' SYMPHONY CONCERTS

The Boston Symphony Orchestra will devote the coming week to a series of young people's concerts on Tuesday, Thursday and Friday afternoons at 4 o'clock. All seats for Tuesday and Thursday are being distributed in schools and settlements. Seats for the Friday concert are on sale at nominal prices. Pierre Monteux has arranged the following program:

Overture to the Opera, "The Italian in Algiers" .... Rossini
Dances from the Suite in B minor ...... Bach
Two Movements from the Symphony, "From the New World" .... Dvorak
Second Movement from the Symphony Suite, "Scheherazade" .. Rimsky-Korsakoff
Farandole from the Suite, "L'Arlesienne," No. 2 .... Bizet

ADVERTISER. DEC. 5

SYMPHONY TO PLAY FOR YOUNG FOLK

Returning from their second southern trip, the Boston Symphony Orchestra will devote the coming week to a series of Young People's Concerts, instead of the regular pair. These will take place on the afternoons of Tuesday, Thursday and Friday, Dec. 7, 9 and 10, at 4 o'clock. Their purpose is to acquaint the younger folk of Boston with the pleasures and beauties of symphonic music as played by the Boston Symphony Orchestra.

TRAV. DEC. 4-?

Boston Symphony

Since the coming week will be occupied by the second Southern trip of the orchestra, and the following week by Young People's concerts, the next regular pair of Boston Symphony concerts will be given in Symphony Hall on Friday afternoon and Saturday evening, Dec. 17 and 18. At these concerts Richard Burgin, the new concertmaster of the orchestra, will for the first time play as soloist with the Boston Symphony Orchestra. His number will be the Violin Concerto of Brahms in D major. Pierre Monteux will open the concert with Weber's overture to the opera "Preciosa." Two new works to be played on this occasion are the Gaelic symphonic poem by Arnold Bax, "An Sluagh Sidhe" ("In the Fairy Hills"), and Balakireff's pictorial "Islamey," arranged into an "Oriental Fantasy" by the noted Italian composer of the younger generation, Alfred Casella.

YOUNG PEOPLE'S CONCERTS

When the Boston Symphony Orchestra returns from its second Southern trip, which will occupy the coming week, it will devote the following week to concerts for the pleasure and edification of the younger generation. For the two concerts, which will befall on Tuesday afternoon, Dec. 7, and Thursday afternoon, Dec. 9, all seats will be apportioned through the medium of the public schools and settlements of Boston. In order to meet the inevitable large demands from those disappointed in this allotment, a third concert will be given on Friday afternoon, Dec 10, for which the seats are now on sale at the box office, Symphony Hall.

The same programme will be given at each of these three concerts, since each will have an entirely different public. Each will begin at 4 o'clock in the afternoon, and the nominal prices for seats will be 25, 35 and 50 cents. The rule will hold that no adult will be admitted unless accompanied by one or more children. The object of these concerts, which were so successfully instituted last season, is to acquaint our young people with the finest symphonic music as played by the full Symphony Orchestra under its regular conductor. Pierre Monteux has compiled a programme which will represent the best music in the orchestral repertory and yet be of direct appeal. He has further planned his programme to reveal in turn the different instruments in the orchestra by the incidental solos which occur in the scores.

New York and Mr. Monteux's Music

At their concert in New York on Saturday afternoon last, Mr. Monteux and the Boston Orchestra played the "symphonic suite" from Stravinsky's ballet, "Petrushka," heard at home a week ago. In The Tribune, Mr. Krehbiel writes of piece and performance as hereunder and most of the reviewers in New York were substantially of his mind:

In its place—which means in the theatre and as an accompaniment to pictures and action—this music is quite the most extraordinary composition with which we are familiar. But as music pure and simple there is little of it which has qualifications for the concert-room. That little is summed up in Stravinsky's treatment of Russian folk-tunes, or melodies based on those tunes. The rest is mere grotesquerie which may amuse; in fact, it does that, but must also bewilder all those who listen to it without having gone through the experience of witnessing the comically pathetic or pathetically comic pantomime in the theatre. It served yesterday to display Mr. Monteux's appreciation of the score and the skill of the orchestra; both in an eminent degree. The performance was admirable, thrilling indeed. The vertiginous movement of the music written to delineate the confused bustle of a Russian multitude in enjoyment of a fair was almost dizzying. The device is one of Stravinsky's early inventions; we knew of nothing like it previous to the advent of his piece called "Fireworks."

In a different manner the fine muscularity of the body of string instrument players which Mr. Monteux has enlisted was brought into notice by the performance of Mendelssohn's Octette. When a composition designed for intimate performance by a group of solo instruments is transferred to a large band the question whether or not it

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THE BOSTON SYMPH

All but five members of the
made on the stage of Symph

Pierre Monteux, conducto
Violins—Burgin, R., conc
stein, S., Hoffmann, J., Mahn,
Leveen, P., Murray, J., Knud
Deance, C., Messina, S., Tapl
Violas—Denayer, F., Arti
Kluge, M., Zahn, F.
Violoncellos—Bedetti, J., S
Stockbridge, C., Marjollet, L.
Basses—Kunze, M., Gerha
Girard, H.
Flutes—Laurent, G., Brook
Clarinets—Sand, A., Vanni
Piccolo—Battles, A. Eng
Bass Clarinet—Mimart, I
Horns—Wendler, G., Lorbe
Trumpets—Mager, G., Man
Trombones—Hampe, C., A
Harps—Holy, A., Van Den
Percussion—Rettberg, A.,
Tuba—Lemcke, C. Organ

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comes to the fore in the mind
perienced listeners. Yester
transformation seemed justifie
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joy and jubilation of splend
effects in the middle voices; b
andante we missed the indivi
terances which are native an
tial to chamber compositions.
Ravel's suite, "Couperin's Tom
at the preceding concert of Thur
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reviewers in New York. Mr. A
The Times thought well of it:
he writes, "who has ever heard
of Couperin would mistake Ra
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ever, are quite characteristic
The Minuet and the Rigaudon
a curious charm of their own,
don a decorous gayety. The
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less pronounced manner, stim
refreshing. The orchestra is
much delicacy and grace of
oboe gives it characteristic c
Krehbiel also yielded to the c
suite, but he resented what he
val's strenuous effort to avoid t

New York
GLOBE EV.
DEC 6

Music.

The Boston Symphony O tra and Other Music.

By PITTS SANBORN.

decidedly unconventional
gramme marked the season's
Boston Symphony matinée in
negie Hall Saturday afternoo
the first place, Mr. Monteux ch
present as the opening number
symphony but Mendelssohn's
for strings in E flat, played
string choirs of the orchestra.
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percussion instruments the
strings in all their beauty unad
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treat the octet. And the
served its purpose very well.
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in the concert room. Mr.
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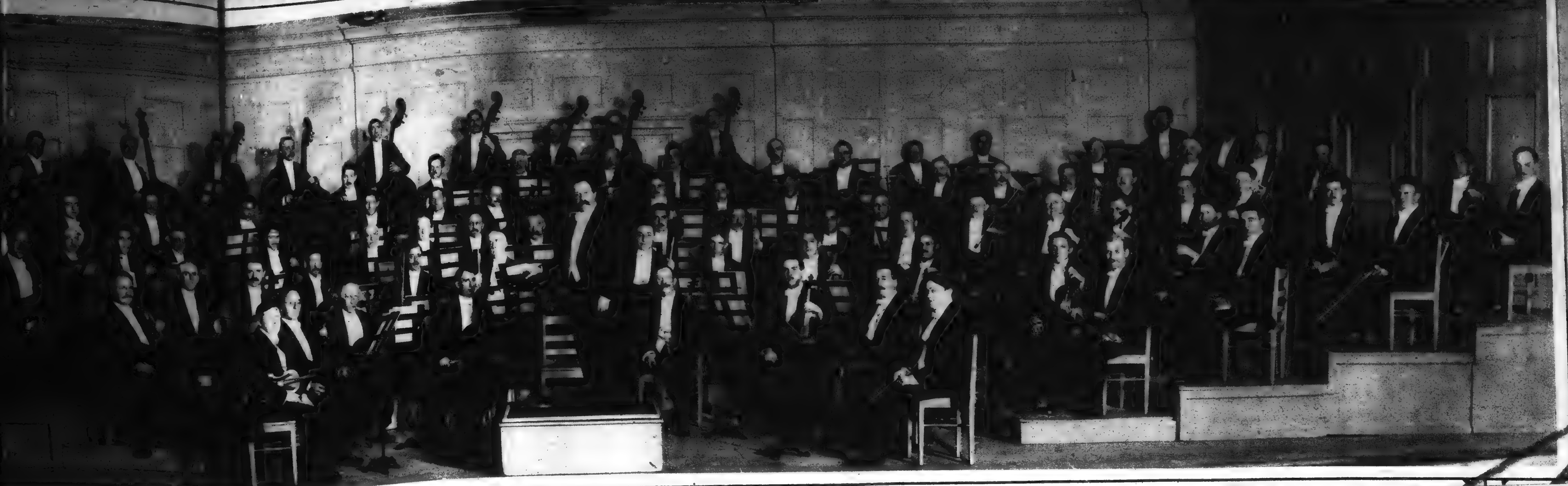

THE BOSTON SYMPHONY ORCHESTRA IN ITS FORTIETH YE

All but five members of the famous New England institution were present when this photograph was made on the stage of Symphony hall in Boston. The personnel of the orchestra, as photographed, is:

Pierre Monteux, conductor.
Violins—Burgin, R., concert-master; Theodorowicz, J., Gundersen, R., Pinfield, C., Thillois, F., Goldstein, S., Hoffmann, J., Mahn, F., Berger, H., Hoffmann E., Kurth, R., Gerardi, A., Hamilton, V., Fiedler, B., Leveen, P., Murray, J., Knudsen, C., Sauvlet, H., Barozzi, S., Riedlinger, H., Gorodetzky, L., Stonestreet, L., Deance, C., Messina, S., Tapley, R., Reed, L., Seiniger, S., Del Sordo, R.
Violas—Denayer, F., Artieres, L., Van Wynbergen, C., Shirley, P., Grover, H., Mullaly, J., Gerhardt, S., Kluge, M., Zahn, F.
Violoncellos—Bedetti, J., Schroeder, A., Keller, J., Barth, C., Belinski, M., Fabrizio, E., Warnke, J., Stockbridge, C., Marjollet, L.
Basses—Kunze, M., Gerhardt, G., Seydel, T., Frankel, I., Ludwig, O., Demetrides, L., Kelley, A., Girard, H.
Flutes—Laurent, G., Brooke, A., Amerena, P. Oboes—Longy, G., Lenom, C., Stanislaus, H.
Clarinets—Sand, A., Vannini, A., Forlani, N. Bassoons—Laus, A., Mueller, E., Bettoney, F.
Piccolo—Battles, A. English Horns—Mueller, F., Speyer, L.
Bass Clarinet—Mimart, P. Contra-Bassoon—Piller, B.
Horns—Wendler, G., Lorbeer, H., Hain, F., Gebhardt, W., Van Den Berg, C., Hess, M.
Trumpets—Mager, G., Mann, J., Kloepfel, L.
Trombones—Hampe, C., Adam, E., Mausebach, A., Kenfield, L.
Harps—Holy, A., Van Den Berg, W. Tympani—Neumann, S., Kandler, F.
Percussion—Rettberg, A., Ludwig, C., Burkhardt, H.
Tuba—Lemcke, C. Organ—Snow, A. Librarian—Rogers, L. J.

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oston Symphony

coming week will be occupied ond Southern trip of the or- nd the following week by ple's concerts, the next regu- Boston Symphony concerts en in Symphony Hall on Fri- oon and Saturday evening, nd 18. At these concerts urgin, the new concertmaster hestra, will for the first time oloist with the Boston Sym- hestra. His number will be Concerto of Brahms in D ierre Monteux will open the ith Weber's overture to the eciosa." Two new works to on this occasion are the mphonic poem by Arnold Bax, gh Sidhe" ("In the Fairy nd Balakireff's pictorial "Is- rranged into an "Oriental Fan- the noted Italian composer of er generation, Alfred Casella.

PEOPLE'S CONCERTS

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RALD. DEC. 6.

k and Mr. Monteux's Music

ir concert in New York on Satur- ernoon last, Mr. Monteux and the Orchestra played the "symphonic rom Stravinsky's ballet, "Petrush- ard at home a week ago. In The . Mr. Krehbiel writes of piece and ance as hereunder and most of the rs in New York were substantially nind:

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gained or lost in effectiveness always comes to the fore in the minds of experienced listeners. Yesterday the transformation seemed justified in the first movement, with its large lines of joy and jubilation of splendid color effects in the middle voices; but in the andante we missed the individual utterances which are native and essential to chamber compositions.

Ravel's suite, "Couperin's Tomb," played at the preceding concert of Thursday evening likewise excited the curiosity of the reviewers in New York. Mr. Aldrich for The Times thought well of it: "Nobody," he writes, "who has ever heard the music of Couperin would mistake Ravel's manner for his, and the title is probably fanciful. . . . The four movements, however, are quite characteristic of Ravel. The Minuet and the Rigaudon have each a curious charm of their own, the Rigaudon a decorous gayety. The harmonization is of Ravel's acid sweetness in his less pronounced manner, stimulating and refreshing. The orchestra is used with much delicacy and grace of sound; the oboe gives it characteristic color." Mr. Krehbiel also yielded to the charm of the suite, but he resented what he calls "Ravel's strenuous effort to avoid the obvious."

TRANS. DEC. 6

New York
GLOBE EV.
DEC 6 X V

Music.

The Boston Symphony Orchestra and Other Music.

By PITTS SANBORN.

A decidedly unconventional programme marked the season's second Boston Symphony matinée in Carnegie Hall Saturday afternoon. In the first place, Mr. Monteux chose to present as the opening number not a symphony but Mendelssohn's octet for strings in E flat, played by the string choirs of the orchestra. Doubtless he made this selection to exhibit without interference from wind or percussion instruments the Boston strings in all their beauty unadorned. He is not the first conductor so to treat the octet. And the device served its purpose very well. But, truth to tell, much of this composition, remarkable for a boy still in his teens, has already gone the way of all flesh and most music.

After the octet Jean Bedetti, the first 'cellist of the orchestra, was heard in the Lalo 'cello concerto. Mr. Bedetti revealed a sonorous tone and proved himself a good technician, especially as to his left hand. His success with the audience was conspicuous. For the final number on the programme Mr. Monteux offered a suite taken from Stravinsky's ballet "Pétrouchka," which, for some mysterious reason, has dropped from the repertory of the Metropolitan Opera House, though the production there was a capital one. It was accordingly a particular pleasure to hear the suite on Saturday, in spite of the fact that some of it loses much of its effectiveness in the concert room. Mr. Monteux, who was the original conductor of this difficult work, led it Saturday with the authority of complete under- [illegible] and the Boston men played

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EVENING POST
New York City

DEC 6 K

Orchestral Concerts

Pierre Monteux, the present conductor of the Boston Symphony Orchestra, first became known as the leader of the Russian ballet, which specialized in the works of Stravinsky. He was therefore in his element when he conducted in Carnegie Hall on Saturday afternoon a suite made up of selections from the delightful "Petrouchka." Needless to say, one missed the action and the scenic background, as one does when Wagnerian excerpts are played in the concert halls; but this music is so novel, so individual, so spicy that it enchants wherever it may be heard.

The Philharmonic or

3000 CHILDREN HEAR SYMPHONY ORCHESTRA

They Vigorously Applaud at Every Opportunity

Musical Appreciation Shown at First of Three Concerts

Symphony Hall was filled to capacity yesterday afternoon for the first of the three young people's concerts to be given this week by the Boston Symphony Orchestra. Nearly 3000 children who had obtained tickets at nominal prices through schools and settlement houses applauded Pierre Monteux and the orchestra at every break in a program of short numbers which lasted only an hour.

Preference had been given in allotting tickets for yesterday's concert to children who are members of school orchestras, bands or glee clubs, and to those who are receiving school credits for outside music study, so that the audience may have been more musical than a crowd of children picked at random would have proved.

All the boys and girls of high school and junior high school age certainly seemed to be listening quietly and thoughtfully. A few little boys were restless and some little girls whispered, but then their elders sometimes annoy other people in the same ways at concerts and theatres. Possibly a rule excluding children under 12 would produce a more thoroughly attentive audience.

Everyone seemed especially interested in the solo qualities of the oboe, bassoon, clarinet, harp, trumpet and other orchestra instruments, which the program was partly designed to illustrate. Numbers by Mozart and Beethoven might well have been put in place of the old-fashioned Rossini overture and the not immediately appealing dances by Bach with which the concert began. Good tunes and vigorous, not too intricate rythms, are what children like best in music as a rule.

Dvorak's "New World" symphony was a better choice, and "Scheherezade" and Bizet's "L'Arlesienne" were still better works from which to choose excerpts. The performance averaged about as the regular symphony concerts do nowadays in such repertory pieces as those played yesterday.

Tickets for the second concert on Thursday at 4 are obtainable only through selected schools and settlement houses. In order to satisfy those unable to get tickets in this way, a third concert will be given on Friday at 4, for which there are still seats remaining on sale at the box office in Symphony Hall, at the same scale of prices, 25, 35 and 50 cents. Adults unaccompanied by children cannot be admitted, however.

GLOBE-DEC. 8.

PUPILS ENJOY FIRST CONCERT

Symphony Orchestra Gives Numbers Emphasizing Solo Instruments

YOUNG LISTENERS SHOW APPRECIATION

By PHILIP HALE

The first of the young people's concerts given by the Boston Symphony Orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Rossini, overture to "The Italian (woman) in Algiers," Bach, Bourree Polonaise and Badinerie from the suite in B minor; Dvorak, Largo and Scherzo from the symphony "From the New World;" Romsky-Korsakoff, "The Story of the Kalander Prince" from "Scheherazade;" Bizet-Guiraud, Farandole from the suite "L'Arlessienne" No. 2.

For the concert of yesterday and the one tomorrow afternoon all the tickets were distributed through 90 schools and 10 settlements of Greater Boston.

The audience yesterday was especially musical, for the first preference was given to the pupils that are members of school orchestras, bands or glee clubs; also to pupils that are studying music outside of the schools but are being credited for it in the schools.

The program was arranged so as to acquaint in a measure the young listeners with the quality of several solo instruments. Thus in the odd and once popular overture of the light-hearted Rossini the florid passages for oboe were played delightfully by Mr. Longy. Mr. Laurent's skill and taste were displayed in the movements from Bach's suite, while the English horn solo in Dvorak's largo was played by Mr. Mueller. The movement from "Scheherazade" brought into prominence solos by violin, harp, bassoon, oboe, clarinet, horn, trumpet, trombone played by the admirable virtuosos of the orchestra.

The young listeners were greatly interested and pleased. They were warmly appreciative. They watched the players attentively and heard them intelligently. When they talked, the subject was the music of the orchestral instruments.

These concerts will do much to arouse and maintain genuine interest in good music, music that is melodious and strongly rhythmed, whether it be by an Italian, Frenchman, Russian, German or even an American. Mr. Monteux arranged, as he did last season, an excellent program for the purpose; he conducted and the full orchestra played as if the concert were in the regular subscription series.

In order that students of the schools that did not come in the allotment may have an opportunity to hear the orchestra, a third concert will be given the afternoon of Dec. 10, for which tickets at 25, 35 and 50 cents are now being sold at the Symphony Hall box office. This concert will also accommodate pupils of the various private schools.

Adults will be admitted only as escorts.

The program of the concerts of the Boston Symphony Orchestra next week has been slightly altered. As Beethoven's birth is supposed to have been on Dec. 16, 1770, his overture "The Dedication of the House" has been substituted for Weber's overture to "Preciosa." The other orchestral pieces will be the fantasie, "In the Faery Hills," by Arnold Bax (first time in America) and Balakireff's "Islamey" orchestra by Alfredo Casella (first time in Boston). Richard Burgin, the concert master, will play Brahms's concerto for violin.

HERALD. DEC. 8.

CONCERT FOR YOUNG FOLKS

Symphony Devotes Week to School Children

BY OLIN DOWNES

The first of the Young People's Symphony concerts of the current season, a continuation of the policy which Mr. Monteux and the Boston Symphony Orchestra inaugurated so successfully last year, was given yesterday afternoon in Symphony Hall. An audience of children from every district of the city, the rich and the poor, the socially "select" and the socially free of such misfortunes, sat side by side and listened to the wonder-tales of the orchestra.

Where, indeed, is the equal of the modern orchestra as a story-teller? And these were the tales: Overture to "The Italians in Algiers," Rossini; "Dances," as they happily called, from Bach's suite, with flute solo, in B minor—the Bourree, the Polonaise, and the Badinerie; the Largo and the Scherzo from Dvorak's "New World" symphony; the second movement, "The Tale of the Two Kalendars," from Rimsky-Korsakoff symphonic suite, "The Thousand and One Nights," and the "Farandole" from Bizet's suite from "L'Arlesienne."

This was music which every grown-up, musically informed or otherwise, might well expect to enjoy, and it was also music so melodious and brilliant and so depictive of the powers of the various orchestral instruments, that every child must long remember yesterday's experience, and identify in years to come many a musical sensation tasted then for the first time.

The two remaining concerts of this series for children by the Boston Symphony Orchestra will be given this week on Thursday afternoon and Friday afternoon, the 9th and 10th, the entire week being given up to these children's concerts, instead of the orchestral tour usually undertaken at this time of the season. The tickets for the Thursday afternoon concerts have all been distributed, but there are still tickets which can be applied for for the concerts of the next Friday afternoon. The programme for these concerts is just an hour in length, and the time of the beginning—4 o'clock—and the closing 5—make them reasonably convenient even for the children who come into town from more or less distant suburbs.

POST. DEC. 8.

[60]

The Symphony Orchestra Plays to Young People Happily Chosen Pieces — Three Dances or Casella Tamed—Mr. Kreisler Surprises an Audience—Amended Programmes

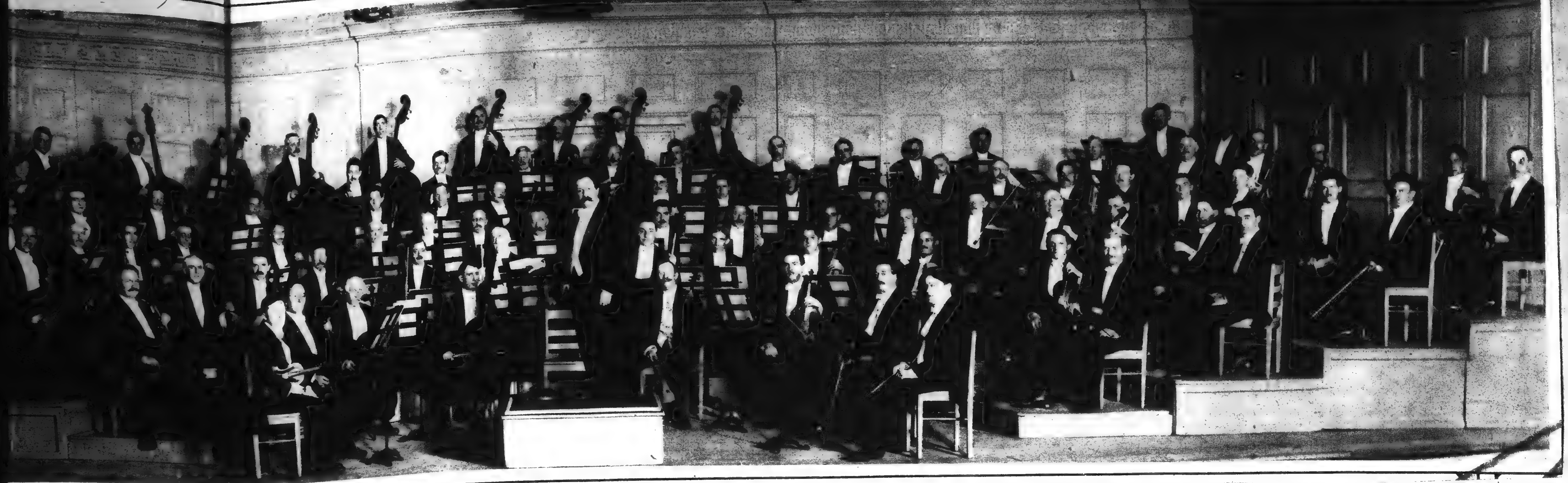
TRANS. DEC. 8

An adroit maker of programmes is Mr. Monteux, but in the matter of finding suitable music for the Young People's Concerts he has had to learn his trade afresh. For the first, which took place a year ago, he followed the most obvious course. The concert was primarily educational, hence he would play an overture by Beethoven and a symphony by Schubert; these pieces must have less serious music for foil and contrast, and for that purpose he selected ballet music by Delibes. His second list, which included pieces by Weber, Beethoven, Mendelssohn, Grieg and Berlioz, was at once less taxing and more stimulating to youthful minds and ears. Yesterday afternoon there befell the first of the Young People's Concerts of the present season, and it will be repeated without change of programme on tomorrow and Friday afternoons. As it is to be presumed that the audiences, although there are three and not one, will include many of those who heard the concerts of last year, Mr. Monteux has had once more to seek new music. And this time he has chosen wisely. He has wholly avoided the classical symphonies; for an overture he has turned to the spirited, tuneful and tingling music with which Rossini prefaced his early opera, "The Italian in Algiers"; from the "great masters," he has chosen not from Beethoven or Schubert, but three dances by Bach, who is often fresher and more modern than either; and from the composers nearer our own time he has picked three who excelled in the writing of highly colored, strongly rhythmed music—Dvorak, Rimsky-Korsakov and Bizet. Moreover, in order that the youngsters might learn with their eyes as well as with their ears, he selected each piece with a view to displaying some solo instrument, the nature of which is duly explained in the programme. In Rossini's overture it is the oboe; in the dances by Bach, the flute; in the Largo from Dvorak's "New World" Symphony, the English horn; in the second movement of "Scheherazada," a whole array—violin, harp, bassoon, oboe, trombone, trumpet, clarinet and French horn. If there was no reference to any specific instrument in the Scherzo from Dvorak's symphony; or in Bizet's Farandole, in both the drummers had much to do, and the youngsters were quick to observe it.

It is indeed a pity that more of those to whom the future of music, and of the Symphony Orchestra, is a real and vital thing, cannot be privileged to attend one of these concerts. The first sight of Symphony Hall, filled with school-children, is like a visit to the George Junior Republic. It seems curiously as though they belonged there, they are so obviously masters of the situation. And what a pleasure it is to witness their alertness to what is going on, their delight in the things that their experienced elders take so much for granted. Does Rossini interrupt a pronounced pianissimo with a crashing chord, and from the audience there is a ripple of laughter which spreads even to the orchestra. Does Rimsky-Korsakov employ that most jaded and hackneyed device, a muted trumpet, and there is laughter again. Does Dvorak begin his Largo with solemn, organ-like harmonies for the brass, and there is much pricking up of ears and craning of necks—and so on throughout the concert. After all, these young people came and are coming to hear, not only music, but an orchestra, and it is right that they should hear the composers who used the orchestra "for all it was worth," and even Rossini, subject to the technical limitations of his day, did that. And thrice happy was Mr. Monteux in his choice of Rimsky-Korsakov, the master magician and master story-teller of them all.

The management of the Orchestra has requested that the following information about the concerts be here set forth. The tickets for those of yesterday and tomorrow were distributed through ninety schools and ten settlements of Greater Boston. Yesterday's audience was chiefly made up of pupils who are members of school orchestras, bands or glee clubs, and of pupils who are receiving credit in the schools for their outside musical study. The concert of Friday is designed to accommodate pupils from schools not in the original allotment and also pupils of the various private schools, and to this end tickets for it, priced from twenty-five to fifty cents, are on sale at the box office of Symphony Hall.

W. S. S.



THE BOSTON SYMPHONY ORCHESTRA IN ITS FORTIETH YE

All but five members of the famous New England institution were present when this photograph was made on the stage of Symphony hall in Boston. The personnel of the orchestra, as photographed, is:

Pierre Monteux, conductor.
Violins—Burgin, R., concert-master; Theodorowicz, J., Gundersen, R., Pinfield, C., Thillois, F., Goldstein, S., Hoffmann, J., Mahn, F., Berger, H., Hoffmann E., Kurth, R., Gerardi, A., Hamilton, V., Fiedler, B., Leveen, P., Murray, J., Knudsen, C., Sauvlet, H., Barozzi, S., Riedlinger, H., Gorodetzky, L., Stonestreet, L., Deance, C., Messina, S., Tapley, R., Reed, L., Seiniger, S., Del Sordo, R.
Violas—Denayer, F., Artieres, L., Van Wynbergen, C., Shirley, P., Grover, H., Mullaly, J., Gerhardt, S., Kluge, M., Zahn, F.
Violoncellos—Bedetti, J., Schroeder, A., Keller, J., Barth, C., Belinski, M., Fabrizio, E., Warnke, J., Stockbridge, C., Marjollet, L.
Basses—Kunze, M., Gerhardt, G., Seydel, T., Frankel, I., Ludwig, O., Demetrides, L., Kelley, A., Girard, H.
Flutes—Laurent, G., Brooke, A., Amerena, P. Oboes—Longy, G., Lenom, C., Stanislaus, H.
Clarinets—Sand, A., Vannini, A., Forlani, N. Bassoons—Laus, A., Mueller, E., Bettoney, F.
Piccolo—Battles, A. English Horns—Mueller, F., Speyer, L.
Bass Clarinet—Mimart, P. Contra-Bassoon—Piller, B.
Horns—Wendler, G., Lorbeer, H., Hain, F., Gebhardt, W., Van Den Berg, C., Hess, M.
Trumpets—Mager, G., Mann, J., Kloepfel, L.
Trombones—Hampe, C., Adam, E., Mausebach, A., Kenfield, L.
Harps—Holy, A., Van Den Berg, W. Tympani—Neumann, S., Kandler, F.
Percussion—Rettberg, A., Ludwig, C., Burkhardt, H.
Tuba—Lemcke, C. Organ—Snow, A. Librarian—Rogers, L. J.

oston Symphony

coming week will be occupied ond Southern trip of the or- nd the following week by ple's concerts, the next regu- Boston Symphony concerts en in Symphony Hall on Fri- oon and Saturday evening, nd 18. At these concerts urgin, the new concertmaster hestra, will for the first time oloist with the Boston Sym- hestra. His number will be Concerto of Brahms in D ierre Monteux will open the ith Weber's overture to the eciosa." Two new works to on this occasion are the mphonic poem by Arnold Bax, gh Sidhe" ("In the Fairy nd Balakireff's pictorial "Is- rranged into an "Oriental Fan- the noted Italian composer of er generation, Alfred Casella.

PEOPLE'S CONCERTS

e Boston Symphony Orchestra om its second Southern trip. l occupy the coming week, it e the following week to con- the pleasure and edification nger generation. For the two which will befall on Tuesday , Dec. 7, and Thursday after- . 9, all seats will be appor- rough the medium of the pub- ls and settlements of Boston. to meet the inevitable large from those disappointed in this , a third concert will be given y afternoon, Dec. 10, for which s are now on sale at the box Symphony Hall.

me programme will be given at these three concerts, since each ve an entirely different public. ill begin at 4 o'clock in the af- and the nominal prices for ill be 25, 35 and 50 cents. The ll hold that no adult will be ad- unless accompanied by one or hildren. The object of these con- which were so successfully insti- last season, is to acquaint our people with the finest symphonic as played by the full Symphony tra under its regular conductor. Monteux has compiled a pro- e which will represent the best in the orchestral repertory and of direct appeal. He has further ed his programme to reveal in the different instruments in the stra by the incidental solos which in the scores.

k and Mr. Monteux's Music

ir concert in New York on Satur- ernoon last, Mr. Monteux and the Orchestra played the "symphonic rom Stravinsky's ballet, "Petrush- ard at home a week ago. In The , Mr. Krehbiel writes of piece and ance as hereunder and most of the rs in New York were substantially nind:

its place—which means in the re and as an accompaniment to es and action—this music is quite most extraordinary composition which we are familiar. But as pure and simple there is little which has qualifications for the ert-room. That little is summed n Stravinsky's treatment of Rus- folk-tunes, or melodies based hose tunes. The rest is mere gro- erie which may amuse; in fact, es that, but must also bewilder hose who listen to it without hav- gone through the experience of essing the comically pathetic or etically comic pantomime in the tre. It served yesterday to display Monteux's appreciation of the e and the skill of the orchestra; in an eminent degree. The per- ance was admirable, thrilling in- d. The vertiginous movement of music written to delineate the con- ed bustle of a Russian multitude enjoyment of a fair was almost zying. The device is one of Stra- sky's early inventions; we knew of hing like it previous to the advent his piece called "Fireworks." n a different manner the fine mus- arity of the body of string instru- nt players which Mr. Monteux has listed was brought into notice by the formance of Mendelssohn's Octette. en a composition designed for inti- ate performance by a group of solo truments is transferred to a large

gained or lost in effectiveness always comes to the fore in the minds of experienced listeners. Yesterday the transformation seemed justified in the first movement, with its large lines of joy and jubilation of splendid color effects in the middle voices; but in the andante we missed the individual utterances which are native and essential to chamber compositions.

Ravel's suite, "Couperin's Tomb," played t the preceding concert of Thursday evenng likewise excited the curiosity of the eviewers in New York. Mr. Aldrich for The Times thought well of it: "Nobody," he writes, "who has ever heard the music of Couperin would mistake Ravel's manner for his, and the title is probably fanciful. . . . The four movements, however, are quite characteristic of Ravel. The Minuet and the Rigaudon have each a curious charm of their own, the Rigaudon a decorous gayety. The harmonization is of Ravel's acid sweetness in his less pronounced manner, stimulating and refreshing. The orchestra is used with much delicacy and grace of sound; the oboe gives it characteristic color." Mr. Krehbiel also yielded to the charm of the suite, but he resented what he calls "Ravel's strenuous effort to avoid the obvious."

New York
GLOBE EV.
DEC 6

Music.

The Boston Symphony Orchestra and Other Music.

By PITTS SANBORN,

A decidedly unconventional programme marked the season's second Boston Symphony matinée in Carnegie Hall Saturday afternoon. In the first place, Mr. Monteux chose to present as the opening number not a symphony but Mendelssohn's octet for strings in E flat, played by the string choirs of the orchestra. Doubtless he made this selection to exhibit without interference from wind or percussion instruments the Boston strings in all their beauty unadorned. He is not the first conductor so to treat the octet. And the device served its purpose very well. But, truth to tell, much of this composition, remarkable for a boy still in his teens, has already gone the way of all flesh and most music.

After the octet Jean Bedetti, the first 'cellist of the orchestra, was heard in the Lalo 'cello concerto. Mr. Bedetti revealed a sonorous tone and proved himself a good technician, especially as to his left hand. His success with the audience was conspicuous. For the final number on the programme Mr. Monteux offered a suite taken from Stravinsky's ballet "Pétrouchka," which, for some mysterious reason, has dropped from the repertory of the Metropolitan Opera House, though the production there was a capital one. It was accordingly a particular pleasure to hear the suite on Saturday, in spite of the fact that some of it loses much of its effectiveness in the concert room. Mr. Monteux, who was the original conductor of this difficult work, led it Saturday with the authority of complete understanding, and the Boston men played with superb spirit.

EVENING POST
New York City

DEC 6 K

Orchestral Concerts

Pierre Monteux, the present conductor of the Boston Symphony Orchestra, first became known as the leader of the Russian ballet, which specialized in the works of Stravinsky. He was therefore in his element when he conducted in Carnegie Hall on Saturday afternoon a suite made up of selections from the delightful "Petrouchka." Needless to say, one missed the action and the scenic background, as one does when Wagnerian excerpts are played in the concert halls; but this music is so novel, so individual, so spicy that it enchants wherever it may be heard.

The Philharmonic on

3000 CHILDREN HEAR SYMPHONY ORCHESTRA

They Vigorously Applaud at Every Opportunity

Musical Appreciation Shown at First of Three Concerts

Symphony Hall was filled to capacity yesterday afternoon for the first of the three young people's concerts to be given this week by the Boston Symphony Orchestra. Nearly 3000 children who had obtained tickets at nominal prices through schools and settlement houses applauded Pierre Monteux and the orchestra at every break in a program of short numbers which lasted only an hour.

Preference had been given in allotting tickets for yesterday's concert to children who are members of school orchestras, bands or glee clubs, and to those who are receiving school credits for outside music study, so that the audience may have been more musical than a crowd of children picked at random would have proved.

All the boys and girls of high school and junior high school age certainly seemed to be listening quietly and thoughtfully. A few little boys were restless and some little girls whispered, but then their elders sometimes annoy other people in the same ways at concerts and theatres. Possibly a rule excluding children under 12 would produce a more thoroughly attentive audience.

Everyone seemed especially interested in the solo qualities of the oboe, bassoon, clarinet, harp, trumpet and other orchestra instruments, which the program was partly designed to illustrate. Numbers by Mozart and Beethoven might well have been put in place of the old-fashioned Rossini overture and the not immediately appealing dances by Bach with which the concert began. Good tunes and viogorous, not too intricate rythms, are what children like best in music as a rule.

Dvorak's "New World" symphony was a better choice, and "Scheherezade" and Bizet's "L'Arlesienne" were still better works from which to choose excerpts. The performance averaged about as the regular symphony concerts do nowadays in such repertory pieces as those played yesterday.

Tickets for the second concert on Thursday at 4 are obtainable only through selected schools and settlement houses. In order to satisfy those unable to get tickets in this way, a third concert will be given on Friday at 4, for which there are still seats remaining on sale at the box office in Symphony Hall, at the same scale of prices, 25, 35 and 50 cents. Adults unaccompanied by children cannot be admitted, however.

GLOBE-DEC. 8.

PUPILS ENJOY FIRST CONCERT

Symphony Orchestra Gives Numbers Emphasizing Solo Instruments

YOUNG LISTENERS SHOW APPRECIATION

By PHILIP HALE

The first of the young people's concerts given by the Boston Symphony Orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Rossini, overture to "The Italian (woman) in Algiers," Bach, Bourree Polonaise and Badinerie from the suite in B minor; Dvorak, Largo and Scherzo from the symphony "From the New World;" Romsky-Korsakoff, "The Story of the Kalander Prince" from "Scheherazade;" Bizet-Guiraud, Farandole from the suite "L'Arlessienne" No. 2.

For the concert of yesterday and the one tomorrow afternoon all the tickets were distributed through 90 schools and 10 settlements of Greater Boston.

The audience yesterday was especially musical, for the first preference was given to the pupils that are members of school orchestras, bands or glee clubs; also to pupils that are studying music outside of the schools but are being credited for it in the schools.

The program was arranged so as to acquaint in a measure the young listeners with the quality of several solo instruments. Thus in the odd and once popular overture of the light-hearted Rossini the florid passages for oboe were played delightfully by Mr. Longy. Mr. Laurent's skill and taste were displayed in the movements from Bachs's suite, while the English horn solo in Dvorak's largo was played by Mr. Mueller. The movement from "Scheherazade" brought into prominence solos by violin, harp, bassoon, oboe, clarinet, horn, trumpet, trombone played by the admirable virtuosos of the orchestra.

The young listeners were greatly interested and pleased. They were warmly appreciative. They watched the players attentively and heard them intelligently. When they talked, the subject was the music of the orchestral instruments.

These concerts will do much to arouse and maintain genuine interest in good music, music that is melodious and strongly rhythmed, whether it be by an Italian, Frenchman, Russian, German or even an American. Mr. Monteux arranged, as he did last season, an excellent program for the purpose; he conducted and the full orchestra played as if the concert were in the regular subscription series.

In order that students of the schools that did not come in the allotment may have an opportunity to hear the orchestra, a third concert will be given the afternoon of Dec. 10, for which tickets at 25, 35 and 50 cents are now being sold at the Symphony Hall box office. This concert will also accommodate pupils of the various private schools.

Adults will be admitted only as escorts.

The program of the concerts of the Boston Symphony Orchestra next week has been slightly altered. As Beethoven's birth is supposed to have been on Dec. 16, 1770, his overture "The Dedication of the House" has been substituted for Weber's overture to "Preciosa." The other orchestral pieces will e the fantasie, "In the Faery Hills," y Arnold Bax (first time in America) nd Balakireff's "Islamey" orchestra y Alfredo Casella (first time in Boson). Richard Burgin, the concert aster, will play Brahms's concerto or violin.

HERALD. DEC. 8.

CONCERT FOR YOUNG FOLKS

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BY OLIN DOWNES

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W. S. S.

TIGHT BINDING

Not Weber's little known overture to his light opera, "Preciosa," but Beethoven's overture, almost as seldom played, "The Dedication of the House," will be heard at the Symphony Concerts of next week. Mr. Monteux has so changed his programme to note the one hundred and fiftieth anniversary of the birth of Beethoven. We in Boston are fortunate to escape the "Beethoven programme," sometimes three symphonies long with which conductors elsewhere are satiating hearers.

TRANS. DEC 8.

[6]

In Bostonian Ears Another Young Briton

Arnold Bax, Celt and Composer, Whose Imaginative Music Impends at the Symphony Concerts

In placing on the programme of the Symphony Concerts of next week Arnold Bax's tone poem, "In the Faery Hills," Mr. Monteux has begun to fulfill his promise to acquaint us with the music of contemporary England—as he has already done with that of Italy and purposes to do with that of Spain. A glance through the back files of the Symphony programme reveals but a sprinkling of English names and, with one or two exceptions, a meagre list of performances. If we overlook songs, with and without orchestral accompaniment, of the five composers whom J. A. Fuller Maitland has termed the leaders of the English Renaissance, we find but three, Frederick Hymen Cowen, Charles Villiers Stanford and Alexander Campbell Mackenzie; we do not find Charles Hubert Parry or Arthur Goring Thomas. Of their Mendelssohnian forerunners, Sterndale Bennet is alone represented—but surely there is little cause for grief on that score. Of the later men, who have broken more and more from academic tradition, Elgar—the most generally played of all British composers—leads overwhelmingly; next to him come Frederick Delius and Granville Bantock. From the still younger and bolder spirits we have heard a single piece by William Wallace and one by Joseph Holbrooke, and also one each by the lesser Cecil Forsyth and Arthur Hinton. But there are numerous composers of distinction, particularly of the present generation, whom we do not know at all. It matters not greatly if we have missed Frederick Cliffe, Walford Davies, Arthur Somerville, Colin McAlpin and Hamish MacCunn; their work, admirable as it is, belongs already to the past. Those whom it is important that we should know, and most of whom Mr. Monteux intends to introduce to us, are Frank Bridge, Gustave Holst, Ralph Vaughn-Williams, Lord Berners and Arnold Bax, not to mention the lesser Cyril Scott, although there is reason to believe that his work in the larger forms is of less consequence than that of the others.

Record and Trait

Arnold Bax, with whom we are now concerned, like most of the significant composers of today, is clearly a product of the so-called intellectual class—more than ever before, the writing of music demands a keen intelligence, susceptibility to external impressions and a fineness of temper that tend to make the art increasingly aristocratic. Of Bax's parents, indeed, the dictionaries tell us nothing, but we are informed that he is a nephew of E. Belfort Bax, well known in England as a writer on social and philosophical topics. The composer was born in London, in 1883; he was educated privately, and from 1900 to 1905 he was a pupil at the Royal Academy of Music, where he studied composition with Frederick Corder and pianoforte play-
ing with Tobias Matthay. He marri
ta Sobrino, daughter of Carlos Sob
pianist, and of late years has
mostly on the West Coast of Irel
natural consequence of his affiliation
he Celtic movement in the arts. His deb
as a composer was made in Saint James Hall, London, in November, 1903, and the first of his music to be published was a Celtic Song Cycle, which appeared in 1905.

That Bax was a thorough master of the composer's tools while still a young man is attested by the fact that his trio in one movement, for violin, viola and piano—the most frequently played of his chamberpieces—was written when he was but twenty. Although it foreshadows but faintly his later and characteristic idiom, it is fine-grained, sinewy music which must have indicated unmistakably that the composer was a man to be reckoned with. There is a tendency in his early music towards unnecessary elaboration and complexity—common enough among young composers—that has gradually disappeared from his maturer writing, but it is evident that for him complexity in music was nonexistent; more than once he astonished his friends by playing at sight from the orchestral score, and with apparent ease, such music as the symphonic poems of Strauss and the orchestral pieces of Debussy. While the list of his own orchestral compositions is a long one, they have not come to either frequent or adequate performance—with the exception of an early and [illegible] "Festival Overture." We [illegible] testimony [illegible] works, when they are performed at all, are apt to receive less careful attention than those of foreign composers. And if, as is the case with the music of Bax, they are of an intricate and exacting nature, the result is disastrous. Moreover, Bax, of a retiring and self-effacing disposition, shuns the "wire-pulling" which in England—and often in America as well—is an essential preliminary to an orchestral hearing. The music that has succeeded in bringing him most forcibly to the attention of the British public is his whimsical setting of Barrie's travesty-pantomime, "The Truth About the Russian Ballet."

The Celtic Side

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Arnold Bax

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None of this music is easy to play, nor is the composer's idiom readily grasped on a superficial reading. Bax is not satisfied with a melody and an accompaniment but is prone to introduce counter-melodies and decorative figuration. To "The Princess's Rose Garden" he supplies this suggestive foot-note: "This piece must be played as simply as the elaborateness of its detail will allow. No harmonic points should be made and the accompaniment figures generally should be kept wholly subservient to the melodic line." It should be noted that Bax cultivates the temporarily much neglected art of writing "horizontally," neglected because it is often easier and more immediately effective to write chords in blocks and patches than to make the harmonies appear as the result of the clash and progress of the several parts—the sort of writing that has always been characteristic of highly organized music. Besides these smaller pieces, a piano sonata in one movement has been played in England by Myra Hess, and there is also a piano concerto, at last report unperformed; both pieces are unpublished. There is, however, a highly poetic tone-poem for two pianofortes, "Moy Mell" (The Happy Plain), which may be found in the library of the Harvard Musical Association.

For Voice

As a song-writer Bax has been quite prolific, having written half a hundred or more, of which only about a quarter are published; the others, because of the difficulty of their accompaniments, still remain in manuscript. Mr. Evans's remarks on this situation are worth quoting, as they are quite applicable on this side of the water. "It is curious that, at a time when songs of the most complex texture have become not only common, but even especially favored in our concert-rooms, many of our publishers should still apply the standard of the young person who strums." For the present we in Boston must confine our acquaintance with Bax's songs to the set of seven issued by J. & W. Chester of London. None of these present unusual difficulty, so it is safe to assume that they are not among his most elaborate. In his choice of lyrics Bax shows the fine discrimination that we would expect of so scrupulous and sensitive a composer. The complete list of his vocal compositions shows a strong partiality for the poems of Fiona Macleod; we also find there William Morris, Shakspeare, Chaucer, and those of the modern poets whose tendencies are in sympathy with his own. Three of the songs in the Chester collection are set to poems of Fiona Macleod; the words of one, "The Enchanted Fiddle," are anonymous; the lyric of the most beautiful of all, "To Eire," is the work of J. H. Cousins; another is a setting of a fifteenth century Christmas carol, half Latin and half English; and the last is a Chaucer Roundel.

As these seven songs cover the period from 1906 to 1914, they may be considered fairly representative of Bax's development as a song-writer, even though his musical style is said to have undergone significant changes in the last six years. Singers will appreciate the "vocal" character of his writing, so rarely found in contemporary composers. In the carol there is an appropriate use of the old florid style, and there is a more modern ornamentation in the picturesque "Shieling Song." Eminently vocal, too, is his sparing use of chromatic intervals; in the first twenty-two measures of the voice part of "To Eire," for example, there are but two accidentals, and yet the harmonization is wholly unconventional. And even when, as in the roundel, there is a certain amount of chromatic freedom, the intervals are never difficult to grasp. Each of the seven songs might well be discussed in detail did the limits of this article permit; there is, for instance, a notable use of modal harmony in the Christmas Carol; in the roundel we find a striking example of Bax's tendency—observable in everything he has written—to vary the treatment of a melody on each repetition of it. Here on each recurrence of the couplet:

Your eyen two wol slay me sodenly:
I may the beauty of hem not sustene

we find a gradual and impressive intensification in the accompaniment. In this song and in "To Eire" there is a fineness of feeling, and in the latter an elevation rarely met with in any songs and almost unparalleled in songs with English text.

The Whole Man

Those who would always classify and pigeon-hole a composer will have a hard time in tracing Bax's musical ancestry. Especially in the later music it cannot be said, as with so many, that here is Debussy, d'Indy, Ravel, Strauss, Wagner or Musorgsky. But although he is a law unto himself, he does not brazenly defy convention. For one thing, he is apparently too well poised to be willing to discard entirely the old diatonic system. His music is often extremely chromatic, but with him chromaticism is accessory rather than integral. Not only does he refrain from constant modulation or, like some, ignore tonality altogether; he often displays a tendency rare among contemporary composers, to remain in one key for measures on end. His use of dissonance is plentiful and effective but his dissonances are arrived at logically and contrapuntally, not through arbitrary and jangling chords. The contrasting energy and reflectiveness in his music have been likened to the Florestan and Eusibius of Schumann; but such duality is natural in a well-rounded composer. It is far more significant that although his musica[illegible] is essentially subjective, it is alway controlled; and in contrast to such typ introspective writers as Schumann a MacDowell, he is apparently a thoro master of musical architecture and desig It has been well said of him that, parado cal as it sounds, his music can be wistf and at the same time robust.

WARREN STOREY SMIT

TRANS. DEC. 11

SYMPHONY TO RESUME CONCERTS

Since next week will mark the 150th anniversary of Beethoven's birth, the great master's overture, "Dedication of the House," will open the next pair of Boston Symphony concerts, to be given on Friday and Saturday, Dec. 17 and 18. It is interesting to note that this overture was the first piece ever played by the Boston Symphony Orchestra, for it opened the initial program in Music Hall in 1881. Also at this concert Richard Durgin, the concertmaster of the orchestra, will be heard as soloist for the first time here, playing Brahms's violin concerto in D major

DEC. 11

SYMPHONY PROGRAM

The program for the Symphony concerts next Friday afternoon and Saturday evening has been changed to pay tribute to the memory of Beethoven. It will include his "Dedication of the House" overture, the first piece on the first program the Symphony ever played. Richard Burgin, the new concert master, will be the soloist, playing Brahms' violin concerto in D major. The other numbers will be Arnold Bax's Gaelic piece, "In the Fairy Hills," and Balakireff's fantasy, "Islamey." These are novelties.

RTISER 12

Beethoven's overture, "The Dedication of the House," opus 124, which is to be played at this week's Symphony concerts in memory of the 150th anniversary of the composer's birth, was the first piece on the first program ever given by the orchestra, on Oct 22, 1881, in the old Music Hall.

Richard Burgin, who will appear for the first time this week as soloist with the Symphony Orchestra, of which he is now concert master, is like Heifetz and Zimbalist, a pupil of Auer.

Friday at 2:30 and Saturday at 8. The Boston Symphony Orchestra, eighth program. Overture "The Dedication of the House," Beethoven (In memoriam Ludwig van Beethoven, born Dec 1 1770), "An Sluagh Sidhe," Bax (fir times in America); Concerto for Violin and Orchestra, in D minor, Brahms. "Islamey," Balakirev-Casella. Soloist Richard Burgin.

DEC. 12

MUSIC

By RICHARD ALDRICH.

THE discussion of the Mus
Union, of its merits and deme
its advantages and disadvanta
for the whole body of orche
players, for the individual m
cian and for the best interests of
art of music, is a long and compli
one. Not often do many of the d
however, get before the public, as
did in the excitement of last year a
the Boston Orchestra and the que
of keeping it in the path that M
Higginson insisted on for so many y
There is no doubt much to be sai
both sides; at any rate, much has b
said on both sides. But one recent a
of the New York union cannot b
considered, in its inevitable r
highly detrimental to the best int
of the art and to the standards
chestral playing, and hence, in the
suicidal for the players. This
adoption of a rule absolutely li
the number of rehearsals permitted
great orchestral societies by the
to four a week and reducing th
hearsal time from two and a hal
to two. The weekly limit for the
phony orchestras has, till this
was taken, been five. The weekly
ber of hours for rehearsing is th
duced from twelve and a half to
The action of the union is a
"progressive." It always re
greater and greater benefit to the
vidual member—higher salaries,
rehearsals, shorter hours, if the
all benefits. And if the individ
benefited and the quality of the
formance is not injured the net
may be a cause for rejoicing. Th
ciency experts will tell us that the
point beyond which intensive labor
not go to advantage. Musicians
also tell us that the New Yo
phony players are very clever
and skillful in accommodating
selves to what their conductors
Hence, it is said, the need for reh
is the less. But the limit of re
rehearsals is far from being
by the number that has hither
permitted by the union; and th
est cleverness cannot make a
for careful polishing. The fact
point has now been reached w
standard of rehearsal and pr
hitherto considered indispensabl
mitely threatened.
Fortunately, one organizatio
York Symphony Society, wa
make a stand, for this seas
against this reduction of th
rehearsal. It made a contr
by which its players boun

or a p
existing rule of
of two and a half ho
as to the then prevaili
weekly salary, out-of-town
lowances and number of
New York. Mr. Flagler is
to have waived his contract
the minimum salary, to th
concerts in New York and t
allowances. But he has ins
forcing the agreement as to
not only the weekly numb
duration of each. It is cons
rightly so, by both him and
much that the main, if no
reason for contributing the l
dies that are now paid to
over and above the sum co
the public through the box
insure sufficient rehearsal;
cient rehearsal is the very e
subsidized orchestra's reason
ence.
This agreement, however,
stood to run for one season
season the union will be free
of this orchestra what it now
the others, and can put the sa
tions upon it. Most of the m
lic will agree with Mr. Flagle
new rule of the union is a g
fraught with serious conseque
future of endowed orchestra
York; and that the rights wh
enjoys by contract should be
accorded to the other sympho
tras of the city.
Heaven knows that the sta
in recent years been lowere
already by the gradual red
rehearsal time. There
suspicion, and more than susp
pieces have been put on th
programs insufficiently rehe
even not rehearsed at all.
certain that this has sometim
be feared often—been the ca
with concertos; the solo p
have on occasion been uncere
dumped into the concert with
allowed opportunity for any rea
taking practice with the orche
sometimes actually without
hearsal at all. The results h
obvious. They have sometim
deplorable.
With the number of concerts
orchestras are giving now and t
ber of different programs tha
therefore, be prepared, the re
permitted by the union are ins
for proper performances. It is, o
a commonplace to say that fine
in performance is attainable
sufficient rehearsal under compe
painstaking direction. This is
necessary and obvious stateme
the tendency is always and ever
to say that "it is good enough
"it will go," possibly even, "they
know the difference." It may g
a fashion; and "they" may not
date the difference immediately;
difference will make itself felt
time and "they" will take acti
cordingly.
Thus the union, by its decre
molishing the rehearsal schedule
begun the destruction of the poss
of good orchestral playing, or at
rate of the finest orchestral pla
It has before this made good orche
playing not only difficult to obtai
very expensive. Perhaps it shou
expensive. But the last phase ma
been approaching now. There i
reason why further reductions in
hearsal may not be enforced. The
may come when "faking" and "c
and pure "magnetism" on the par
the conductor will be considered by
union enough to carry through an
chestral performance.
The raising of salaries has been
of the objects most steadily kept in v
by the union; an eminently laud
one pursued properly and necessa
by all workers for a salary. It has b
successful, involving, necessarily,
great increase in the annual deficits
permanent orchestras. Th
have reached figures that wo
made the hair of a generation a
end; but so would many oth
of the present time. There
millionaires to be milked a
to be, or made to bleed throu
and ready for that kind
many. Nobody pities the sorro
millionaire guarantor. He a
sorrows—which he knows how
joys—may be taken
But what cannot be taken f
the definite downward ste
they cannot stop.
union may be all powerful, but
be exercising its power un
when it takes this step, or make
sary to be taken. The public
may be educated downwar
endure what will be set be
even not to know the differ
possibly, also, it will not
sure there may be fifty mu
righteous within the city wh
a cry, and even without a cr
inevitably come the time whe
ence is appreciably felt.
the point of honor, of commo
give the public the best tha
me by gentlemen and artists
the somewhat more recondite
artistic rectitude—that artist
best that in them lies becaus
artists and because they have
ideal and an artistic con
We are sure, of course, th
ideal is what the union
equally with the ideal of
and more leisure. It ha
misconceived the results of it
on, or it has allowed tempo
purely practical notions to
a time the fine idealism tha
ing principle of artists, an
union of artists.

TIGHT BINDING

Not Weber's little known overture to his light opera, "Preciosa," but Beethoven's overture, almost as seldom played, "The Dedication of the House," will be heard at the Symphony Concerts of next week. Mr. Monteux has so changed his programme to note the one hundred and fiftieth anniversary of the birth of Beethoven. We in Boston are fortunate to escape the "Beethoven programme," sometimes three symphonies long with which conductors elsewhere are satiating hearers.

TRANS. DEC 8.

[6]

In Bostonian Ears Another Young Briton

Arnold Bax, Celt and Composer, Whose Imaginative Music Impends at the Symphony Concerts

IN placing on the programme of the Symphony Concerts of next week Arnold Bax's tone poem, "In the Faery Hills," Mr. Monteux has begun to fulfill his promise to acquaint us with the music of contemporary England—as he has already done with that of Italy and purposes to do with that of Spain. A glance through the back files of the Symphony programme reveals but a sprinkling of English names and, with one or two exceptions, a meagre list of performances. If we overlook songs, with and without orchestral accompaniment, of the five composers whom J. A. Fuller Maitland has termed the leaders of the English Renaissance, we find but three, Frederick Hymen Cowen, Charles Villiers Stanford and Alexander Campbell Mackenzie; we do not find Charles Hubert Parry or Arthur Goring Thomas. Of their Mendelssohnian forerunners, Sterndale Bennet is alone represented—but surely there is little cause for grief on that score. Of the later men, who have broken more and more from academic tradition, Elgar—the most generally played of all British composers—leads overwhelmingly; next to him come Frederick Delius and Granville Bantock. From the still younger and bolder spirits we have heard a single piece by William Wallace and one by Joseph Holbrooke, and also one each by the lesser Cecil Forsyth and Arthur Hinton. But there are numerous composers of distinction, particularly of the present generation, whom we do not know at all. It matters not greatly if we have missed Frederick Cliffe, Walford Davies, Arthur Somerville, Colin McAlpin and Hamish MacCunn; their work, admirable as it is, belongs already to the past. Those whom it is important that we should know, and most of whom Mr. Monteux intends to introduce to us, are Frank Bridge, Gustave Holst, Ralph Vaughn-Williams, Lord Berners and Arnold Bax, not to mention the leser Cyril Scott, although there is reason to believe that his work in the larger forms is of less consequence than that of the others.

Record and Trait

Arnold Bax, with whom we are now concerned, like most of the significant composers of today, is clearly a product of the so-called intellectual class—more than ever before, the writing of music demands a keen intelligence, susceptibility to external impressions and a fineness of temper that tend to make the art increasingly aristocratic. Of Bax's parents, indeed, the dictionaries tell us nothing, but we are informed that he is a nephew of E. Belfort Bax, well known in England as a writer on social and philosophical topics. The composer was born in London, in 1883; he was educated privately, and from 1900 to 1905 he was a pupil at the Royal Academy of Music, where he studied composition with Frederick Corder and pianoforte playing with Tobias Matthay. He married [illegible] ta Sobrino, daughter of Carlos Sob[illegible] pianist, and of late years has [illegible] mostly on the West Coast of Irel[illegible] natural consequence of his affiliation [illegible] the Celtic movement in the arts. His debut as a composer was made in Saint James Hall, London, in November, 1903, and the first of his music to be published was a Celtic Song Cycle, which appeared in 1905.

That Bax was a thorough master of the composer's tools while still a young man is attested by the fact that his trio in one movement, for violin, viola and piano—the most frequently played of his chamberpieces—was written when he was but twenty. Although it foreshadows but faintly his later and characteristic idiom, it is fine-grained, sinewy music which must have indicated unmistakably that the composer was a man to be reckoned with. There is a tendency in his early music towards unnecessary elaboration and complexity—common enough among young composers—that has gradually disappeared from his maturer writing, but it is evident that for him complexity in music was nonexistent; more than once he astonished his friends by playing at sight from the orchestral score, and with apparent ease, such music as the symphonic poems of Strauss and the orchestral pieces of Debussy. While the list of his own orchestral compositions is a long one, they have not come to either frequent or adequate performance—with the exception of an early and uncharacteristic "Festival Overture." We have a good deal of unprejudiced testimony [illegible] works, when they are performed at all, are apt to receive less careful attenion than those of foreign composers. And if, as is the case with the music of Bax, they are of an intricate and exacting nature, the result is disastrous. Moreover, Bax, of a retiring and self-effacing disposition, shuns the "wire-pulling" which in England—and often in America as well—is an essential preliminary to an orchestral hearing. The music that has succeeded in bringing him most forcibly to the attention of the British public is his whimsical setting of Barrie's travesty-pantomime, "The Truth About the Russian Ballet."

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Arnold Bax

From S. I. M. by Courtesy of the Public Library

None of this music is easy to play, nor is the composer's idiom readily grasped on a superficial reading. Bax is not satisfied with a melody and an accompaniment but is prone to introduce counter-melodies and decorative figuration. To "The Princess's Rose Garden" he supplies this suggestive foot-note: "This piece must be played as simply as the elaborateness of its detail will allow. No harmonic points should be made and the accompaniment figures generally should be kept wholly subservient to the melodic line." It should be noted that Bax cultivates the temporarily much neglected art of writing "horizontally," neglected because it is often easier and more immediately effective to write chords in blocks and patches than to make the harmonies appear as the result of the clash and progress of the several parts—the sort of writing that has always been characteristic of highly organized music. Besides these smaller pieces, a piano sonata in one movement has been played in England by Myra Hess, and there is also a piano concerto, at last report unperformed; both pieces are unpublished. There is, however, a highly poetic tone-poem for two pianofortes, "Moy Mell" (The Happy Plain), which may be found in the library of the Harvard Musical Association.

For Voice

As a song-writer Bax has been quite prolific, having written half a hundred or more, of which only about a quarter are published; the others, because of the difficulty of their accompaniments, still remain in manuscript. Mr. Evans's remarks on this situation are worth quoting, as they are quite applicable on this side of the water. "It is curious that, at a time when songs of the most complex texture have become not only common, but even especially favored in our concert-rooms, many of our publishers should still apply the standard of the young person who strums." For the present we in Boston must confine our acquaintance with Bax's songs to the set of seven issued by J. & W. Chester of London. None of these present unusual difficulty, so it is safe to assume that they are not among his most elaborate. In his choice of lyrics Bax shows the fine discrimination that we would expect of so scrupulous and sensitive a composer. The complete list of his vocal compositions shows a strong partiality for the poems of Fiona Macleod; we also find there William Morris, Shakspeare, Chaucer, and those of the modern poets whose tendencies are in sympathy with his own. Three of the songs in the Chester collection are set to poems of Fiona Macleod; the words of one, "The Enchanted Fiddle," are anonymous; the lyric of the most beautiful of all, "To Eire," is the work of J. H. Cousins; another is a setting of a fifteenth century Christmas carol, half Latin and half English; and the last is a Chaucer Roundel.

As these seven songs cover the period from 1906 to 1914, they may be considered fairly representative of Bax's development as a song-writer, even though his musical style is said to have undergone significant changes in the last six years. Singers will appreciate the "vocal" character of his writing, so rarely found in contemporary composers. In the carol there is an appropriate use of the old florid style, and there is a more modern ornamentation in the picturesque "Shieling Song." Eminently vocal, too, is his sparing use of chromatic intervals; in the first twenty-two measures of the voice part of "To Eire," for example, there are but two accidentals, and yet the harmonization is wholly unconventional. And even when, as in the roundel, there is a certain amount of chromatic freedom, the intervals are never difficult to grasp. Each of the seven songs might well be discussed in detail did the limits of this article permit; there is, for instance, a notable use of modal harmony in the Christmas Carol; in the roundel we find a striking example of Bax's tendency—observable in everything he has written—to vary the treatment of a melody on each repetition of it. Here on each recurrence of the couplet:

> Your eyen two wol slay me sodenly:
> I may the beauty of hem not sustene

we find a gradual and impressive intensification in the accompaniment. In this song and in "To Eire" there is a fineness of feeling, and in the latter an elevation rarely met with in any songs and almost unparalleled in songs with English text.

The Whole Man

Those who would always classify and pigeon-hole a composer will have a hard time in tracing Bax's musical ancestry. Especially in the later music it cannot be said, as with so many, that here is Debussy, d'Indy, Ravel, Strauss, Wagner or Musorgsky. But although he is a law unto himself, he does not brazenly defy convention. For one thing, he is apparently too well poised to be willing to discard entirely the old diatonic system. His music is often extremely chromatic, but with him chromaticism is accessory rather than integral. Not only does he refrain from constant modulation or, like some, ignore tonality altogether; he often displays a tendency, rare among contemporary composers, to remain in one key for measures on end. His use of dissonance is plentiful and effective, but his dissonances are arrived at logically and contrapuntally, not through arbitrary and jangling chords. The contrasting energy and reflectiveness in his music have been likened to the Florestan and Eusebius of Schumann; but such duality is natural in a well-rounded composer. It is far more significant that although his musical thought is essentially subjective, it is always controlled; and in contrast to such typical introspective writers as Schumann and MacDowell, he is apparently a thorough master of musical architecture and design. It has been well said of him that, paradoxical as it sounds, his music can be virile and at the same time robust.

WARREN STOREY SMITH

TRAN. DEC. 11

SYMPHONY TO RESUME CONCERTS

Since next week will mark the 150th anniversary of Beethoven's birth, the great master's overture, "Dedication of the House," will open the next pair of Boston Symphony concerts, to be given on Friday and Saturday, Dec. 17 and 18. It is interesting to note that this overture was the first piece ever played by the Boston Symphony Orchestra, for it opened the initial program in Music Hall in 1881. Also at this concert Richard Burgin, the concertmaster of the orchestra, will be heard as soloist for the first time here, playing Brahms's violin concerto in D major

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SYMPHONY PROGRAM

The program for the Symphony concerts next Friday afternoon and Saturday evening has been changed to pay tribute to the memory of Beethoven. It will include his "Dedication of the House" overture, the first piece on the first program the Symphony ever played. Richard Burgin, the new concert master, will be the soloist, playing Brahms' violin concerto in D major. The other numbers will be Arnold Bax's Gaelic piece, "In the Fairy Hills," and Balakireff's fantasy, "Islamey." These are novelties.

Beethoven's overture, "The Dedication of the House," opus 121, which is to be played at this week's Symphony concerts in memory of the 150th anniversary of the composer's birth, was the first piece on the first program ever given by the orchestra, on Oct 22, 1881, in the old Music Hall.

◆

Richard Burgin, who will appear for the first time this week as soloist with the Symphony Orchestra, of which he is now concert master, is like Heifetz and Zimbalist, a pupil of Auer.

◆

Friday at 2:30 and Saturday at 8. The Boston Symphony Orchestra, eighth program. Overture "The Dedication of the House," Beethoven (In memoriam Ludwig van Beethoven, born Dec 1[illegible] 1770), "An Sluagh Sidhe," Bax (first times in America); Concerto for Violin and Orchestra, in D minor, Brahms; "Islamey," Balakirev-Casella. Soloist Richard Burgin.

DEC. 11

MUSIC

By RICHARD ALDRICH.

THE discussion of the Mus[illegible] Union, of its merits and deme[illegible] its advantages and disadvant[illegible] for the whole body of orche[illegible] players, for the individual mu[illegible] cian and for the best interests of [illegible] art of music, is a long and compli[illegible] one. Not often do many of the det[illegible] however, get before the public, as [illegible] did in the excitement of last year a[illegible] the Boston Orchestra and the que[illegible] of keeping it in the path that [illegible] Higginson insisted on for so many [illegible] There is no doubt much to be sai[illegible] both sides, at any rate, much has [illegible] said on both sides. But one recent ac[illegible] of the New York union cannot b[illegible] considered, in its inevitable re[illegible] highly detrimental to the best inte[illegible] of the art and to the standards [illegible] chestral playing, and hence, in the [illegible] suicidal for the players. This is [illegible] adoption of a rule absolutely limi[illegible] the number of rehearsals permitted [illegible] great orchestral societies by the [illegible] to four a week and reducing th[illegible] hearsal time from two and a hal[illegible] to two. The weekly limit for the [illegible] phony orchestras has, till this [illegible] was taken, been five. The weekly [illegible]

TIGHT BINDING

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WARREN STOREY SMITH.

ANS. DEC.11.

PHONY TO SUME CONCERTS

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ADVERTISER DEC.11

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GLOBE DEC.12

MUSIC

By RICHARD ALDRICH.

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The action of the union is
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may be a cause for rejoicing.
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and skillful in accommodatin
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Hence, it is said, the need for
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permitted by the union; and t
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for careful polishing. The fac
point has now been reached
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hitherto considered indispensa
itely threatened.
Fortunately, one organizatio
York Symphony Society, wa
make a stand, for this seaso
gainst this reduction of th
[illegible]

of a period of two years to the then existing rule of five weekly rehearsals of two and a half hours each, as well as to the then prevailing minimum weekly salary, out-of-town traveling allowances and number of concerts in New York. Mr. Flagler is understood to have waived his contract rights as to the minimum salary, to the number of concerts in New York and the traveling allowances. But he has insisted on enforcing the agreement as to rehearsals, not only the weekly number, but the duration of each. It is considered, and rightly so, by both him and Mr. Damrosch that the main, if not the only, reason for contributing the large subsidies that are now paid to orchestras, over and above the sum contributed by the public through the box office, is to insure sufficient rehearsal; that sufficient rehearsal is the very essence of a subsidized orchestra's reason for existence.

This agreement, however, is understood to run for one season only. Next season the union will be free to require of this orchestra what it now requires of the others, and can put the same limitations upon it. Most of the musical public will agree with Mr. Flagler that the new rule of the union is a grave error, fraught with serious consequences to the future of endowed orchestras in New York; and that the rights which he still enjoys by contract should be voluntarily accorded to the other symphony orchestras of the city.

Heaven knows that the standard has in recent years been lowered enough already by the gradual reduction of rehearsal time. There has been suspicion, and more than suspicion, that pieces have been put on the concert programs insufficiently rehearsed and even not rehearsed at all. It is quite certain that this has sometimes—it may be feared often—been the case, especially with concertos; the solo performers have on occasion been unceremoniously dumped into the concert without being allowed opportunity for any really painstaking practice with the orchestra, and sometimes actually without any rehearsal at all. The results have been obvious. They have sometimes been deplorable.

With the number of concerts that our orchestras are giving now and the number of different programs that must, therefore, be prepared, the rehearsals permitted by the union are insufficient for proper performances. It is, of course, commonplace to say that fine quality performance is attainable only by sufficient rehearsal under competent and painstaking direction. This is an elementary and obvious statement; yet the tendency is always and everywhere to say that "it is good enough"; that "it will go," possibly even, "they won't know the difference." It may go after fashion; and "they" may not appreciate the difference immediately; but the difference will make itself felt some time, and "they" will take action accordingly.

Thus the union, by its decree demolishing the rehearsal schedule, has begun the destruction of the possibility good orchestral playing, or at any ate of the finest orchestral playing. has before this made good orchestral aying not only difficult to obtain but ery expensive. Perhaps it should be pensive. But the last phase may be en approaching now. There is no ason why further reductions in rearsal may not be enforced. The time y come when "faking" and "chic" d pure "magnetism" on the part of conductor will be considered by the on enough to carry through an orestral performance.

he raising of salaries has been one the objects most steadily kept in view the union; an eminently laudable pursued properly and necessarily all workers for a salary. It has been essful, involving, necessarily, a t increase in the annual deficits of the permanent orchestras. These cits have reached figures that would made the hair of a generation ago d on end; but so would many other res of the present time. There are ys millionaires to be milked and ng to be, or made to bleed through nose and ready for that kind of botomy. Nobody pities the sorrows he millionaire guarantor. He and sorrows—which he knows how to into joys—may be taken for ted. But what cannot be taken for ted is the definite downward step money cannot stop.

union may be all powerful, but it rs to be exercising its power un- y when it takes this step, or makes cessary to be taken. The public, ps, may be educated downward h to endure what will be set be- it, or even not to know the differ- But possibly, also, it will not; dventure there may be fifty mu- y righteous within the city who raise a cry, and even without a cry will inevitably come the time when difference is appreciably felt. re is the point of honor, of common ty, to give the public the best that e done by gentlemen and artists. is the somewhat more recondite of artistic rectitude—that artists the best that in them lies because are artists and because they have rtistic ideal and an artistic con- e. We are sure, of course, that rtistic ideal is what the union hes, equally with the ideal of pay and more leisure. It has bly misconceived the results of its action, or it has allowed tempo- and purely practical notions to re for a time the fine idealism that guiding principle of artists, and of a union of artists.

Y.TIMES DEC.12.

CONCERT MASTER NEXT SOLOIST

Richard Burgin, who has recently come from eastern Europe to serve as the new concert master of the Boston Symphony Orchestra, and will be heard as soloist for the first time next Friday and Saturday, is of Polish parentage, a native of Warsaw. His training has nevertheless taken place largely in Russia, and part of his career has been confined by chaotic conditions in the east to Russia, Finland and Scandinavia. For 12 years he served as concert master in the fine orchestras which the largest cities of these countries possess. His first teacher was Lotto. His most famous teacher was Leopold Auer, with whom, at Petrograd, he studied four years. Of Auer's pupils of long standing in America, Zimbalist came before his time; Seidel and Piastro came later, while Heifetz was his fellow-pupil and friend. Thus prepared for his professional career, he toured Russia, Poland,

RICHARD BURGIN
Solo Violinist at the Symphony Concerts This Week

Finland and Scandinavia with a great deal of success, playing as soloist in Petrograd, Kiev, Moscow, Odessa, Copenhagen and elsewhere. He has been concert master and soloist with the Petrograd Symphony orchestra, the Helsingfors Symphony orchestra, the Christiania Philharmonic Society and the Stockholm Society.

He has served as concert master under two former conductors of the Boston Symphony Orchestra, Mr. Fiedler and Mr. Nikisch, likewise under Richard Strauss and Schneevoight, the Finnish conductor. He led a notable string quartet in Christiania, and formed the Burgin quartet in Stockholm, which regularly toured from city to city, performing 12 recitals a season.

HERALD DEC.12.

Boston Symphony

The programme for the eighth pair of Boston Symphony concerts, to be given next Friday and Saturday evening, Dec. 17 and 18, in Symphony Hall, has been changed to pay tribute to the memory of Beethoven, of whose birth this week is the 150th anniversary. It will include the great master's overture, Dedication to the House," Opus 124, which was the first piece on the first programme of the Boston Symphony Orchestra, when this historical institution of Boston gave its initial public concert in Music Hall, in 1881.

Richard Burgin, the new concertmaster of the orchestra, will on this occasion be heard as soloist for the first time here, playing Brahms' violin concerto in D major.

The other numbers will be Arnold Bax's Gaelic symphonic poem, "In the Fairy Hills" (first time in America), and Balakireff's brilliant fantasy, "Islamey," as orchestrated by Alfred Casella (first time in Boston).

POST DEC. 12.

Special interest is manifested in the appearance of Samuel Gardner as soloist with the Boston Symphony Orchestra at the second concert of the season in Infantry Hall on Tuesday evening. His achievements in foreign fields have brought him an enviable reputation.

Mr. Gardner learned the elements of his art in this city, where he studied with Evangeline Larry, who did much to interest music lovers in his career. He later studied with Franz Kneisel and became a member of the Kneisel Quartet. With that organization, in numerous recitals of his own, and in appearances with the different orchestras, he has captivated audience after audience by his musicianship and executive brilliance.

This musician is also a composer of importance. His string quartet was awarded the Pulitzer prize of $1500. Mr. Gardner received the Loeb prize of $500 for his symphonic poem, "New Russia." "A Night in the Rockies" and "From the Cane-brakes" are well known. There is naturally considerable interest, therefore, in his new concerto for his own instrument with orchestra. This work will be played by him for the first time at the coming Boston Symphony concert.

Pierre Monteux will conduct Schumann's last symphony, the Fourth, in D minor, one of the master's most poetic and beautiful works. Berlioz's Overture to "Benvenuto Cellini" will open the concert and Enesco's "Roumanian Rhapsody" will close it—music constructed upon folk tunes of the composer's native country which are treated in such strikingly original and colorful fashion as to

the orchestral [illegible]

Samuel Gardner
Soloist With Boston Symphony Orchestra at Infantry Hall Tuesday Evening.

PROV. JOURNAL DEC.12

BURGIN SOLOIST

The program for the eighth pair of Boston Symphony concerts next Friday afternoon and Saturday evening in Symphony Hall, has been changed to pay tribute to the memory of Beethoven, of whose birth this week is the 150th anniversary. It will include the overture, "Dedication of the House," which was the first piece on the first program of the Boston Symphony Orchestra when it gave its first public concert in Music Hall in 1881. Richard Burgin, concert master, will be heard as soloist for the first time at these concerts. He will play Brahms's concerto. The other numbers will be Arnold Bax's Gaelic symphonic poem, "In the Fairy Hills" (first time in America), and Balikireff's brilliant fantasy, "Islamey," as orchestrated by Alfredo Casella (first time in Boston).

HERALD DEC.12

Mr. Monteux has put in rehearsal for performance in the near future at the Symphony Concerts, the first series of Malipiero's "Impressioni dal Vero." All three are woodland pieces—one, autumnal; one bright with the sunshine and the stir of summer; and the third, a nocturne "full of poetry and contemplation." A bird designates each division—"The Blackcap," "The Woodpecker," "The Owl."

The managers of concerts in London have discovered that audiences will come to hear singers, pianists and violinists at five or five-thirty in the afternoon and recitals at such hours are multiplying. The similar public in American cities probably dines too early for such an experiment on this side of the Atlantic.

The Forlana, the Minuet and the Riga-

TRANS. DEC.13

MUSIC AND DRAMA.

Boston Symphony, with Samuel Gardner, Here To-night.

By far the most significant part of the program to be presented by the Boston Symphony Orchestra at its second concert of the season at Infantry Hall to-night is the appearance of Samuel Gardner as violin soloist. Mr. Gardner is a native of this city and spent most of his youth here. His first teacher was Miss Evangeline Larry, who recognized his precocity, and it was through her influence that Franz Kneisel took interest in the lad. "Sammy," as he is quite familiarly known to music followers in this city, then played second violin in the Kneisel quartet, which is one of the greatest in the work of the smaller organizations of its kind. Concerts in all parts of the country followed, until now he stands very high among the great American violinists.

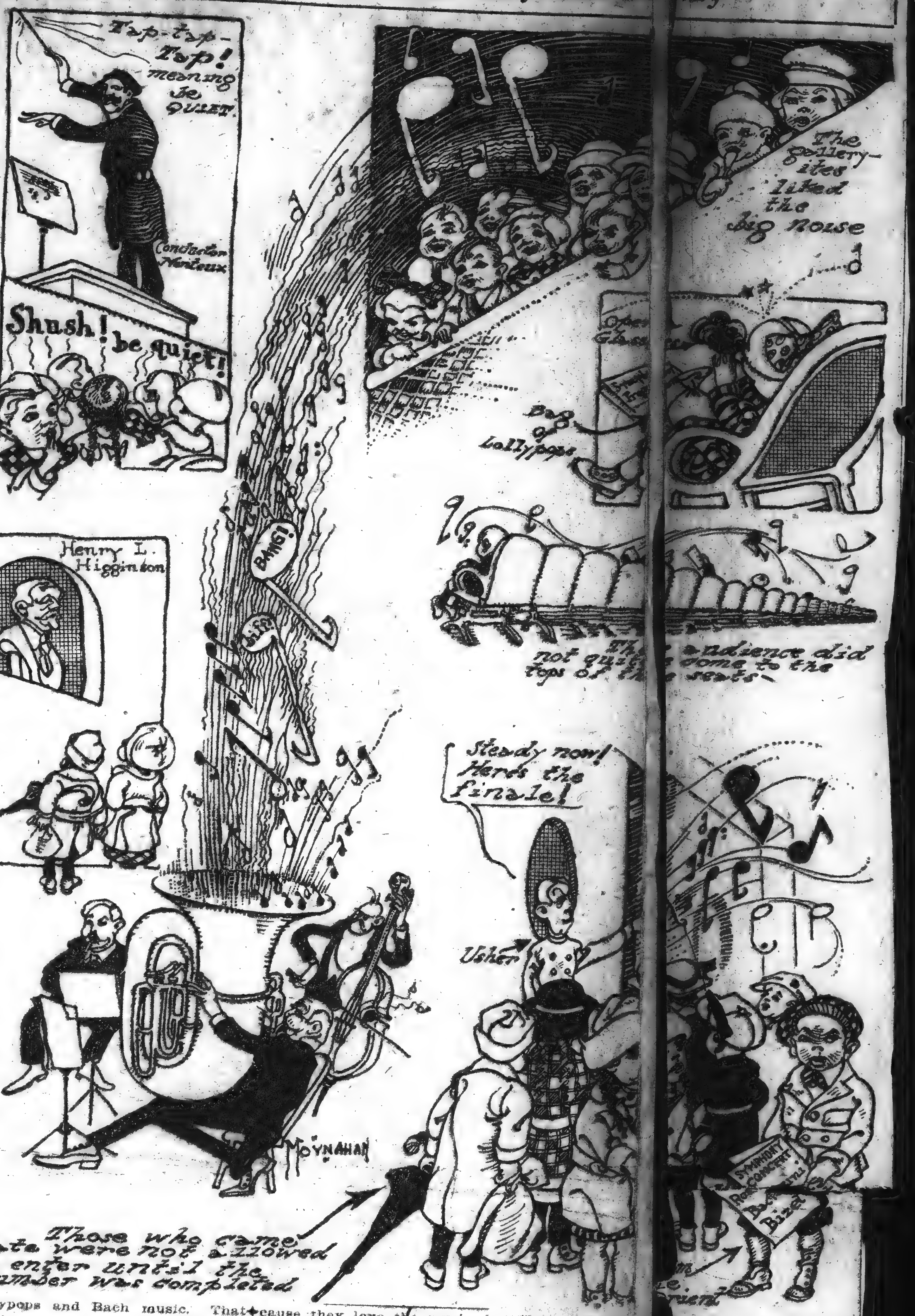
Mr. Gardner is also a composer of ability, having won the Pulitzer prize for a string quartet piece and the Loeb prize for a symphonic poem. To-night he plays for the first time his new concerto for violin and orchestra.

The main pieces of the orchestra, led by Pierre Montuex, are to be Schumann's "Fourth Symphony" in D minor and Berlioz's "Overture to 'Benvenuto Cellini.'"

BROWN HERALD DEC. 14.

SYMPHONY MUSIC, LOLLYPOPS!

3,000 Boston School Children Applaud Famous Classical Strains and Contentedly Eat Candy



Tap-tap-Tap! meaning be QUIET
Conductor Monteux
Shush! be quiet!
The gallery-ites liked the big noise
Bag of Lollypops
Henry L. Higginson
BANG!
BIFF!
The audience did not quite come to the tops of the seats
Steady now! Here's the finale!
Usher
SYMPHONY CONCERT Rossini Bach Bizet
MOYNAHAN
Those who came late were not allowed to enter until the number was completed

Lollypops and Bach music. That was the combination at Symphony Hall on three afternoons last week when 3,000 Boston school children paid a nominal sum to enjoy classical music by the regular Symphony Orchestra.

It was the annual treat provided for the children. The big hall was packed at each performance and
he youngsters showed as fine an ap-
reciation of good music as the "reg-
lars," grownups, who pay several
ollars for their seats each week.
nly—the children would eat candy.

Merry-faced and expectant they
led into the great hall, making a
harp contrast with the audience
hich attends the Friday afternon
hearsals. Then women clad in silks
nd furs rustle to their seats, while
tside limousines and victorias await
hem. Debutantes go, too, not because they love the music, but "because, my dear, you know it's the thing to do."

But last week it was different. There were no silks and furs; no limousines. Big children and little children, boys and girls of American birth and others not long over from the old world, where classical music is loved and reverenced, were there. Eager, ardent, expectant young eyes were fixed on the stage long before Pierre Monteux, conductor, came on the stage, baton in hand, and then the hall was stilled with the quiet of expectancy.

Rows on rows of little heads; many of them barely able to see over the seat in front gave the hall an unusual aspect. Here and there was a touch of the eternal feminine as some small hand was raised to straighten a bow or fix a curl. Despite watchful eye of teacher, many a lollypop was smuggled in to be enjoyed to the music of Dvorak or Rossini.

Though [illegible] t in years, the audience
was long [illegible] appreciation. It didn't
have to [illegible] educated "up" to good
music, it [illegible] naturally loved it. Un-
like mos [illegible] ton audiences, it didn't
realize i [illegible] unconventional t
show ap [illegible] on. So the children
applaude [illegible] waved their arms when
somethin [illegible] especially liked was
played.

The pr [illegible] was wide in range.
There w [illegible] of Russia and of
Bohemia, [illegible] nce and Germany and
Italy—bu [illegible] none of America. Strange
as it ma [illegible] seem, it was the delicate,
technical, exact music of Bach that
brought forth the first spontaneous
applause.

It was the fa [illegible] ndole from the suite
"L'Arlesi [illegible] o. 2, by the French
composer, [illegible] which really roused
the child [illegible] e minute the first
martia [illegible] were played every
chi [illegible] edge of his seat and
[illegible] sway to the rhythm
[illegible] oon feet were tapping,
[illegible] and when the strains
[illegible] way the applause broke
[illegible] wanted more vivacious-
[illegible] are of brass instruments
and clea [illegible] motif.

"Wasn't it grand?" one little shaver asked another as it finally became evident the concert was really at an end, "Don't you wish we could come again?"

They were ragged, they didn't have much in life that was pleasure and this concert of classical music had struck a sympathetic chord.

Slowly the children made their way out. None wanted to [illegible], they liked the brilliancy, the light, the warmth and above all they liked the music.

They stopped in groups to discuss it. Here and there was a teacher, but somehow they weren't needed. The children had grown up. They talked quietly.

One group of six little girls stopped to admire the bust of Major Henry Lee Higginson in the foyer. They gazed at it admiringly in silence. Perhaps they realized it was to Major Higginson more than anyone else, that their afternoon's pleasure was indirectly due.

ADVERTISER DEC.12.

TIGHT BINDING

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WARREN STOREY SMITH.

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ADVERTISER DEC. 1

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LOBE DEC. 12

MUSIC

By RICHARD ALDRICH.

THE discussion of the Mu Union, of its merits and deme its advantages and disadvant for the whole body of orche players, for the individual n and for the best interests of t of music, is a long and compli e. Not often do many of the de wever, get before the public, as l in the excitement of last year e Boston Orchestra and the qu keeping it in the path that igginson insisted on for so many There is no doubt much to be sa th sides; at any rate, much has id on both sides. But one recent the New York union cannot b nsidered, in its inevitable re ghly detrimental to the best int the art and to the standards estral playing, and hence, in th icidal for the players. This doption of a rule absolutely li e number of rehearsals permitt reat orchestral societies by the four a week and reducing t earsal time from two and a hal two. The weekly limit for th hony orchestras has, till this as taken, been five. The weekl er of hours for rehearsing is t uced from twelve and a half to The action of the union is 'progressive.' It always res reater and greater benefit to t idual member—higher salaries, rehearsals, shorter hours, if th ll benefits. And if the indiv benefited and the quality of formance is not injured the ne may be a cause for rejoicing. ciency experts will tell us that t point beyond which intensive la not go to advantage. Musici also tell us that the New Yo phony players are very clever and skillful in accommodatin selves to what their conduct Hence, it is said, the need for r is the less. But the limit of r rehearsals is far from being by the number that has hith permitted by the union; and est cleverness cannot make a for careful polishing. The fac point has now been reached standard of rehearsal and p hitherto considered indispensa nitely threatened.

Fortunately, one organizatio York Symphony Society, w make a stand, for this seaso against this reduction of the rehearsal. It made a contract which its players bound

for a period of two years to the then existing rule of five weekly rehearsals of two and a half hours each, as well as to the then prevailing minimum weekly salary, out-of-town traveling allowances and number of concerts in New York. Mr. Flagler is understood to have waived his contract rights as to the minimum salary, to the number of concerts in New York and the traveling allowances. But he has insisted on enforcing the agreement as to rehearsals, not only the weekly number, but the duration of each. It is considered, and rightly so, by both him and Mr. Damrosch that the main, if not the only, reason for contributing the large subsidies that are now paid to orchestras, over and above the sum contributed by the public through the box office, is to insure sufficient rehearsal; that sufficient rehearsal is the very essence of a subsidized orchestra's reason for existence.

This agreement, however, is understood to run for one season only. Next season the union will be free to require of this orchestra what it now requires of the others, and can put the same limitations upon it. Most of the musical public will agree with Mr. Flagler that the new rule of the union is a grave error, fraught with serious consequences to the future of endowed orchestras in New York; and that the rights which he still enjoys by contract should be voluntarily accorded to the other symphony orchestras of the city.

Heaven knows that the standard has in recent years been lowered enough already by the gradual reduction of rehearsal time. There has been suspicion, and more than suspicion, that pieces have been put on the concert programs insufficiently rehearsed and even not rehearsed at all. It is quite certain that this has sometimes—it may be feared often—been the case, especially with concertos; the solo performers have on occasion been unceremoniously dumped into the concert without being allowed opportunity for any really painstaking practice with the orchestra, and sometimes actually without any rehearsal at all. The results have been obvious. They have sometimes been deplorable.

With the number of concerts that our orchestras are giving now and the number of different programs that must, therefore, be prepared, the rehearsals permitted by the union are insufficient for proper performances. It is, of course, commonplace to say that fine quality n performance is attainable only by sufficient rehearsal under competent and painstaking direction. This is an elementary and obvious statement; yet the tendency is always and everywhere to say that "it is good enough"; that " it will go," possibly even, " they won't know the difference." It may go after fashion; and " they " may not appreciate the difference immediately; but the difference will make itself felt some time, and " they " will take action accordingly.

Thus the union, by its decree demolishing the rehearsal schedule, has egun the destruction of the possibility f good orchestral playing, or at any ate of the finest orchestral playing. has before this made good orchestral laying not only difficult to obtain but ery expensive. Perhaps it should be xpensive. But the last phase may be en approaching now. There is no ason why further reductions in re- arsal may not be enforced. The time ay come when " faking " and " chic " d pure " magnetism " on the part of e conductor will be considered by the ion enough to carry through an or- estral performance.

he raising of salaries has been one the objects most steadily kept in view the union; an eminently laudable pursued properly and necessarily all workers for a salary. It has been cessful, involving, necessarily, a t increase in the annual deficits of the permanent orchestras. These cits have reached figures that would e made the hair of a generation ago d on end; but so would many other res of the present time. There are ys millionaires to be milked and ing to be, or made to bleed through nose and ready for that kind of botomy. Nobody pities the sorrows he millionaire guarantor. He and sorrows—which he knows how to into joys—may be taken for ted. But what cannot be taken for ted is the definite downward step money cannot stop.

union may be all powerful, but it rs to be exercising its power un- y when it takes this step, or makes cessary to be taken. The public, ps, may be educated downward h to endure what will be set be- it, or even not to know the differ- But possibly, also, it will not; venture there may be fifty mu- y righteous within the city who raise a cry, and even without a cry will inevitably come the time when difference is appreciably felt.

re is the point of honor, of common ty, to give the public the best that be done by gentlemen and artists. is the somewhat more recondite of artistic rectitude—that artists the best that in them lies because are artists and because they have tistic ideal and an artistic con- ce. We are sure, of course, that rtistic ideal is what the union hes, equally with the ideal of pay and more leisure. It has bly misconceived the results of its action, or it has allowed tempo- and purely practical notions to e for a time the fine idealism that guiding principle of artists, and of a union of artists.

Y. TIMES DEC. 12

CONCERT MASTER NEXT SOLOIST

Richard Burgin, who has recently come from eastern Europe to serve as the new concert master of the Boston Symphony Orchestra, and will be heard as soloist for the first time next Friday and Saturday, is of Polish parentage, a native of Warsaw. His training has nevertheless taken place largely in Russia, and part of his career has been confined by chaotic conditions in the east to Russia, Finland and Scandinavia. For 12 years he served as concert master in the fine orchestras which the largest cities of these countries possess. His first teacher was Lotto. His most famous teacher was Leopold Auer, with whom, at Petrograd, he studied four years. Of Auer's pupils of long standing in America, Zimbalist came before his time; Seidel and Piastro came later, while Heifetz was his fellow-pupil and friend. Thus prepared for his professional career, he toured Russia, Poland,

RICHARD BURGIN
Solo Violinist at the Symphony Concerts This Week

Finland and Scandinavia with a great deal of success, playing as soloist in Petrograd, Kiev, Moscow, Odessa, Copenhagen and elsewhere. He has been concert master and soloist with the Petrograd Symphony orchestra, the Helsingfors Symphony orchestra, the Christiania Philharmonic Society and the Stockholm Society.

He has served as concert master under two former conductors of the Boston Symphony Orchestra, Mr. Fiedler and Mr. Nikisch, likewise under Richard Strauss and Schneevoight, the Finnish conductor. He led a notable string quartet in Christiania, and formed the Burgin quartet in Stockholm, which regularly toured from city to city, performing 12 recitals a season.

HERALD DEC. 12.

Boston Symphony

The programme for the eighth pair of Boston Symphony concerts, to be given next Friday and Saturday evening, Dec. 17 and 18, in Symphony Hall, has been changed to pay tribute to the memory of Beethoven, of whose birth this week is the 150th anniversary. It will include the great master's overture, Dedication to the House," Opus 124, which was the first piece on the first programme of the Boston Symphony Orchestra, when this historical institution of Boston gave its initial public concert in Music Hall, in 1881.

Richard Burgin, the new concertmaster of the orchestra, will on this occasion be heard as soloist for the first time here, playing Brahms' violin concerto in D major.

The other numbers will be Arnold Bax's Gaelic symphonic poem, "In the Fairy Hills" (first time in America), and Balakireff's brilliant fantasy, "Islamey," as orchestrated by Alfred Casella (first time in Boston).

POST-DEC. 12.

Special interest is manifested in the appearance of Samuel Gardner as soloist with the Boston Symphony Orchestra at the second concert of the season in Infantry Hall on Tuesday evening. His achievements in foreign fields have brought him an enviable reputation.

Mr. Gardner learned the elements of his art in this city, where he studied with Evangeline Larry, who did much to interest music lovers in his career. He later studied with Franz Kneisel and became a member of the Kneisel Quartet. With that organization, in numerous recitals of his own, and in appearances with the different orchestras, he has captivated audience after audience by his musicianship and executive brilliance.

This musician is also a composer of importance. His string quartet was awarded the Pulitzer prize of $1500. Mr. Gardner received the Loeb prize of $500 for his symphonic poem, "New Russia." "A Night in the Rockies" and "From the Cane-brake" are well known. There is naturally considerable interest, therefore, in his new concerto for his own instrument with orchestra. This work will be played by him for the first time at the coming Boston Symphony concert.

Pierre Monteux will conduct Schumann's last symphony, the Fourth, in D minor, one of the master's most poetic and beautiful works. Berlioz's Overture to "Benvenuto Cellini" will open the concert and Enesco's "Roumanian Rhapsody" will close it—music constructed upon folk tunes of the composer's native country which are treated in such strikingly original and colorful fashion as to

piece the orchestral repertory.

Samuel Gardner
Soloist With Boston Symphony Orchestra at Infantry Hall Tuesday Evening.

PROV. JOURNAL DEC. 12.

BURGIN SOLOIST

The program for the eighth pair of Boston Symphony concerts next Friday afternoon and Saturday evening in Symphony Hall, has been changed to pay tribute to the memory of Beethoven, of whose birth this week is the 150th anniversary. It will include the overture, "Dedication of the House," which was the first piece on the first program of the Boston Symphony Orchestra when it gave its first public concert in Music Hall in 1881. Richard Burgin, concert master, will be heard as soloist for the first time at these concerts. He will play Brahms's concerto. The other numbers will be Arnold Bax's Gaelic symphonic poem, "In the Fairy Hills" (first time in America), and Balikireff's brilliant fantasy, "Islamey," as orchestrated by Alfredo Casella (first time in Boston).

HERALD DEC. 12

Mr. Monteux has put in rehearsal for performance in the near future at the Symphony Concerts, the first series of Malipiero's "Impressioni dal Vero." All three are woodland pieces—one, autumnal; one bright with the sunshine and the stir of summer; and the third, a nocturne "full of poetry and contemplation." A bird designates each division—"The Blackcap," "The Woodpecker," "The Owl."

The managers of concerts in London have discovered that audiences will come to hear singers, pianists and violinists at five or five-thirty in the afternoon and recitals at such hours are multiplying. The similar public in American cities probably dines too early for such an experiment on this side of the Atlantic.

The Forlana, the Minuet and the Riga-

TRANS. DEC. 13

MUSIC AND DRAMA.

Boston Symphony, with Samuel Gardner, Here To-night.

By far the most significant part of the program to be presented by the Boston Symphony Orchestra at its second concert of the season at Infantry Hall to-night is the appearance of Samuel Gardner as violin soloist. Mr. Gardner is a native of this city and spent most of his youth here. His first teacher was Miss Evangeline Larry, who recognized his precocity, and it was through her influence that Franz Kneisel took interest in the lad. "Sammy," as he is quite familiarly known to music followers in this city, then played second violin in the Kneisel quartet, which is one of the greatest in the work of the smaller organizations of its kind. Concerts in all parts of the country followed, until now he stands very high among the great American violinists.

Mr. Gardner is also a composer of ability, having won the Pulitzer prize for a string quartet piece and the Loeb prize for a symphonic poem. To-night he plays for the first time his new concerto for violin and orchestra.

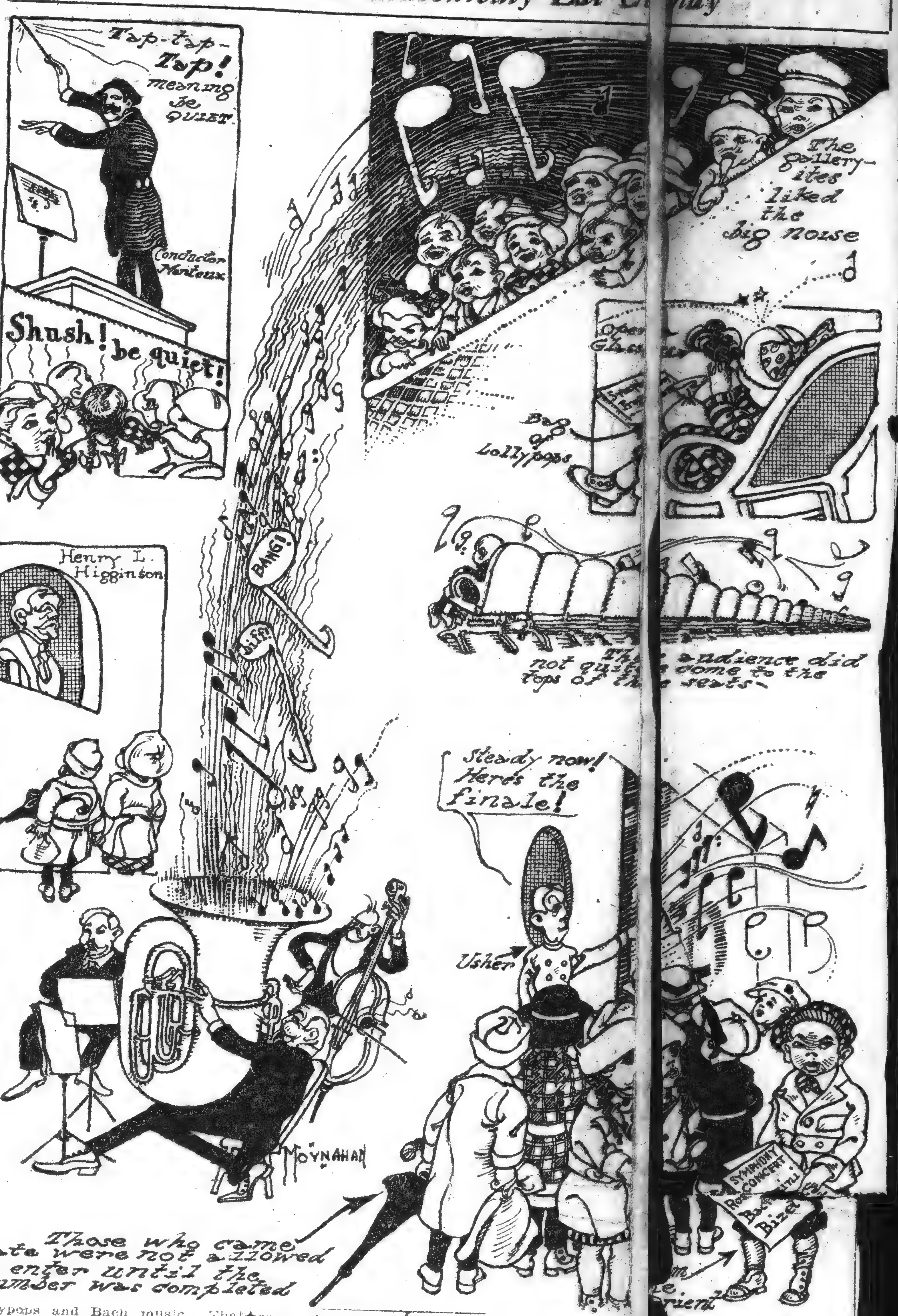
The main pieces of the orchestra, led by Pierre Montuex, are to be Schumann's "Fourth Symphony" in D minor and Berlioz's "Overture to 'Benvenuto Cellini.'"

BROWN HERALD DEC. 14.

[62]

SYMPHONY MUSIC, LOLLYPOPS!

3,000 Boston School Children Applaud F mous Classical Strains and Contentedly Eat C ndy


Tap-tap-Tap! meaning be quiet.
Conductor Monteux
Shush! be quiet!
Henry L. Higginson
BANG!
The gallery-ites liked the big noise
Bag of Lollypops
The audience did not quite come to the tops of the seats.
Steady now! Here's the finale!
Usher
Symphony Concert
Bizet
MOYNAHAN
Those who came late were not allowed to enter until the number was completed

Lollypops and Bach music. That was the combination at Symphony Hall on three afternoons last week when 3,000 Boston school children paid a nominal sum to enjoy classical music by the regular Symphony Orchestra.

It was the annual treat provided for the children. The big hall was packed at each performance and he youngsters showed as fine an appreciation of good music as the "regulars," grownups, who pay several ollars for their seats each week. Only—the children would eat candy.

Merry-faced and expectant they led into the great hall, making a harp contrast with the audience which attends the Friday afternon ehearsals. Then women clad in silks nd furs rustle to their seats, while utside limousines and victorias await hem. Debutantes go, too, not because they love the music, but "because, my dear, you know it's the thing to do."

But last week it was different. There were no silks and furs; no limousines. Big children and little children, boys and girls of American birth and others not long over from the old world, where classical music is loved and reverenced, were there. Eager, ardent, expectant young eyes were fixed on the stage long before Pierre Monteux, conductor, came on the stage, baton in hand, and then the hall was stilled with the quiet of expectancy.

Rows on rows of little heads; many of them barely able to see over the seat in front gave the hall an unusual aspect. Here and there was a touch of the eternal feminine as some small hand was raised to straighten a bow or fix a curl. Despite watchful eye of teacher, many a lollypop was smuggled in to be enjoyed to the music of Dvorak or Rossini.

Thoug t in years, the audience was long appreciation. It didn't have to educated "up" to good music, it naturally loved it. Unlike mos on audiences, it didn't realize i unconventional to show ap on. So the children applaude waved their arms when somethin especially liked was played.

The pr was wide in range. There w of Russia and of Bohemia, ance and Germany and Italy—bu one of America. Strange as it may seem, it was the delicate, technical exact music of Bach that brought forth the first spontaneous applause.

It was the f ndole from the suite "L'Arlesi o. 2, by the French composer, which really roused the child e minute the first martia were played every chi edge of his seat and sway to the rhythm oon feet were tapping, and when the strains way the applause broke wanted more vivacious- are of brass instruments and clea at motif.

"Wasn't it gra d?" one little shaver asked another as it finally became evident the concert was really at an end, "Don't you wish we could come again?"

They were ragged, they didn't have much in life that was pleasure and this concert of classical music had struck a sympathetic chord.

Slowly the children made their way out. None wanted to go, they liked the brilliancy, the light, the warmth and above all they liked the music.

They stopped in groups to discuss it. Here and there was a teacher, but somehow they weren't needed. The children had grown up. They talked quietly.

One group of six little girls stopped to admire the bust of Major Henry Lee Higginson in the foyer. They gazed at it admiringly in silence. Perhaps they realized it was to Major Higginson more than anyone else, that their afternoon's pleasure was indirectly due.

ADVERTISER DEC. 12.

PROVIDENCE BOY [63] APPEARS HERE IN SYMPHONY CONCERT

The Boston Symphony Orchestra, with Samuel Gardner, a former Providence boy, appearing in the dual role of solo violinist and composer, played before a big audience in Infantry Hall last evening.

Mr. Gardner played, for the first time anywhere, his new concerto for violin and orchestra in E-minor, in which work he scored a big success. It was a concert that held especial interest for many who were present, for to them it was a fulfilment of predictions made years ago when Mr. Gardner was a very small boy. Even in those days he showed marked talent for the violin. His musical nature and ability to play technically difficult pieces with ease caused those who heard him to say that some day "Sammy" Gardner would become a great violinist.

"Sammy" was a bright youngster, a favorite among his schoolmates, full of fun and always ready to play his violin at school affairs, little social times at the homes of his friends, or to help in any possible way with his talent. Since those boyhood days his friends have watched with pride "Sammy's" rise to fame and it was fitting that he should select his old home town as the scene of his first appearance with the Boston Symphony Orchestra and to choose for performance for the first time anywhere his latest and most mature work.

Mr. Gardner is now 27 years old. His career has been one of steady and healthy growth. His early excellent instruction in this city was continued under Felix Winternitz of Boston, and then for several years with Franz Kneisel, former concert master of the Boston Symphony Orchestra. Both Mr. Winternitz and Mr. Kneisel were interested listeners at last night's concert.

TRAINED IN AMERICA

To his knowledge of harmony and a thorough general musical education obtained while under the guidance of Mr. Kneisel, the young violinist added the study of composition with Percy Goelschius of New York. So, it will be seen, Mr. Gardner is entirely an American-trained musician.

Talent for composition has led him to write many things: a symphony; a symphonic poem, "New Russia," awarded the Loeb prize of $500 in 1918, and a string quartet in D-minor, awarded the Pulitzer prize of $1500 by Columbia University, 1918. His compositions also include other works for string quartet, many pieces for violin and piano and songs.

The concerto played last evening is Mr. Gardner's most important composition to date. It was composed for the most part during his vacation this summer at Estes Park, Colorado, and orchestrated later in New York. Although at first hearing it was not easy to grasp the full significance of the work, which is decidedly modern in character, the general effect gives the critical listener a good idea of its musical value. On short acquaintance it appears to be of exceptional merit.

The solo violin voice is interesting throughout; originality is written on every page; the thematic material is excellent and in the working out of his ideas the composer has shown a fine grasp of orchestral technique. What he has to say is said in coherent musical language and there is nowhere apparent that tendency so frequently encountered in the efforts of young composers—to thicken the score in the hope to cover up the lack of ideas. The slow movement breathes the spirit of the Orient—or is it a tinge of that Russian sombreness born of generations of oppression?—for Mr. Gardner was born in Russia, and inherited mental tendencies are not easily blotted out even though one is brought up in free America.

The first movement is decidedly interesting, and there is a brilliant and effective cadenza. The final movement is sprightly, dashing, and reflects the energetic spirit which is a pleasing quality in the composer's personality. All in all the concerto seems a notable addition to the list of important American instrumental works and one that should place its creator in the front rank of this country's composers.

BRILLIANT IN TECHNIQUE

Mr. Gardner played with authority and finish. His tone is larger than when he last played here, and he displayed great technical brilliancy in portions of the work. The character of the concerto's three movements are indicated in the score, as follows: I. Ben moderato—Declamando con molto passione; Allegro con fuoco. II. Lento—alla maniera maestoso. III. Poco moderato et largamente; Allegro con quietezza.

After each movement Mr. Gardner was greeted with prolonged applause and at the close he was recalled many times.

The programme's principal orchestral number was Schumann's Symphony No. 4 in D-minor. It is one of that composer's finest symphonies and has been presented here many times by the Boston orchestra. Its beauties do not fade and Mr. Monteux read it with sympathetic understanding. The Romanza was given with delightful smoothness, Concertmaster Burgin's incidental violin solo being delicately and sweetly played. The Berlioz overture to "Benvenuto Cellini" opened the programme. In this descriptive piece the final martial climax was brought out with tremendous brilliancy.

A Roumanian Rhapsody in A-minor by the young Roumanian composer, Enesco, was the final number. This is a most novel and interesting orchestral conceit. It is a series of striking colorful musical episodes. During its progress one almost involuntarily pictures a wild peasant dance of many strange steps and postures which increase in speed and recklessness until a final whirling figure ends the spectacle. The orchestra played it with spirit, bringing out the well contrasted instrumental effects in splendid fashion.

A. F. P.

PROV. BULL - DEC. 15

Samuel Gardner

Former Providence Boy, Now Noted Violinist, Whose Concerto Was Given First Public Rendition by Boston Symphony Orchestra in Infantry Hall Last Evening

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JOURNAL - DEC. 15

SAMUEL GARDNER IN CONCERT

Noted Violinist Appears in Boston Symphony Orchestra Series.

There were few vacant seats in Infantry Hall last evening when the Boston Symphony Orchestra and its able leader, Mr. Pierre Monteux, appeared on the stage amid a burst of applause. It was the second concert in the Providence series of five and Samuel Gardner, gifted violinist of New York formerly of Providence, was the soloist in his own concerto for violin and orchestra played here for the first time on any concert stage.

Naturally the knowledge on the part of local concertgoers that Samuel Gardner was to play his own concerto in this city where his early youth was spent and where he learned the elements of his art, aroused widespread interest and to this fact largely was due the great audience of last evening. There were hundreds in the audience who remembered the now celebrated violinist as "Sammy" Gardner, whose boyhood days—when he was a student of the violin here in Providence—gave promise of a future of high musical achievement, now abundantly fulfilled.

Mr. Gardner, now 27 years of age, learned the elements of his art in this city and later studied with Franz Kneisel and became a member of the famous Kneisel Quartet. Mr. Gardner began work on the concerto played last evening in New York on June 29, 1920, and completed it at Estes Park, Col., on Aug. 15 and orchestrated it in New York Sept. 9-Oct. 24. The orchestral portion of the concerto is dedicated to Franz Kneisel who, with Felix Winternitz, an early teacher of the violinist, was in the audience last evening.

Mr. Gardner is widely known as a violinist, having played with the Symphony Society of New York, the Philadelphia Symphony Orchestra, and the Chicago Symphony Orchestra, and given many recitals. The list of his compositions includes a symphony in F-minor; symphonic poem for orchestra, "New Russia," awarded the Loeb prize of $500 in New York, June, 1918, performed at the Stadium, New York city, in July and August, 1919, and July, 1920, conducted by the composer, and by the Philadelphia Orchestra, Oct. 24, 1919; string quartet in D-minor, awarded the Pulitzer prize of $1500 by Columbia University in June, 1918 (the second movement has been performed by the Flonzaley Quartet); Prelude and Fugue for string quartet; "Hebraic Fantasie" for string quartet and clarinet; variations for string quartet; 16 pieces for violin and pianoforte; 15 songs for pianoforte and orchestra; "Splashes of Color" for the pianoforte.

Mr. Gardner's concerto is one which gives ample opportunity for the violinist to display his unquestioned virtuosity and this he did to the great delight of his listeners. Throughout the concert he gave a dazzling exhibition of technical skill. His first notes disclosed a penetrating tone full of vitality. His technique is clean, his intonation admirable and there is a refinement, a delicate finish in all his work. Of unusual beauty was his playing of the last movement of the concerto.

He was greeted with prolonged applause at the end of each movement of the concerto and at the close he received an ovation which found expression in four recalls.

That the concerto is of high musical value was the opinion of all who heard it last evening, the first movement being full of brilliant runs and passages while the finale is individualistic, spiritual and replete with delicious melody.

The full program of the concert was as follows: Overture, "Benvenuto Cellini," Op. 23, Berlioz; "Symphony No. 4 in D-minor, Op. 120," Schumann; "Concerto for violin and orchestra in E-Minor, Op. 18," Gardner; "Roumanian Rhapsody in A-major, Op. 11, No. 1," Enesco.

The brilliant Berlioz "Overture," which opened the program, was magnificently played [illegible] orchestra and the performance of Schumann's last symphony, the "Fourth in D-minor," one of this great composer's most poetic and beautiful works, was a remarkable one; a performance indeed that might be classed as noble, a performance inspired by Mr. Monteux and characterized by an infinite variety of tonal force and color.

This symphony was first published as Schumann's "Second Symphony in D-minor," and later revised and published as "No. 4 in D-Minor."

The four movements of the symphony are closely connected besides having a common thematic material and for this reason, doubtless, it was Schumann's wish that the symphony should be played without pauses between the movements. It was so played by the orchestra last evening. An exultant finale crowns this monumental work and at its close Mr. Monteux was recalled several times, the last time, at a signal, the members of the orchestra rising and—with the conductor—acknowledging the plaudits of the audience.

The usual intermission of ten minutes followed the symphony, and at the close of this brief interval Mr. Gardner appeared with the orchestra amid prolonged applause.

The Rumanian Rhapsody in A Major, music constructed upon folk tunes of the composer's native country and treated in original and colorful fashion, brought the concert to a brilliant close.

N. B. P.

TRIBUNE DEC. 15.

SAMUEL GARDNER PLAYS HIS OWN CONCERTO HERE

A few years ago when the youthful Samuel Gardner appeared here in public his friends predicted that a brilliant musical future was just ahead of him. Last night they saw their predictions spring into realization.

The young violinist and composer came to Providence with the Boston Symphony Orchestra last night. He played for the first time in public his new concerto for violin and orchestra in E-minor and merited such applause from the large audience as assured him of its success. The composition, in slow movement, brings back memories of far-off Russia from which Gardner came to Providence when a boy, and then in final movement swiftly brings forth a reflection of the composer's vivid personality.

Mr. Gardner obtained his musical education in America under M. Kneisel and later under Percy Coelschius. His compositions of late years have been numerous and many of them merited high awards. His symphonic poem, "New Russia" won him the Loeb prize of $500 in 1918 and the Pulitzer prize of $1500 went to him in the same year for a string quartet in D-minor.

Schuman's Symphony No. 4 in D-minor was the principal orchestral number. The Berlioz overture and a Roumanian Rhapsody in A-minor were other features.

NEWS. DEC. 15.

The Symphony Orchestra at Cambridge with Mr. Burgin Playing Glazunov's Concerto for Violin—Louis Bennett, a Singer at Beginnings

These are busy days for Mr. Richard Burgin; in three successive concerts, last evening in Cambridge, today and tomorrow in Symphony Hall, he must not only discharge his duties as concert-master of the orchestra; he must also appear as "assisting artist." According to the original plan he was to prepare but one concerto, that of Brahms, for all three occasions; but that there might not be both a symphony and concerto by Brahms in a single programme, he substituted yesterday Glazunov's Concerto in A minor. Like most of the Russian's music, the concerto is agreeable to hear and grateful to play, but of no particular importance. In retrospect, between Brahms's E-minor Symphony and Strauss's "Till Eulenspiegel," it seems no more than a few pretty tunes for the solo instrument, interlarded with the customary passage-work, and set against a discreet and decorous orchestral accompaniment. The true measure of Mr. Burgin's ability will be revealed in the more exacting music of Brahms. It might almost be taken for granted that he has the technical proficiency and the general musicianship that Glazunov's piece requires; and it need only be said that his performance of it met expectations. Mr. Burgin's tone is pleasig to the ear, if not remarkable either for richness or brilliance. There is, moreover, an earnestness and self-effacement in his playing, of which his work in the orchestra has already given more than a hint. It is easy to believe from the warmth of the reception accorded him last evening that he has already made a firm place for himself in the esteem of his fellow-players and of the subscribers to the concerts.

Of the symphony and the tone-poem there is little to be said at this late date, either as to the pieces themselves, or Mr. Monteux's and the orchestra's work in them. They have been played many times since they were heard in Boston a few weeks ago, and in both it is possible to note a greater smoothnes and a certain polishing of details. There is little need to wonder at the distrust with which Brahms's friends regarded his Fourth Symphony, or at his own readiness to share in it. Except in the first two movements, the piece is far less genial than its predecessors. The gaiety of the scherzo is forced and clumsy, and perhaps the very choice of the Passacaglia as form

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e Finale was an admission on the part of the composer that he could not again duplicate the sweeping and sustained last movements of the other symphonies Almost inevitably patchy, the Finale o the fourth, despite the skill with which i is welded together, and in listening interes flags and revives by turns. But in th first movement, and to a less degree in th second, there is a certain grave, autumna beauty, that sets them apart from othe music. One of the curious tricks of musical chronology is found in the brief spa of ten years which separated this symphony from Strauss's "Till Eulenspiegel. As the two pieces sound today, it migh have been fifty.

TRAN. DEC. 17.

NO SYMPHONY CHRISTMAS NIGHT

In order that the evening concert in Christmas week may not fall on Christmas night, it will be given on Thursday evening, Dec. 23, at 8 o'clock, instead of Saturday evening. The afternoon concert will be given on Friday at 2:30 as usual.

At this, the ninth pair of concerts, Pierre Monteux will conduct for the first time in Boston "La Queste de Dieu," a descriptive symphony from Vincent d'Indy's Opera, "The Legend of St. Christopher."

Guy Maier and Lee Pattison, the noted young American artists, will be the soloists.

TRAV. DEC. 18.

BURGIN IS SYMPHONY SOLOIST

Concert Master Displays Sterling Equipment as Violinist

BY OLIN DOWNES

Richard Burgin, concert master of the Boston Symphony Orchestra, was soloist at the concert given by Mr. Monteux and his men yesterday afternoon in Symphony Hall. Mr. Burgin played the Brahmns violin concerto. There was played for the first time in America Arnold Bax's symphonic poem, "An Sluagh Sidhe" ("In the fairy hills"); for the first time in Boston, Alfredo Casella's orchestration of Balakireff's picturesque piano piece, "Islamey," and the programme opened with Beethoven's overture, "Dedication of the House."

BURGIN'S MASTERLY PLAYIN

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POST DEC 18

SYMPHONY CONCERT

BEETHOVEN, BRAHMS, BALAKIREV, BAX, BURGIN

An Anniversary in Wise Moderation—A Concerto for Violin to Endure, and Also Enjoy—Contrasting Exercise of Young Moderns — Orchestral Sound and Fury for Its Sake and Fairy-Picture Finely Woven

SERVICES are like sins; they may be of omission as well as commission, and Mr. Monteux surely did the public of the Symphony Concerts, a service of omission when he made no "Beethoven Programme" to celebrate the hundred and fiftieth anniversary of the composer's birth. Beethoven was born on or about Dec. 16, 1770; wherefore on or about Dec. 16, 1920, crowd three of his symphonies into a single concert, or else be content with one and set it in a circle of his overtures, concertos and occasional pieces. A pleasing warmth diffuses itself over conductor, players, "assisting artists." Are not these numbers "repertory," so requiring little and none too assiduous preparation? Audiences listen tranquilly to the regular thing in the regular way. Good old Beethoven sounding the same in their ears (for the most part) yesterday, today and forever! Reviewers, especially when they have turned their sixtieth birthdays and live in New York, put to print "reverent" commonplaces that were stale in the earlier years of Victoria the Good. Incidentally they deplore "the degeneracy" of a day in which composers, exactly like Beethoven in his own time, dare to write their own music in their own way—to the wrath of the Pharisees, to the wholesome joy of publicans and sinners. So at a sesqui-centennial—imposing Latin words—is Beethoven affirmed as an "institution" and so are symphony concerts glorified as repositories of "the best models."

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PROVIDENCE BOY APPEARS HERE IN SYMPHONY CONCERT

[63]

The Boston Symphony Orchestra, with Samuel Gardner, a former Providence boy, appearing in the dual role of solo violinist and composer, played before a big audience in Infantry Hall last evening.

Mr. Gardner played, for the first time anywhere, his new concerto for violin and orchestra in E-minor, in which work he scored a big success. It was a concert that held especial interest for many who were present, for to them it was a fulfilment of predictions made years ago when Mr. Gardner was a very small boy. Even in those days he showed marked talent for the violin. His musical nature and ability to play technically difficult pieces with ease caused those who heard him to say that some day "Sammy" Gardner would become a great violinist.

"Sammy" was a bright youngster, a favorite among his schoolmates, full of fun and always ready to play his violin at school affairs, little social times at the homes of his friends, or to help in any possible way with his talent. Since those boyhood days his friends have watched with pride "Sammy's" rise to fame and it was fitting that he should select his old home town as the scene of his first appearance with the Boston Symphony Orchestra and to choose for performance for the first time anywhere his latest and most mature work.

Mr. Gardner is now 27 years old. His career has been one of steady and healthy growth. His early excellent instruction in this city was continued under Felix Winternitz of Boston, and then for several years with Franz Kneisel, former concert master of the Boston Symphony Orchestra. Both Mr. Winternitz and Mr. Kneisel were interested listeners at last night's concert.

TRAINED IN AMERICA

To his knowledge of harmony and a thorough general musical education obtained while under the guidance of Mr. Kneisel, the young violinist added the study of composition with Percy Goelschius of New York. So, it will be seen, Mr. Gardner is entirely an American-trained musician.

Talent for composition has led him to write many things: a symphony; a symphonic poem, "New Russia," awarded the Loeb prize of $500 in 1918, and a string quartet in D-minor, awarded the Pulitzer prize of $1500 by Columbia University, 1918. His compositions also include other works for string quartet, many pieces for violin and piano and songs.

The concerto played last evening is Mr. Gardner's most important composition to date. It was composed for the most part during his vacation this summer at Estes Park, Colorado, and orchestrated later in New York. Although at first hearing it was not easy to grasp the full significance of the work, which is decidedly modern in character, the general effect gives the critical listener a good idea of its musical value. On short acquaintance it appears to be of exceptional merit.

The solo violin voice is interesting throughout; originality is written on every page; the thematic material is excellent and in the working out of his ideas the composer has shown a fine grasp of orchestral technique. What he has to say is said in coherent musical language and there is nowhere apparent that tendency so frequently encountered in the efforts of young composers—to thicken the score in the hope to cover up the lack of ideas. The slow movement breathes the spirit of the Orient—or is it a tinge of that Russian sombreness born of generations of oppression?—for Mr. Gardner was born in Russia, and inherited mental tendencies are not easily blotted out even though one is brought up in free America.

The first movement is decidedly interesting, and there is a brilliant and effective cadenza. The final movement is sprightly, dashing, and reflects the energetic spirit which is a pleasing quality in the composer's personality. All in all the concerto seems a notable addition to the list of important American instrumental works and one that should place its creator in the front rank of this country's composers.

BRILLIANT IN TECHNIQUE

Mr. Gardner played with authority and finish. His tone is larger than when he last played here, and he displayed great technical brilliancy in portions of the work. The character of the concerto's three movements are indicated in the score, as follows: I. Ben moderato—Declamando con molto passione: Allegro con fuoco. II. Lento—alla maniera maestoso. III. Poco moderato et largamente; Allegro con quietezza.

After each movement Mr. Gardner was greeted with prolonged applause and at the close he was recalled many times.

The programme's principal orchestral number was Schumann's Symphony No. 4 in D-minor. It is one of that composer's finest symphonies and has been presented here many times by the Boston orchestra. Its beauties do not fade and Mr. Monteux read it with sympathetic understanding. The Romanza was given with delightful smoothness, Concertmaster Burgin's incidental violin solo being delicately and sweetly played. The Berlioz overture to "Benvenuto Cellini" opened the programme. In this descriptive piece the final martial climax was brought out with tremendous brilliancy.

A Roumanian Rhapsody in A-minor by the young Roumanian composer, Enesco, was the final number. This is a most novel and interesting orchestral conceit. It is a series of striking colorful musical episodes. During its progress one almost involuntarily pictures a wild peasant dance of many strange steps and postures which increase in speed and reckless abandon until a final whirling figure ends the spectacle. The orchestra played it with spirit, bringing out the well contrasted instrumental effects in splendid fashion.

A. F. P.

PROV. BULL- DEC. 15

Samuel Gardner

Former Providence Boy, Now Noted Violinist, Whose Concerto Was Given First Public Rendition by Boston Symphony Orchestra in Infantry Hall Last Evening

JOURNAL-DEC. 15

SAMUEL GARDNER IN CONCERT

Noted Violinist Appears in Boston Symphony Orchestra Series.

There were few vacant seats in Infantry Hall last evening when the Boston Symphony Orchestra and its able leader, Mr. Pierre Monteux, appeared on the stage amid a burst of applause. It was the second concert in the Providence series of five and Samuel Gardner, gifted violinist of New York formerly of Providence, was the soloist in his own concerto for violin and orchestra played here for the first time on any concert stage.

Naturally the knowledge on the part of local concertgoers that Samuel Gardner was to play his own concerto in this city where his early youth was spent and where he learned the elements of his art, aroused widespread interest and to this fact largely was due the great audience of last evening. There were hundreds in the audience who remembered the now celebrated violinist as "Sammy" Gardner, whose boyhood days—when he was a student of the violin here in Providence—gave promise of a future of high musical achievement, now abundantly fulfilled.

Mr. Gardner, now 27 years of age, learned the elements of his art in this city and later studied with Franz Kneisel and became a member of the famous Kneisel Quartet. Mr. Gardner began work on the concerto played last evening in New York on June 29, 1920, and completed it at Estes Park, Col., on Aug. 15 and orchestrated it in New York Sept. 9-Oct. 24. The orchestral portion of the concerto is dedicated to Franz Kneisel who, with Felix Winternitz, an early teacher of the violinist, was in the audience last evening.

Mr. Gardner is widely known as a violinist, having played with the Symphony Society of New York, the Philadelphia Symphony Orchestra, and the Chicago Symphony Orchestra, and given many recitals. The list of his compositions includes a symphony in F-minor; symphonic poem for orchestra, "New Russia," awarded the Loeb prize of $500 in New York, June, 1918, performed at the Stadium, New York city, in July and August, 1919, and July, 1920, conducted by the composer, and by the Philadelphia Orchestra, Oct. 24, 1919; string quartet in D-minor, awarded the Pulitzer prize of $1500 by Columbia University in June, 1918 (the second movement has been performed by the Flonzaley Quartet); Prelude and Fugue for string quartet; "Hebraic Fantasie" for string quartet and clarinet; variations for string quartet; 16 pieces for violin and pianoforte; 15 songs for pianoforte and orchestra; "Splashes of Color" for the pianoforte.

Mr. Gardner's concerto is one which gives ample opportunity for the violinist to display his unquestioned virtuosity and this he did to the great delight of his listeners. Throughout the concert he gave a dazzling exhibition of technical skill. His first notes disclosed a penetrating tone full of vitality. His technique is clean, his intonation admirable and there is a refinement, a delicate finish in all his work. Of unusual beauty was his playing of the last movement of the concerto.

He was greeted with prolonged applause at the end of each movement of the concerto and at the close he received an ovation which found expression in four recalls.

That the concerto is of high musical value was the opinion of all who heard it last evening, the first movement being full of brilliant runs and passages while the finale is individualistic, spiritual and replete with delicious melody.

The full program of the concert was as follows: Overture, "Benvenuto Cellini," Op. 23, Berlioz; "Symphony No. 4 in D-minor, Op. 120," Schumann; "Concerto for violin and orchestra in E-Minor, Op. 18," Gardner; "Roumanian Rhapsody in A-major, Op. 11, No. 1," Enesco.

The brilliant Berlioz "Overture" which opened the program was magnificently played by the orchestra and the performance of Schumann's last symphony, the "Fourth in D-minor," one of this great composer's most poetic and beautiful works, was a remarkable one; a performance indeed that might be classed as noble, a performance inspired by Mr. Monteux and characterized by an infinite variety of tonal force and color.

This symphony was first published as Schumann's "Second Symphony in D-minor," and later revised and published as "No. 4 in D-Minor."

The four movements of the symphony are closely connected besides having a common thematic material and for this reason, doubtless, it was Schumann's wish that the symphony should be played without pauses between the movements. It was so played by the orchestra last evening. An exultant finale crowns this monumental work and at its close Mr. Monteux was recalled several times, the last time, at a signal, the members of the orchestra rising and—with the conductor—acknowledging the plaudits of the audience.

The usual intermission of ten minutes followed the symphony, and at the close of this brief interval Mr. Gardner appeared with the orchestra amid prolonged applause.

The Rumanian Rhapsody in A Major, music constructed upon folk tunes of the composer's native country and treated in original and colorful fashion, brought the concert to a brilliant close.

N. B. P.

TRIBUNE DEC. 15.

SAMUEL GARDNER PLAYS HIS OWN CONCERTO HERE

A few years ago when the youthful Samuel Gardner appeared here in public his friends predicted that a brilliant musical future was just ahead of him. Last night they saw their predictions spring into realization.

The young violinist and composer came to Providence with the Boston Symphony Orchestra last night. He played for the first time in public his new concerto for violin and orchestra in E-minor and merited such applause from the large audience as assured him of its success. The composition, in slow movement, brings back memories of far-off Russia from which Gardner came to Providence when a boy, and then in final movement swiftly brings forth a reflection of the composer's vivid personality.

Mr. Gardner obtained his musical education in America under M. Kneisel and later under Percy Coelschius. His compositions of late years have been numerous and many of them merited high awards. His symphonic poem, "New Russia" won him the Loeb prize of $500 in 1918 and the Pulitzer prize of $1500 went to him in the same year for a string quartet in D-minor.

Schuman's Symphony No. 4 in D-minor was the principal orchestral number. The Berlioz overture and a Roumanian Rhapsody in A-minor were other features.

NEWS. DEC. 15.

The Symphony Orchestra at Cambridge with Mr. Burgin Playing Glazunov's Concerto for Violin—Louis Bennett, a Singer at Beginnings

These are busy days for Mr. Richard Burgin; in three successive concerts, last evening in Cambridge, today and tomorrow in Symphony Hall, he must not only discharge his duties as concert-master of the orchestra, he must also appear as "assisting artist." According to the original plan he was to prepare but one concerto, that of Brahms, for all three occasions; but that there might not be both a symphony and concerto by Brahms in a single programme, he substituted yesterday Glazunov's Concerto in A minor. Like most of the Russian's music, the concerto is agreeable to hear and grateful to play, but of no particular importance. In retrospect, between Brahms's E-minor Symphony and Strauss's "Till Eulenspiegel," it seems no more than a few pretty tunes for the solo instrument, interlarded with the customary passage-work, and set against a discreet and decorous orchestral accompaniment. The true measure of Mr. Burgin's ability will be revealed in the more exacting music of Brahms. It might almost be taken for granted that he has the technical proficiency and the general musicianship that Glazunov's piece requires; and it need only be said that his performance of it met expectations. Mr. Burgin's tone is pleasig to the ear, if not remarkable either for richness or brilliance. There is, moreover, an earnestness and self-effacement in his playing, of which his work in the orchestra has already given more than a hint. It is easy to believe from the warmth of the reception accorded him last evening that he has already made a firm place for himself in the esteem of his fellow-players and of the subscribers to the concerts.

Of the symphony and the tone-poem there is little to be said at this late date, either as to the pieces themselves, or Mr. Monteux's and the orchestra's work in them. They have been played many times since they were heard in Boston a few weeks ago, and in both it is possible to note a greater smoothnes and a certain polishing of details. There is little need to wonder at the distrust with which Brahms's friends regarded his Fourth Symphony, or at his own readiness to share in it. Except in the first two movements, the piece is far less genial than its predecessors. The gaiety of the scherzo is forced and clumsy, and perhaps the very choice of the Passacaglia as form of the Finale was an admission on the part of the composer that he could not again duplicate the sweeping and sustained last movements of the other symphonies. Almost inevitably patchy, the Finale of the fourth, despite the skill with which it is welded together, and in listening interest flags and revives by turns. But in the first movement, and to a less degree in the second, there is a certain grave, autumnal beauty, that sets them apart from other music. One of the curious tricks of musical chronology is found in the brief span of ten years which separated this symphony from Strauss's "Till Eulenspiegel." As the two pieces sound today, it might have been fifty.

TRAN. DEC. 17.

NO SYMPHONY CHRISTMAS NIGHT

In order that the evening concert in Christmas week may not fall on Christmas night, it will be given on Thursday evening, Dec. 23, at 8 o'clock, instead of Saturday evening. The afternoon concert will be given on Friday at 2:30 as usual.

At this, the ninth pair of concerts, Pierre Monteux will conduct for the first time in Boston "La Queste de Dieu," a descriptive symphony from Vincent d'Indy's Opera, "The Legend of St. Christopher."

Guy Maier and Lee Pattison, the noted young American artists, will be the soloists.

TRAV DEC. 18.

BURGIN IS SYMPHONY SOLOIST

Concert Master Displays Sterling Equipment as Violinist

BY OLIN DOWNES

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TIGHT BINDING

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Sake and Fairy-Picture Finely

VICES are like sins; they may of omission as well as commis- n, and Mr. Monteux surely did public of the Symphony Con- ervice of omission when he made hoven Programme" to celebrate ed and fiftieth anniversary of the s birth. Beethoven was born on Dec. 16, 1770; wherefore on or c. 16, 1920, crowd three of his es into a single concert, or else be ith one and set it in a circle of his concertos and occasional pieces. g warmth diffuses itself over players, "assisting artists." hese numbers "repertory," so re- tle and none too assiduous prep. Audiences listen tranquilly to r thing in the regular way. Good oven sounding the same in their the most part) yesterday, today er!. Reviewers, especially when turned their sixtieth birthdays n New York, put to print "rever- nonplaces that were stale in the ars of Victoria the Good. Inci- ey deplore "the degeneracy" of a which composers, exactly like in his own time, dare to write music in their own way—to the he Pharisees, to the wholesome blicans and sinners. So at a ennial—imposing Latin words— en affirmed as an "institution" symphony concerts glorified as of "the best models."

another way with Beethoven Monteux wisely follows. Those se walk in it do not regard the as an "institution"; while they anniversaries and all that to compilers of programme-books. nnocence and ignorance these believe the best of Bethoven's nnially vital, stirring, enjoyable. is fresh, significant, engrossing, rd with a will and a thrill. hey would not have it played until it is routine alike to con- estra and hearers. They would confined to a few stock-pieces or biennial round according to on." They would hear the mas- s they heard the third "Leo- ure a month ago, unexpectedly after long interval, in animat- vivid performance, as though had written it no longer ago mmer. They would, also, hear in which Beethoven is not the in degree Beethoven still. So d the overtures to "King Ste- "Prometheus," resurrected last again yesterday the revived 1822 with the clumsy title, of the House." Of course, pièce d'occasion," written on to keep the pot boiling to an ancient and by no norable human custom. None- ample stride, the tonal pomp nning are interesting to hear oven lording himself Händel- h his music-making. Händel- is the following fugue which is naking—several paces near me- ghtly, however, for a ceremo a ceremonial music.

ne of the musically scrupulous the classics were yesterday To the contrary, Mr. Monteux and conscientious balancer of If we listeners were to have asella, yet also had we Jo- hms. . . . Concerto in D iolin and Orchestra, Opus 77— ld say in length, breadth and Possibly it is somewhat late to repine under the piece. violinists have persisted these n the playing of it, even vio- dely different temperaments. nductors have found recurring somehow, and not always perfunctorily, audiences hear It is quite true that for long the concerto Brahms is think- along and by no means hid- ss. Now and again also this s or sags and the resulting cil and mechanics. The mo- which the first movement ry motive little touching the while the orchestral measures o-part oftener than they set

he thick sheaf of pages rises stirs the performing violinist as been known to stir the dry listener. However dry be, he remained architect in the first division of this be- rto, pillar by pillar, story by oundation to pediment, he is sical edifice. The expanding the adjusted proportions in- ouches of ornament please, auditor join with the com- act of creation, even to the denza and the long breath of nd completeness with which melody finally returns. And divisions are restful respite ils of ear and mind. The beauty of which Brahms master among the moderns, is almost always poet, glows out of the slow movement tumnal tints of the orchestral And in the finale the grave, he fat and spectacled Jo- no means impervious to the rhythm, to the motiv tossed ssed again. Did he not [illegible]

ertain animation and something more o; the concerto for violin is not mere rahms and mere classic; the "thoughtful" eople who hear it "with reverence" can ot altogether wizen it; even "the degen rates" who love their ultra-moderns ma nd a pleasure in it.

The violinist yesterday was Mr. Burgin ager to prove new merit to an audienc nd orchestra that already knows him a concert-master animating and steadyin his fellow-players of the string choir. Possibly, indeed, Mr. Burgin was too percepti bly eager. It was good that he should d his utmost with the music; not so goo that outwardly and visibly he should show this striving. By all means the inner fire the powers stretched taut, but may no the audience better hear these things i the voice of the music that see them in th bearing of the player? So middle ag counsels in its dull way and forgets th fine pleasure from Mr. Burgin of a violinis young to the eye, young to the ear, wh really cares and is not ashamed to show his caring. Not a technical pitfall of th concerto trapped him and by chance o design Brahms opened many. Throughou the accuracy of his playing never wavered His tone was clearness itself, a mirror t the course and the inflections of the musi through the first movement; warm an gently lustrous in the slow song. brigh and light in the finale. As yet it lacks heights, depths, subtleties and so is truly characteristic of Mr. Burgin himself. With the violin and with the concerto he kep to the golden and pleasurable mean o skill, understanding, sensibility and wha is called "expression." So far he is n very individual violinist. Enough for hin for the present to be unclouded voice t the music and to his own fine devotions nd sincerities.

So to the moderns of the afternoon one f whom asks no more than short shrift. Mr. Casella, if readers are to believe half page of the programme-book, is a glutton or work. When he is not conducting, he s composing; when he is not composing he s teaching; or else he is writing for what enators—a queer lot—call the public prints, r he fills an odd moment with the arrangement of some one's music in a medium or which that some one did not choose to write. Balakirev preferred to make his "Islamey" a piano-piece; the diligent Cas- lla would have it also "Oriental Fantasia or Orchestra." The transforming process eemingly consisted in the copying of some f the figures, progressions and other idio- yncrasies of Balakirev's own symphonic oem, "Thamar," and the liberal applica- ion of a full modern orchestra when it is eiterating rhythms, splotching on instru- nental and harmonic color and in general hreshing through a wilderness of modula- ion. Mr. Casella lays on and spares not, ndividually, by groups, by choirs and en masse the orchestra does feats of strength nd agility. "Islamey" itself is caught un- er, tossed up, whirled about until there is o breath left in its or anyone's else body. Apparently Mr. Casella has mistaken the annered hosts of Balakirev's imagining or a concourse of dervishes in the practice f their energetic calling. He has also for- otten a motto for the title-page, say hakpeare's line about sound, fury and sig- ificance.

Bax's tone-poem, "In the Fairy Hills," music of far different voice and mood, esign and suggestion. Rare is his imag- ation and fine his skill in the use of in- vidual instruments or of slender choirs r the character and the color they may nd. As with many a modernist in these ings, his touch is divining, sparing, sure. s rare and fine is his sense of the imagi- ative prompting, the illusion that har- onic background, modulation and progres- on may work. In a sense, in this particu- r piece, he is all for the magic of music summon vision, for the veils it may ape around it. The texture of his tone- oem is accordingly soft, misty, glamorous. t there are moments in which the music ainly has ribs to give it frame; when runs clear in melodic contours, when ore than rhythm unifies and more than hords fasten it. For these modernists e as solicitous for form—for their form— ever were the ancient or the classical. ly they will not move by prescribed ocess or travel in orthodox ruts. As eir ears and fingers are finer with in- ruments and choirs, so are they more ely tempered as to form and unity. In fact Bax is so sedulous for both that met mes he makes his choice of ways and an too obviously in public. He spreads em, as it were, before his hearers and so comes diffuse as one unwilling to discard better for the best, to forego quite all at he might have used. Even so the agic of the music is but seldom dimmed stayed. It sounds—and the sea-mists e over the cliffs of the deep inlets to eath the brown hills, to spin wisps into e valley. It sounds—and the mists and the air rustle gently with the trooping the fairy folk. The mists glimmer fair shimmer deeper; above the rustling d the whirrings stir the fairy voices w plaintive, now joyous, remote, ur rthly. The spell deepens; it is as thoug possessed those that see and hear. The shiver, wonder and darkness and ce. What Bax was minded to summ music brings.

H. T. PARKER

ymphony Orchestra

HE evening concert of the Symphony Orchestra next week has been shifted from Saturday—Christmas night—to hursday. The afternoon concert will take ace as usual on Friday. For both Mr. onteux has set a programme of five ort items: the overture to Mozart's pera, "Don Juan"; Mozart's concerto in flat for two pianos with the solo parts ayed by Messrs. Maier and Pattison; the chestral interlude, "The Quest of God," om d'Indy's recent opera, "The Legend Saint Christopher"; the first set of alipiero's "Impressioni dal Vero"; and elius's "Dance Rhapsody." The fragment om "Saint Christopher" stands in cond act of d'Indy's music-drama eeks to suggest the wandering of ave, Auferus—afterward the saint artyr—up and down the earth in quest The King of Heaven"; his coming to mperial City" when it is celebrating east of the Resurrection"; the [illegible] rom "The Holy Pontiff" that [illegible] miracle; and his departure homeward cast down and discouraged." The three "Impressions" of Malipiero are labelled with the names of woodland birds—the blackcap, the wood-pecker, the little horned owl. The first tone-picture is autumnal in mood; the second depicts the forest in the stir and sheen of summer; the third is a night-piece. As usual Malipiero writes in ultra-modern and highly individual manner. As "personal" a music is Delius's "Dance Rhapsody" with a title sufficiently hinting course and contents. D'Indy's Malipiero's and Delius's pieces will all be heard for the first times at the Symphony Concerts.

TRANS. DEC. 18

BAX TONE POEM PLAYED IN BOSTON

Specially for The Christian Science Monitor

BOSTON, Massachusetts—The eighth program of the Boston Symphony Orchestra, given on December 17, was as follows: Beethoven, overture "Dedication of the House," op. 124; Bax, symphonic poem, "In the Faery Hills"; Brahms, concerto for violin and orchestra; Balakireff, "Islamey," orchestrated by Alfredo Casella.

Beethoven's overture had not been performed at a Boston symphony concert for 11 years. It must be admitted that this apparent neglect is not wholly undeserved. It is most certainly not one of Beethoven's most inspired works, and yet it is not unworthy of an occasional hearing. Experienced concert goers are apt to become restive when forced to listen to these revivals, but their appearance from time to time on programs is of salutary effect, if only to give a proper perspective for the judgment of more agreeable compositions.

Of supreme interest was the symphonic poem of Arnold Bax which was played for the first time in America. It is one of the few opportunities Boston has had of hearing the compositions of the new English school. Previous to Mr. Monteux's advent as conductor of our concerts, the extreme neglect of modern music was to be deplored. Since his assuming the conductorship, however, we are beginning to learn that the art of music has progressed, and that there are composers in England, France and Italy, as well as in Germany, who have something to say and the technic to say it in an original and interesting way.

This symphonic poem is one of the most imaginative of the modern works that we have heard up to the present. It immediately evokes an atmosphere of fairyland, of mystery, of far off times. We are immediately, from the first measure in fact, transported to another world, the magic world of Irish legend and fancy; and this impression is kept up throughout the piece without ever becoming tiresome and without apparent effort. There are no pages of "filling in"; no moments of apparent marking-time. The work is one spontaneous flow of inspiration from beginning to end. The orchestration, while original, seems to be evolved naturally from the musical ideas themselves, and is never forced. A second hearing of the piece is to be hoped for in the near future.

Mr. Richard Burgin, the new concert-master of the orchestra, chose the Brahms concerto for his first appearance as soloist at these concerts. After the graceful, imaginative music of Bax, this concerto seemed heavy-footed and labored. Mr. Burgin might have chosen a more interesting medium for the display of his evident talents as a violinist, or at least it so seemed to us. He possesses a clean technic and a small and rather unsympathetic tone. Yet his playing was in many ways meritorious. His presence is unaffected and he is undoubtedly a serious, painstaking artist. Casella's transcription of Balakireff's "Islamey" is effective. It served to bring an interesting and well-balanced program to a brilliant close.

MONITOR DEC. 18.

EIGHTH CONCERT BY SYMPHONY

"In the Faery Hills," Bax, Is Interesting Feature of Program

CHRISTMAS WEEK PLANS CHANGED

By PHILIP HALE

The eighth concert of the Boston Symphony Orchestra, Mr. Monteux conductor, took place in Symphony Hall yesterday afternoon. The program was as follows: Beethoven, Overture, "Dedication of the House"; Bax, "In the Faery Hills" symphonic poem (first time in America); Brahms, Violin Concerto (Mr. Burgin, violinist); Balakireff-Casella, "Islamey" (first time in Boston.)

Beethoven was born 150 years ago this week. Pious homage was paid him at this concert by the performance of an overture, not one of his best. There was an interest attached to the performance, for the overture was the first piece on the program of the first concert given by this orchestra (Oct. 22, 1881.) There was a time when the overture was popular in Boston. Mr. Gericke was fond of it, but it has not been played at these concerts since 1909. Here and there are reminders of the greater Beethoven, but the music is interesting chiefly because it shows the influence of Handel for whom Beethoven had the liveliest admiration. The few measures that introduce the main body of the overture might be transitional measures from any concerto of Handel; while the fugal pages are often in the manner of that master, and the theme is eminently Handelian. There are pages in which Beethoven cut loose and wrote at his own will. The introduction was played with the requisite pomp and ceremony. The fugal section was performed brilliantly.

The name of Arnold Bax is little known here, yet he is a fecund composer. Born in London, and educated there, he went as a young man to Ireland, where he fell in with the writers of the "Irish Renaissance," the myths and legends of Ireland. The romantic folk lore obsessed him, nor did a visit to Russia and subsequent life in London free him from the spell. For a time the poetry of Swinburne gave him musical ideas, but he soon returned to his first love. In this symphonic poem he endeavored, according to his own story, "to shadow forth the atmosphere of mystery and almost of terror with which the Irish people regard their faery compatriots." The middle section was inspired by a passage in W. B. Yeats's "Wanderings of Oisin."

Although this symphonic poem is somewhat diffuse; although there are passages here and there that seem extraneous, unnecessary, Mr. Bax has succeeded admirably in the one great demand put upon him: he has reproduced in tones what Matthew Arnold described as "the Celtic aerialness and magic." The music is fanciful, not fantastical; it is poetic. There is the glamour of the strange, wild legends. There is the wistful sadness of the old folk songs. At times one would think that Mr. Yeats had written the music; the Yeats of the earlier years, before he began to revise his poems; before he became self-conscious and finical. Mr. Bax has been neither realistic nor is he a slave to impressionism. He is not afraid of well-defined melody, even when it might be mistaken for a folk-song. In his suggestion of "the good people," he does not hark back to Weber, Mendelssohn or Berlioz. He writes as though the Sidhe had come from a hill at twilight to hear his music, and hearing it, they had sung and harped to him other strains for his pleasure and advantage.

Balakireff's "Islamey" was long regarded as the most difficult composition in the literature of the piano. We have heard pianists of the first rank play it and were not impressed, save by a passage that might have been written for Balakireff's "Thamar." Casella's version for orchestra is as difficult, probably more difficult, for the players, than the piano piece is for pianists. Has the music itself gained in effect through the orchestration? We doubt it. With the exception of the theme for English horn and the treatment of it, there is vertiginous monotony. The dizzy, mad whirling is without sufficient relief in orchestral color. To play the fantasy is a tour de force. Yesterday the orchestra was a virtuoso.

Brahms's violin concerto cannot be ranked with his first and third symphonies, his "Tragic" overture, some of his chamber music and songs. The music in the second movement before the entrance of the solo violin is beautiful. The oboist, Mr. Longy, and his co-mates brought out the beauty in full. The rhythm of the Finale at the beginning is inspiriting. As a whole, the concerto is granitic and forbidding; at times frankly dull. Yet violinists play it. The concerto has been on the program of this orchestra in Boston 14 times, and nine different violinists have been applauded vigorously by the faithful Brahmsites, big and little, palpitating in the family pews. It is possible that the applause on some occasions was a tribute to the endurance of the violinist.

Mr. Burgin, the excellent concert master of the orchestra, the 10th violinist to play this music at a Symphony concert, gave a thoughtful, intelligent, one might say, intellectual performance. The music itself is never sensuous, it is seldom if ever emotional. When there is beauty, as in the Adagio, the beauty is of a contemplative nature. Mr. Burgin was warmly welcomed; he was imperatively recalled many times.

The concert will be repeated tonight. As next week Saturday is Christmas day, the concert that usually takes place Saturday night will be on the night of next Thursday. The afternoon concert will be on Friday, as is customary. The program of next week is as follows: Mozart, Overture to "Don Giovanni"; Concerto in E flat major for two pianos (Messrs. Maier and Pattison); d'Indy, "The Search After God"; descriptive symphony from the opera, "The Legend of St. Christopher" (first time in Boston); Malpiero, "Impressions from Nature," Suite I., 1, The Blackcap; 2, The Woodpecker; 3, The Owl (first time in America); Delius, Dance Rhapsody (first time at these concerts).

HERALD DEC. 18.

BURGIN EFFECTIVE IN VIOLIN CONCERTO

Balakirev's "Islamey" Is Given by Symphony

Beethoven and Bax Divide Honors in Remainder of Program

Richard Burgin's thoughtful and polished playing in the Brahms violin concerto and Casella's ingeniously boisterous orchestration of Balakirev's piano piece, "Islamey," were the most remarkable features of yesterday's Symphony concert.

Mr Burgin, to judge by the warmth of the applause, has already many admirers among those who have followed his admirable playing as concert master of the orchestra since he came here last October. He played with the delicacy and restraint which Brahms' music more than that of almost any other composer demands. Mr Monteux and the orchestra were rather too heavy-handed and clumsy with the accompaniment.

Orchestrated versions of piano pieces are usually less effective than the originals on which they are based. It is impossible for an orchestra to do what the pedal on the pianoforte does with the overtones. The strings and percussion, on the other hand, can secure better and more subtly graded accents than are possible on the piano.

Casella, who is a concert pianist as well as a master of the resources of the modern orchestra, wisely tried to express Balakirev's ideas in terms of the new medium instead of endeavoring to make the orchestra sound like a piano. The result far surpasses Balakirev's piano version in brilliance, energy and color.

Arnold's Bax' "In the Fairy Hills," the other novelty, contains the material for an effective little piano piece spread rather thinly and pretentiously through a long symphonic poem. The harmonies are often in questionable taste; dissonant, but still squashy and trite. The orchestration is colorless.

Beethoven's overture, "The Dedication of the House," added belatedly to the program to commemorate the 150th anniversary of the composer's birth, which most other orchestras have devoted whole programs to celebrating, was given a sloppy and lifeless performance. The music, written somewhat in the style of Handel, may not be Beethoven's best, but it would sound nobler and more imaginative if played with absolutely precise attacks, balanced crescendos and an occasional nuance.

Mr Monteux had too evidently spent most of his pains at rehearsals on securing the requisite dash and fire in "Islamey" and in trying to galvanize Br Bax' music into a semblance of sustained life.

Next week the evening concert has been shifted on account of the holiday from Saturday to Thursday at 8. The afternoon concert will be given at the usual hour on Friday. The soloists are Guy Maier and Lee Pattison, who will play a double piano concerto by Mozart. There are three other unfamiliar numbers, D'Indy's "La Queste de Dieu"; Malipiero's "Impressioni dal Vero" and delius' "Dance Rhapsody." The only familia piece will be Mozart's overture to "Don Giovanni."

GLOBE DEC. 18.

BERGIN AS SYMPHONY SOLOIST

By FRED J. McISAAC

Richard Bergin, the new concert master of the Boston Symphony Orchestra, made his debut as a soloist yesterday afternoon. He chose the long and immensely difficult Brahms concerto in D major which was composed for Joachim.

Mr. Bergin has been concert master of several important European orchestras and led a string quartet in Christiania which had a fine reputation. Nevertheless, as a soloist, he is not an extraordinary figure. His appearance as he plays is uncouth. He rocks back and forth like a ship in a gale. When you close your eyes so that his mannerisms won't prejudice you, you discover that he scrapes a good deal, his tone is only a fair quality, and though he accomplishes the difficult passages of the concerto, there is little brilliancy to his work.

A very interesting novelty on the program was "An Sluagh Sidhe," the second movement of a tone poem "In the Faery Hills," by Arnold Bax. Bax is an English composer who sought his inspiration in the folk lore of Ireland. "An Sluagh Sidhe" is suggestive of the "little people" in the hills at twlight. Bax's instrumentation is very modern. He knows his Debussy, but he has combined vague, formless atmospheric music with occasional snatches of Celtic melody. It was effective music.

More remarkable still was "Islamey," an Oriental fantasy. This is a piano composition by the Russian Balakiroff, orchestrated by the Italian, Casella. The piece is full of vigorous and fantastic imagery, and Casella has succeeded in getting the proper orchestral color. It is a very wonderful piece of instrumentation.

The playing of the orchestra was distinguished for fine tone and good spirit, and Monteux conducted admirably.

AMER. DEC. 18.

SYMPHONY PROGRAMME

In order that the evening Boston Symphony concert in Christmas week may not fall on Christmas night, it will be given next Thursday evening Dec. 23, at 8 o'clock, instead of Saturday evening. The afternoon concert will be given Friday at 2:30 as usual.

At this, the ninth pair of concerts, there will be two soloists—Guy Maier anl Lee Pattison. They will play Mozart's double concerto for two pianos in E flat. Preceding this, Mr. Monteux will conduct the Overture to the opera "Don Giovanni" by the same master. "La Queste de Dieu," a symphonic excerpt from "The Legend of St. Christopher" by Vincent d'Indy, will have its first performances in Boston. This is one of the latest works of the living French composer. A new Italian number on this programme will be the first suite from Malipiero's "Impressioni dal Vero" ("Impressions of Spring"), which will have its first performance in America. The movements are entitled "Il Capinero" ("The Blackcap"), "Il Picchio" ("The Woodpecker"), and "Il Chiu" ("The Owl"). The concerts will close with the Dance Rhapsody by Fritz Delius, the noted English composer.

POST. DEC. 19

Symphony Concert Date Shifted to Thursday

The Symphony concert which should regularly be given on Saturday evening of this week has been shifted to Thursday at 8 in order that the subscribers may have the holiday evening free without missing a concert. The Friday afternoon concert will be given as usual at 2:30 Dec 24. In past years concerts given on Christmas Day have usually attracted what the writer once heard called "an audience of cooks and poor relations."

By exception there are to be two soloists, Guy Maier and Lee Pattison, the local pianists who have made an enviable reputation for themselves here and elsewhere in recitals of music for two pianos. They will play with the orchestra a double concerto by Mozart.

Mr Monteux has chosen several interesting novelties for this program. D'Indy's "Legend of Saint Christopher," originally conceived as an oratorio but given last Fall at the Paris Opera in operatic form with success, is an important modern piece still unheard here. The orchestra will play a suite from it, called "La Queste de Dieu." Malipiero, whose "Pauses of Silence" was favorably received here two years ago, will be represented by three of his "Impressioni dal Vero." Delius, the individual and much praised English composer, gets a hearing which has been too long delayed with his "Dance Rhapsody." The only familiar number on the whole list is the overture to Mozart's "Don Giovanni."

Thursday at 8:00 and Friday at 2:30. The Boston Symphony Orchestra, ninth program. Overture to "Don Giovanni," Mozart; Double Concerto for Two Pianofortes and Orchestra, Mozart; "La Queste de Dieu," D'Indy; "Impressioni dal Vero," Malipiero; Dance Rhapsody, Delius. Soloists, Guy Maier and Lee Pattison.

As usual, there are few concerts scheduled for the holiday weeks. The Symphony concert which should regularly fall on Christmas night has been shifted to Thursday, Dec 23, at 8. The two

GLOBE DEC. 19.

Oscar F. Roller writes: "The editorial in the PUBLIC LEDGER of November 19 entitled 'We're Twenty' is a fine expression of appreciation of the existence of a musical organization which today stands second to none in this country; and all that you say in praise of the men and women who so unselfishly gave of their time and money to make this orchestra a success is most deserving. As one who has always been keenly interested in the higher class music and symphony orchestral work, having been a regular subscriber to the Boston Symphony concerts for over thirty years, it is difficult to express the feeling of gratification now that one of the greatest symphony orchestras of the world is in fact Philadelphia's own possession.

PHILA. LEDGER. DEC. 19.

TWO PIANOS

Many of us have found pleasure in hearing Messrs. Maier and Pattison play music written or arranged for two pianos, especially when the music was originally composed for them. Others are of a different opinion. When Arthur Rubinstein and Miss Germaine Taillefer played together in London last month, The Times was moved to say: "We hope that the public performance of music for two pianos is not to become fashionable, for it is nearly always much more interesting to the players than agreeable to the listeners." When Miss Bristow and Miss Gray played music by Bach the Times remarked: "It is true that with these mountains of tone the mere volume can be got more easily and more equably by four hands than two, and that in Busoni arrangements—to use the word as the name of a brand—there is always a sense of effort, however capable the player—unless it is Busoni himself. Yet the fact that one mind guides the whirlwind and directs the storm makes all the difference. Under a dual control, if it is really dual, there must be compromise, and art has nothing to do with compromise. As a palliation it is possible to rehearse all the effects beforehand and to map out the divided authority, and one felt that this had been done; but that is only a palliation, because the lines of longitude and latitude are too apparent. Thus the E minor was plotted in neat little rhythmic compartments, and the toccata arranged in nicely regulated strengths; it was topography, in fact, not scenery. But one did not feel this in the concertos, where the composer had made his own arrangements."

And in this country we find Mr. Daniel G. Mason saying: "In general it may be held that two pianos form the least agreeable of all chamber music combinations, degenerate most easily of all to the mechanical. If the many possible permutations of strings and piano do not supply sufficient variety, it would seem better to resort to voices or woodwind instruments, as was done last year."

Having heard Messrs. Maier and Pattison several times we cannot join these objectors.

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Plain Progress

If the public of the Symphony Concerts need proof of the new quality of the orchestra, they received it, and amply, at the concerts of last week. In all its days the band has ventured few pieces more taxing technically than Mr. Bax's tone-poem of the fairies in Irish hills, or Mr. Casella's orchestral version of Balakirev's "Islamey." Mr. Bax makes much of individual instruments or of sharply defined and slender choirs. His modulations are unsparing. Yet to even the knowing ear, the orchestra seemed at ease. It not only played his notes; it gained the atmosphere, color, suggestion which are his end. Mr. Casella, and incidentally Balakirev, demands demoniacal rhythms and treats them as though they were all in the day's play. Mr. Monteux took cue from him; the orchestra from both; and the audience on Saturday evening caught the excitement of the game. More familiarly, it heard the rich sonorities, the striding pace or the quick flash and interplay of Beethoven's overture, "The Dedication of the House," or listened to an orchestra and a conductor equally mindful in the violin-concerto of Brahmsian vigors and Brahmsian mellowness. Mr. Monteux is both modest and right when he says there is still much to do with the "new orcehtra," but weekly the progress praises both it and him.

TRANS. DEC. 20

TWO PIANISTS GIVE FINISHED RENDITION

Maier and Pattison Play With the Symphony

Guy Maier and Lee Pattison, the soloists at yesterday's Symphony concert, gave a finished and eloquent performance of Mozart's Concerto for two pianofortes in E flat. They played with an ensemble so accurate that the listener was seldom reminded of the fact that there were two pianos instead of one. Little of the deftness and grace of the two delicately spirited allegros escaped them. They made the andante thoroughly romantic.

The orchestra gave a routine performance of the overture to "Don Giovanni." One was reminded of Saint-Saens' words, quoted in the program book, "A piece like this can be played in apparently respectable fashion and yet make no impression." The chief fault was a lack of subtle graduations of accent.

D'Indy's "Le Quest de Dieu" has a vitality too often lacking in his music, much ingenious and effective combination of rhythms and genuine harmonic originality. Yet the general effect was as though Wagner, who had learned nothing since "Rienzi," except modern harmony and scholarly counterpoint, had tried to write a new scene for "Parsifal." D'Indy mistakes vehemence for eloquence.

Malipiero's "Impressions of Nature" is light music which would be pleasing if it were not so pretentious. Commonplaces are agreeable only when disguised with less labor.

The other novelty, Delius' "Dance Rhapsody," was by far the best of the three new pieces. It does not attempt to storm the heavens or to disguise banalities. Delius has achieved what he attempted, and written some original and beautiful variations on dance themes which make a composition with no taint of either pedantry or freakishness about it. One would gladly hear more of his music.

The afternoon concert will be given today at 2:30 as usual. Next week Percy Grainger will play the piano part in Saint-Saens' familiar G minor concerto. The orchestra will give Tschaikowsky's "Manfred" Symphony, Griffes' "Khubla Khan" and Lalo's Overture to "Le Roi d'Ys."

GLOBE DEC. 20?

A PLENTIFUL GRIST OF NOVEL PIECES

Unfamiliar Music by d'Indy, Malipiero, Delius, and Even Mozart, from the Symphony Orchestra Tomorrow—Other Impending Programmes—An Unusual Concerto Heard in New York—Items, Incidents, Opinions

UNFAMILIAR music—most of it played for the first time in America or in Boston or "at these concerts"—abounds on the programme of the Symphony Orchestra for tomorrow evening and Friday afternoon. Only Mozart's overture to his opera, "Don Juan," may be counted as familiar piece, and hereabouts it owes a precarious existence rather to the concert-hall than the theatre. Even Mozart's concerto in E flat for two pianos, dating from 1780 and now revived by Mr. Maier and Mr. Pattison, falls among the novel numbers. A paragraph from Jahn's life of the composer clearly and timely describes the music:

> There is no intention apparent of making the two instruments independent; the players emulate each other in the delivery of the melodies and passages, sometimes together, sometimes in succession, often breaking off in rapid changes and interruptions; the melodies are sometimes simply repeated, sometimes with variations so divided between the two instruments that neither can be said to have the advantage over the other. There are somewhat greater difficulties of execution than have been usual hitherto, a few passages, for instance, in octaves and thirds, but very modest ones; the passages generally have more variety and elegance. The orchestra is simply and judiciously, but very delicately, treated, the wind instruments in sustained chords, as a foundation for the clavier passages.

Next on the list stands the orchestral fragment, "The Quest of God," from d'Indy's opera, "The Legend of Saint Christopher," first heard in Paris last spring. It occurs in the second and before it a Narrator sets forth the search of the slave, Auferus, afterward the saint and the martyr for the kingdom of heaven. These [illegible] "programme" to the symphonic fragment and necessary preface to it:

> And Auferus departed in search of the King of Heaven. He travelled throughout the earth, visiting the most powerful rulers, thinking he would find him for whom he searched in the palaces of illustrious kings. But each potentate replied: "I am not the King of Heaven." Auferus betook himself to the great wars, under the clouds that hid the sun. He questioned the most famous men of arms. . . . But the great conquerors replied: "I am not the King of Heaven." Then pursuing his long journey, he arrived at the Imperial City upon the day on which was being celebrated the festival of the Resurrection. The bells were clanging joyfully, and palms ornamented the temples. He believed that at last he had fulfilled his mission, and he prostrated himself before the Holy Pontiff. But looking at him, the Pastor of Souls said to Auferus: "I am not the King of Heaven. But in truth I say to thee: When the great pine trees in the forest bloom with white roses thy Saviour will take pity on thee and the King of Heaven will descend unto thee." . . . Then, cast down and discouraged by seven years of fruitless searching, Auferus returned to his native land.

After d'Indy, Malipiero and those who expect to find in his "Impressioni dal Vero" ("Impressions of Nature"), effects such as those in his "Pauses of Silence," will be disappointed—agreeably or otherwise. As the scores of the three pieces appear to the eye, and as they will undoubtedly sound, they are singularly clear for music of their kind and time. We notice first of all a marked economy of means; the texture of the music is relatively simple—far more so than that of Delius's Rhapsody—the harmonization, though at times freely dissonant, is not excessively chromatic, and the orchestral requirements are slight. In none of the pieces do we find the heavier brass instruments, the trombones and tuba; there is no celesta and no second harp. In the first and last piece the composer also dispenses with the trumpets and all of the percussive instruments—save the glockenspiel—and contents himself with only two horns. The second is more fully scored. Unquestionably this music shows the influence of Debussy and, more particularly, of Ravel, but even in these comparatively youthful days, Malipiero's voice was intrinsically his own.

Each of the three pieces bears for its title the name of a bird—an ingenious bit of symbolism. The first, "Il Capinero"—the blackcap—is autumnal, tinged with melancholy. The second, "Il Picchio"—the woodpecker—is in the nature of a scherzo; the tempo here is "presto," and a sharp rhythm of four sixteenths and an eighth prevails in nearly every measure; there is a plentiful employment of the pulsatile instruments, and their task is chiefly to emphasize this rhythmic figure. The whole piece is vibrant with life, suggesting, no doubt, the stir and movement of the forest. The third, "Il Chiu"—the little horned owl—returns in its general character to the mood of the first, but the suggestion here is obviously of nocturnal quiet. The opening theme, in the Lydian mode, recalls the serenity of the early madrigalists; throughout the piece there is a marked beauty of melody, harmony and instrumental color, and a fine sensibility and restraint. An interesting technical detail is the low G for the two flutes which, sounded at the beginning of every measure, runs without cessation through the entire piece. In conclusion, it may be said that those skeptics who declare that the ultra moderns ignore the art of counterpoint, may study these "Impressioni dal Vero" with considerable profit.

For ending, Delius's "Dance Rhapsody," played here four years ago by the little heeded Minneapolis Orchestra. A more illuminating and suggestive title for the piece would have been "An Improvisation on a Dance Tune"; the music is almost entirely derived from a single melody, and the dance character is not always too much in evidence. The theme which serves the composer as a basis and background is a lilting folk-dance, somewhat suggestive of the Scotch Reel. From it he derives the brief introduction with its individual harmonies and timbres; by change of pace and rhythm he transforms it into an expressive adagio; but for the most part it is faithful to its original character. The course, some contrasting materials, including one theme of a pronounced Eastern ng one theme of a pronounced Eastern flavor. Like all modern composers of distinction, Delius is a master of instrumentation, and his treatment of the orchestra in this Rhapsody is always highly effective, and often original. In the introduction and elsewhere he makes prominent use of the bass oboe, an instrument that is rarely met.

Those who pine for Chaikovsky at the Symphony Concerts and "cannot understand" why both French and German conductors nowadays have so little zest for his music, will be gratified next week by a revival of his "Manfred Symphony," suggested by Byron's play of like title. Deservedly Mr. Monteux will also include in his programme, "The Pleasure-Domes of Kubla Khan," tone-poem by the late Mr. Griffes first heard and much liked in Boston a year ago.

TRANS. DEC. 22.

Chaikovsky's "Manfred Symphony" and Mr. Griffes's "Kubla Khan"—Also Percy Grainger—Mr. Rosenblatt to His Usual Public and Minor Recitals

THE unusual will befall at the Symphony Concerts of next Friday afternoon and Saturday evening. For the first time through many a week no piece new to Boston stands on the programme. For the first time within long recollection a symphony by Chaikovsky is to be played in the regular course of the concerts. Finally music by an American composer, heard and liked last season, is to be repeated while it is still easy to recall. The symphony by Chaikovsky is the music kindled in him by Byron's dramatic poem, "Manfred." The first movement summons Manfred as wanderer among the Alps in torture of spirit. The second pictures the fairy within the rainbow by the waterfall. The third is pastoral piece soon pierced and penetrated by Manfred's bitter musings. The finale begins with reveries in the subterranean palace of Arimanes (the Evil Principle) which are Chaikovsky's and not Byron's invention. The wraith of Astarte summons Manfred to death. Grimly he dies. By the signs of this programme the "Manfred Symphony" runs the familiar course of Chaikovsky's symphonic music—struggle and despair, contrasting episodes of lighter voice and imagery, a finale beginning furiously and ending tragically. Hence also a characteristic music of his prime.

The piece by an American composer to be heard anew is the late Mr. Griffes's tone-poem, "The Pleasure-Domes of Kubla Khan." Fourteen months ago it was played, for the first times anywhere, at the Symphony Concerts, and warmly received. Audiences in New York were equally impressed and up and down the country conductors began to seek out Mr. Griffes's orchestral music. Death stayed his hand, but sped his fortunes and for the time at least he has assured place in the younger generation of American composers. In itself, as well, the tone-poem deserves repetition. It is music of both ingenuity and imagination. What Coleridge suggested in his Oriental verse, Mr. Griffes has amplified and colored in his tones. The other items of the impending programme are nearer to routine—Lalo's overture to his opera, "The King of Ys" and Saint-Saëns's concerto G minor for piano and orchestra. In the concerto, Mr. Grainger, appearing for the first times "at these concerts," will play the piano-part—an interesting and inspiriting figure whatever he may undertake in whatever circumstance.

TRANS. DEC. 26.

SYMPHONY CONCERT

MOZART, MODERNS AND A NOTABLE NEW PIECE

An Orchestral Fragment from d'Indy's "Saint Christopher" Proves a Superb Music—"Impressions of Nature" and a New Side to Malipiero—"Back to Mozart" and Not in Vain

MOZART and the moderns divided the Symphony Concert of last evening. Both were interesting, whereas neither he nor they are always so. By the virtues of contrast each enhanced the merit of other—desirable circumstance, likewise, if we are to believe, as the books tell us, that the current of music flows unbroken yesterday, today and forever. It is good to hear the classics when they are not so familiar as to be coated thick with routine, when they are not so rare as to seem like curiosities lifted from a case in a museum, dusted, varnished and set, as it were, upon rather totting pins. Nobody nowadays expects to hear in the theatre the overture to Mozart's opera, "Don Juan." In its present state this "capital of music" prefers to receive "lyric-drama" in driblets from primi donne making money and losing reputation as entertainers on Sunday afternoons. Not too often has the overture been repeated at the Symphony Concerts. There, indeed, like many another prelude of the opera house, it seems to lead nowhere. The hearer, again as the books say, must take it as self-contained. Fortunately at the back of nearly everyone's head is some notion of Don Juan, his fortunes and his fate. If there were not few can be so dull as to hear without responding ear and mood the threatening chords, the sombre, mysterious figures of Mozart's first measures. A little orchestra he used, as we say in these days of an hundred players, a relatively small orchestra gave him voice yesterday, but with it and with what economy he gained his ends. In the distant year of grace, 1787, atmosphere (as the present word goes) and illusion were quite possible in music. They are not nearly so modern discoveries as some of us believe. After all it is the individual imagination and not the implements or what the wise call "the time-spirit" that makes the music.

Again, when Mozart goes forward more swiftly and lightly, is the Don Juan rising from page and orchestra a whit less vivid than the Don Juan whom Strauss flings out of his tone-poem on the canvas of our ears and minds in the panoply of modern harmonic and instrumental color, in the light and shade of modern romantic feeling? Is he less glowing, less conquering figure, less in amorous prowess or unearthly fate? Hardly, if only we think of Mozart's overture as the tone-picturing that it really is, yesterday, today and forever; if only on this particular occasion Mr. Monteux had played this Allegro, as the formalists call it, less urgently and more plastically.

Music of another sort was the Mozartean rarity of the evening—the concerto in E-flat for two pianos, seemingly the one and only piece available when paired virtuosi are joined with an orchestra. Years ago Mr. Randolph and Mr. Hutcheson played it at the Symphony Concerts in Boston; the other day Mme. Samaroff and Mr. Gebhard undertook it in New York; yesterday Mr Maier and Mr. Pattison had their turn. It is music almost of an improvising Mozart. Possibly he spent days or a full week in the making of it, whereas, according to legend, the overture to "Don Juan" was written in a single night. Yet, as his unique way was, pains, if there were any, did not dim or stiffen spontaneity. The melodies spring lightly into being and forthwith charm by flowing grace, pensive fancy, or deft sparkle. The variations and the modulations seem the intuitions of the instant. From the tips of Mozart's fingers fall delicately the orchestral background and accompaniment. The simplicity, fancy, elegance, serenity of the whole music seem inexhaustible second nature in the composer. The hearer, too wonted to the strivings of these our days, basks in them.

If ever there was music of the gossamer of tone it is this concerto and, like light glinting gently through it, is the interplay of the two voices. The one pianist completes the melody that the ot has begun; or lets his fellow sing it, wh he weaves his garlands of arabesq Back and forth they toss variations a figures; ornament from the one sugge more ornament from the other, and there is a cadenza. And so forth throu a half hour of seeming improvisati

Moreover, Mozartean as Mozart were Maier and Mr. Pattison face to face acr their two pianos. Their tone—for th have but one—was limpid and light, bri and sensitive. Their fingers were inseparable when the melody flowed from the Figure and ornament kept Mozarte fancy and grace, seemed the common pulse of the instant in the two virtuo With the composer they shared serene a smiling elegance. Mr. Maier and Mr. Pattison have attained more than a flawle unity of touch and tone, more than a li responsiveness when the piece in han divides their voices. They perceive musi feel it, play it as with a single mind an spirit. The eye sees two pianists; the ea and every other perceptive faculty discovers but one. Yesterday, moreover, a thir and essential voice—Mozart's own—was a completely fused with theirs. Through all went a hint of miracle—Mozart's wa again.

Not in garden but in woods Malipiero received the sensations out of which he mad the music of three "Impressions of Nature," played in Boston by Mr. Monteux for the first time in America, as Mr. Bodanzky played the other three two months ago in New York. The names of birds—blackcap, wood-pecker, owl—label them and beyond mistaking. The wood-pecke drums intermittently through his particular piece. In fact, however, all three ar tone-pictures in little, according to familiar exercise of our composing youth. I is summer in the woods and they are asti with light and life. Malipiero writes no delineative music after the example o Wagner in the familiar scene in "Siegfried." Rather, he finds a rhythmi figure (as Musorgsky liked to do) and sets it flashing here, there and everywhere until the music becomes a sunlit web quivering in the bright air. The background shimmers; the motion never halts. It i Malipiero's own poetry of this summe woodland—a clear and simple poetry withal. Then the poetry of silent night in woodland dusky and still. For it Malipiero discovers melody, simple, low-voiced, suffused with dim harmonies; shadowy o color—music that may have sounded i his ear as from long vista felt rather tha seen. Again, the woods of autumn, th conventional mood of melancholy, with touch of convention (as musical convention goes in these days) in the expressio of it. This first "impression" may pass fo preluding. The other two affirm anew the sensitive temper, the sensitive hand o Malipiero. He can summon his own beauty and suggestion into musical speech he can also use, as some have doubted, a relative simplicity of means.

Finally, the composer of constriction, the Delius, whose music even in a "Dance Rhapsody" is never so articulate as his imagination would make it. He would improvise bravely upon a well-rhythmed readily manipulated motive. He would make it dance; he would make it sing. But no sooner does he set the dance in motion than somehow beclog its feet as by excess of tension; while no sooner does he sign than cloudy harmonies descend unan the ring. Only with a mighty effort toward the end does he finally set his motive free. The gods of music have been cruel to Delius. Imagination they gave him and then denied him speech.

D'Indy led the moderns—the d'Indy of the one fragment from the music-drama of Saint Christopher that it is possible to transfer to the concert-hall—a symphonic poem, in brief rather than in little, that is epitome, in the second act, of the journey of the slave who was to be martyr, up and down the world in quest of the King of Heaven. Of course, it should be the obligation of the Metropolitan Opera House to set on the American stage this "Legend of Saint Christopher," with which an illustrious composer would crown his career in which he has written as only he in our time writes. By the token, moreover of this symphonic fragment, he would no fail upon the ears, the minds, the heart of hearers. The music is masterfull made, with the fertility in invention an resource; the ever unfolding unity that ar d'Indy's intent and desire fulfilled. Int music he would transmute mediæval legen and often out of these pages rise th modes, the accents of mediæval psalmody None the less, being of these days an of his own voice and manner, d'Indy impregnates them with modern sonoritie sharpens them with twentieth-century dissonance, enriches them with the harmon and the color of a later time. Learning wisdom, resource aid in the process, but veritable divination guides it. Seemingl in this music of his final years, the loftiness, the austerity of d'Indy's mind an spirit speak unfettered and unclouded There is more than one resemblance between his "Saint Christopher" and Wagner's "Parsifal." Not the least is the equa impression of old design and deeply se purpose at last and altogether fulfilled.

The outcome, in this symphonic fragment, with Mr. Monteux and the orchestra adding their own eloquence, is musi that less persuades by beauty than commands by power. There is superb largeness of substance; there is a strippe might of march and movement. Dow the winds of time, blow the echoes o battles, in old legend. Far yet near sti the tonal pomps of kings and pontiffs keeping high and holy festival. Here an there sound the voices of the vicars an the lords whom God, in those days, se over men. These things come and go while the great longing in the heart o the slave for the King of Heaven eve haunts the music, as in undertone; whil in overtone, go the wonder, the beauty, the power of that celestial presence. Le the pedants pick their way into the occasional Wagnerian suggestion—for d'Indy cannot escape the master who, hardly less than Franck, swayed his younger prime. Let them seek out also for delight or derision what some will call the "me [illegible] of "Saint Christopher." T [illegible] power, the exaltation remain and [illegible] the rarest of qualities, whatever [illegible] other glories of composers in our [illegible] ticular day. For the most part they [illegible] in their gardens. D'Indy prefers his tower.

H. T. PAR

SYMPHONY IN NINTH CONCER

Messrs. Maier and Pattiso Pianists, Assist in Admirable Program

MALPIERO'S SUITE NEW TO AMERIC

By PHILIP HALE

The ninth concert of the Boston Symphony orchestra, Mr. Monteaux, conductor, took place Thursday night. Th concert was repeated yesterday afternoon. The program was as follows Mozart, Overture to "Don Giovanni" an Concerto for two pianos (K. 365); d'Ind "The Search for God"; Malpiero, "Impressions from Nature," Suite No. (The Blackcap; the Woodpecker; th Owl); Delius, A Dance Rhapsody. Th pianists were Guy Maier and Lee Patt son.

We write with reference to the conce of yesterday.

After a spirited performance of t overture to the opera that, in spite of the years, is to be ranked with "Pelle and Melisande" as the supreme achievement of lyrically dramatic art, widel different as the operas are in form an in expression, Messrs. Maier and Pattison gave an admirable performance Mozart's Concerto in E flat. The Herald has more than once extolled the ensemble playing of these musicians. Yesterday they not only displayed the qualities that have excited praise in cities this country, Paris and London; the also showed their nice appreciation the Concerto's character. There was n attempt to modernize the music, to giv it incongruous, destructive importance They accepted the music as it is, suav tender and also lightsome, and played Mozart wished; for he once wrote th music should always "sound," meanin that it should be euphonious; and he demanded of a pianist that running pa sages should flow like oil.

D'Indy's descriptive symphony fro his opera, "The Legend of Saint Christopher," was played for the first time Boston; Malpiero's Suite for the fir time in America; the Rhapsody of Deliu for the first time at these concerts.

As d'Indy is a devout Catholic, zealou in the observance of religious rites an ceremonies, it was natural that th legend of Christopher should appe strongly to him. This symphonic musi is played before the second act, after th narrator has told of the giant's searc for the king of heaven. The giant visit kings and emperors; he questions conquerors of the battlefield; he asks Hi Holiness the Pope himself; they all te him in turn that they are not the kin of heaven; then, weary and sorrowfu he goes back to his native land.

It has been said, it is said today New York, that the music of d'Indy only cerebral; that it is never emotiona To some, yes to many, this reproa may seem just. His music has often aristocratic character that is forbidding it is often austere, as if the compos stood proudly aloof. He does not we his heart on his sleeve. Yet who c hear his second symphony and this d scriptive symphony, not to mention oth works by him, without feeling that t cent d'Indy is profoundly, nobly em tional. "The Search for God" is nece sarily episodic, as there must be musi expression of each guest of the gia but here is no panoramic music, no mu for films; even without the story mind, the music would be impres whether it portrays the pomp of p tates, the fury of battle, or the joyf bells and the exultation of the faith on the feast day of the Resurrection. d'Indy here is not cold and repell His heart beats as warmly for huma as did the heart of his master C Franck.

Malpiero's Suite is a delightful work, with interesting and poetic i deftly expressed by the instrum His scheme of orchestration seems his own; nor is he in his harm scheme an imitator. They are pieces, these impressions received the three birds, but there is more in them than in many huge symph and pretentious symphonic poems. discreet, yet how telling is his em ment of instruments! Each has significance. Mr. Monteux, who ducted throughout skilfully and amore, is to be heartily thanked bringing out noteworthy modern positions.

The Rhapsody of Delius was formed here by the Chicago Symp Orchestra in 1916. It then seemed ferior in construction and interes his "Paris" and "Brigg Fair," which in the repertory of the Boston phony Orchestra; far inferior t beautiful "Summer Garden." In Rhapsody there is too little rhap glow. The dancers, as the English cording to the old saying, take pleasure sadly. There is a reserv most a melancholy, that charact much of this composer's music idiom is still strange to us.

The program of the concerts week will be as follows: Tschaik "Manfred" Symphony; Griffes Pleasure Dome of Kubla Khan" Saens, Piano Concerto G mino (Percy Grainger, pianist); Lal ture to "Le Roi d'Ys."

HERALD DEC. 2

Events and

Mr Monteux has put [illegible] interesting piece on [illegible] phony program, Griffes' [illegible] first performed last year [illegible] the most significant [illegible] American composition [illegible] years. The composer, w [illegible] last November to share in [illegible] enthusiastic applause, has [illegible] the age of 35. The other [illegible] Tschaikowsky, Saint-Saens [illegible] are repertory pieces of a [illegible] popular in the 1890's than [illegible] are not novelties, nor are a [illegible] likely to become classics wi [illegible] heard in the year 2000.

Friday at 2:30 and Saturday [illegible] ton Symphony Orchestra, [illegible] "Manfred" Symphony, Tsc [illegible] second piano concerto, [illegible] "The Pleasure Dome of Khu [illegible] Griffes; overture to "Le [illegible] Lalo. Soloist, Percy Graing

GLOBE DEC.

GRAINGER SOLO

[illegible] the 10th pair of Boston [illegible] concerts, to be given in Symph [illegible] Friday afternoon, Dec. 31, a [illegible] day evening, Jan. 1, Mr. Mon [illegible] conduct Tschaikowsky's "Manf [illegible] phony, based on Byron's drama [illegible] Although this large-proportione [illegible] less known than the three last [illegible] of Tschaikowsky, it is [illegible] one of his most impressive sco [illegible] Monteux will repeat the tone [illegible] Charles T. Griffes, "The Pleas [illegible] of Kubla Khan," after the poe [illegible] ridge, which was heard at t [illegible] certs with so much enthusiasm [illegible] son. The performance of th [illegible] praised work was shortly fol [illegible] the death of its composer, [illegible] American of great talent. Th [illegible] number will be Lalo's brilliant [illegible] the "King of Ys." The solo [illegible] occasion will be Percy Grain [illegible] was never before played with [illegible] tra. He will be heard in th [illegible] Concerto of Saint-Saens in G mi

HERALD DEC.

Boston Symphony

At the tenth pair of Boston Sy [illegible] concerts, to be given in Symph [illegible] Friday afternoon, Dec. 31, and [illegible] evening, Jan. 1, Pierre Mont [illegible] conduct Tschaikowsky's "M [illegible] Symphony, which is based on [illegible] dramatic poem. Although th [illegible] proportioned work is less kno [illegible] other symphonies by the Russ [illegible] it is nevertheless conside [illegible] his finest and most impressiv [illegible] The four movements depict "M [illegible] Wanderings and Despair," "T [illegible] of the Alps," "Pastorale," "Th [illegible] of Arimanes," "Invocation to A [illegible] and "Manfred's Death." At t [illegible] concerts Mr. Monteux will re [illegible] tone poem by Charles T. Griff [illegible] Pleasure Dome of Kubla Khan [illegible] the poem of Coleridge, which w [illegible] at these concerts with so much [illegible] last season. The perform [illegible] this highly praised work was [illegible] followed by the death of its c [illegible] young American of great [illegible] Since his death there has been [illegible] interest in his different works. [illegible] ing number will be Lalo's brillia [illegible] ture to the "King of Ys." Th [illegible] of the occasion will be Percy G [illegible] eminent Australian pianist, [illegible] never before played with this [illegible] tra. He will be heard in the s [illegible] Second Concerto of Saint-Saen [illegible] minor.

POST DEC. 2

mphony Orchestra and Mr [illegible] t Cambridge—Notable Pl [illegible] Piano-Concerto and [illegible] "Pieces"—Mme. Szumowsk [illegible] as Pianist with Many [illegible] Upon Her Programme

[illegible] riginally announced, the pr [illegible] the Symphony Concert [illegible] ridge last evening was to h [illegible] with the overture to Lal [illegible] d'Y's," but to the great [illegible] of most of those who we [illegible] symphonic sketches, [illegible] played in its stead. The re [illegible] proceeded according to [illegible] began with Mozart's ove [illegible] Giovanni"; the symphony w [illegible] in D minor; and Katherine [illegible] the solo part in Griegs con [illegible] and orchestra. After the re [illegible] terlude, it was good to h [illegible] round, full-bodied, satisfy [illegible] own orchestra. And with [illegible] to those whose brains [illegible] the recollection of a cert [illegible] afternoon and evening of [illegible]

Plain Progress

If the public of the Symphony Concerts need proof of the new quality of the orchestra, they received it, and amply, at the concerts of last week. In all its days the band has ventured few pieces more taxing technically than Mr. Bax's tone-poem of the fairies in Irish hills, or Mr. Casella's orchestral version of Balakirev's "Islamey." Mr. Bax makes much of individual instruments or of sharply defined and slender choirs. His modulations are unsparing. Yet to even the knowing ear, the orchestra seemed at ease. It not only played his notes; it gained the atmosphere, color, suggestion which are his end. Mr. Casella, and incidentally Balakirev, demands demoniacal rhythms and treats them as though they were all in the day's play. Mr. Monteux took cue from him; the orchestra from both; and the audience on Saturday evening caught the excitement of the game. More familiarly, it heard the rich sonorities, the striding pace or the quick flash and interplay of Beethoven's overture, "The Dedication of the House," or listened to an orchestra and a conductor equally mindful in the violin-concerto of Brahmsian vigors and Brahmsian mellowness. Mr. Monteux is both modest and right when he says there is still much to do with the "new orcehtra," but weekly the progress praises both it and him.

TRANS. DEC. 20

TWO PIANISTS GIVE FINISHED RENDITION

Maier and Pattison Play With the Symphony

Guy Maier and Lee Pattison, the soloists at yesterday's Symphony concert, gave a finished and eloquent performance of Mozart's Concerto for two pianofortes in E flat. They played with an ensemble so accurate that the listener was seldom reminded of the fact that there were two pianos instead of one. Little of the deftness and grace of the two delicately spirited allegros escaped them. They made the andante thoroughly romantic.

The orchestra gave a routine performance of the overture to "Don Giovanni." One was reminded of Saint-Saens' words, quoted in the program book, "A piece like this can be played in apparently respectable fashion and yet make no impression." The chief fault was a lack of subtle graduations of accent.

D'Indy's "Le Quest de Dieu" has a vitality too often lacking in his music, much ingenious and effective combination of rhythms and genuine harmonic originality. Yet the general effect was as though Wagner, who had learned nothing since "Rienzi," except modern harmony and scholarly counterpoint, had tried to write a new scene for "Parsifal." D'Indy mistakes vehemence for eloquence.

Malipiero's "Impressions of Nature" is light music which would be pleasing if it were not so pretentious. Commonplaces are agreeable only when disguised with less labor.

The other novelty, Delius' "Dance Rhapsody," was by far the best of the three new pieces. It does not attempt to storm the heavens or to disguise banalities. Delius has achieved what he attempted, and written some original and beautiful variations on dance themes which make a composition with no taint of either pedantry or freakishness about it. One would gladly hear more of his music.

The afternoon concert will be given today at 2:30 as usual. Next week Percy Grainger will play the piano part in Saint-Saens' familiar G minor concerto. The orchestra will give Tschaikowsky's "Manfred" Symphony, Griffes' "Khubla Khan" and Lalo's Overture to "Le Roi d'Ys."

GLOBE DEC. 20

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Unfamiliar Music by d'Indy, Malipiero, Delius, and Even Mozart, from the Symphony Orchestra Tomorrow—Other Impending Programmes—An Unusual Concerto Heard in New York—Items, Incidents, Opinions

UNFAMILIAR music—most of it played for the first time in America or in Boston or "at these concerts"—abounds on the programme of the Symphony Orchestra for tomorrow evening and Friday afternoon. Only Mozart's overture to his opera, "Don Juan," may be counted as familiar piece, and hereabouts it owes a precarious existence rather to the concert-hall than the theatre. Even Mozart's concerto in E flat for two pianos, dating from 1780 and now revived by Mr. Maier and Mr. Pattison, falls among the novel numbers. A paragraph from Jahn's life of the composer clearly and timely describes the music:

> There is no intention apparent of making the two instruments independent; the players emulate each other in the delivery of the melodies and passages, sometimes together, sometimes in succession, often breaking off in rapid changes and interruptions; the melodies are sometimes simply repeated, sometimes with variations so divided between the two instruments that neither can be said to have the advantage over the other. There are somewhat greater difficulties of execution than have been usual hitherto, a few passages, for instance, in octaves and thirds, but very modest ones; the passages generally have more variety and elegance. The orchestra is simply and judiciously, but very delicately, treated, the wind instruments in sustained chords, as a foundation for the clavier passages.

Next on the list stands the orchestral fragment, "The Quest of God," from d'Indy's opera, "The Legend of Saint Christopher," first heard in Paris last spring. It occurs in the second and before it a Narrator sets forth the search of the slave, Auferus, afterward the saint and the martyr for the kingdom of heaven. These sayings are as "programme" to the symphonic fragment and necessary preface to it:

> And Auferus departed in search of the King of Heaven. He travelled throughout the earth, visiting the most powerful rulers, thinking he would find him for whom he searched in the palaces of illustrious kings. But each potentate replied: "I am not the King of Heaven. Auferus betook himself to the great wars, under the clouds that hid the sun. He questioned the most famous men of arms. . . . But the great conquerors replied: "I am not the King of Heaven." Then pursuing the his long journey, he arrived at the Imperial City upon the day on which was being celebrated the festival of the Resurrection. The bells were clanging joyfully, and palms ornamented the temples. He believed that at last he had fulfilled his mission, and he prostrated himself before the Holy Pontiff. But looking at him, the Pastor of Souls said to Auferus: "I am not the King of Heaven. But in truth I say to thee: When the great pine trees in the forest bloom with white roses thy Saviour will take pity on thee and the King of Heaven will descend unto thee." . . . Then, cast down and discouraged by seven years of fruitless searching, Auferus returned to his native land.

After d'Indy, Malipiero and those who expect to find in his "Impressioni dal Vero" ("Impressions of Nature"), effects such as those in his "Pauses of Silence," will be disappointed—agreeably or otherwise. As the scores of the three pieces appear to the eye, and as they will undoubtedly sound, they are singularly clear for music of their kind and time. We notice first of all a marked economy of means; the texture of the music is relatively simple—far more so than that of Delius's Rhapsody—the harmonization, though at times freely dissonant, is not excessively chromatic, and the orchestral requirements are slight. In none of the pieces do we find the heavier brass instruments, the trombones and tuba; there is no celesta and no second harp. In the first and last piece the composer also dispenses with the trumpets and all of the percussive instruments—save the glockenspiel—and contents himself with only two horns. The second is more fully scored. Unquestionably this music shows the influence of Debussy and, more particularly, of Ravel, but even in these comparatively youthful days, Malipiero's voice was intrinsically his own.

Each of the three pieces bears for its title the name of a bird—an ingenious bit of symbolism. The first, "Il Capinero"—the blackcap—is autumnal, tinged with melancholy. The second, "Il Picchio"—the woodpecker—is in the nature of a scherzo; the tempo here is "presto," and a sharp rhythm of four sixteenths and an eighth prevails in nearly every measure; there is a plentiful employment of the pulsatile instruments, and their task is chiefly to emphasize this rhythmic figure. The whole piece is vibrant with life, suggesting, no doubt, the stir and movement of the forest. The third, "Il Chiu"—the little horned owl—returns in its general character to the mood of the first, but the suggestion here is obviously of nocturnal quiet. The opening theme, in the Lydian mode, recalls the serenity of the early madrigalists; throughout the piece there is a marked beauty of melody, harmony and instrumental color, and a fine sensibility and restraint. An interesting technical detail is the low G for the two flutes which, sounded at the beginning of every measure, runs without cessation through the entire piece. In conclusion, it may be said that those skeptics who declare that the ultra moderns ignore the art of counterpoint, may study these "Impressioni dal Vero" with considerable profit.

For ending, Delius's "Dance Rhapsody," played here four years ago by the little heeded Minneapolis Orchestra. A more illuminating and suggestive title for the piece would have been "An Improvisation on a Dance Tune"; the music is almost entirely derived from a single melody, and the dance character is not always too much in evidence. The theme which serves the composer as a basis and background is a lilting folk-dance, somewhat suggestive of the Scotch Reel. From it he derives the brief introduction with its individual harmonies and timbres; by change of pace and rhythm he transforms it into an expressive adagio; but for the most part it is faithful to its original character. The course, some contrasting materials, including one theme of a pronounced Eastern ng one theme of a pronounced Eastern flavor. Like all modern composers of distinction, Delius is a master of instrumentation, and his treatment of the orchestra in this Rhapsody is always highly effective, and often original. In the introduction and elsewhere he makes prominent use of the bass oboe, an instrument that is rarely met.

Those who pine for Chaikovsky at the Symphony Concerts and "cannot understand" why both French and German conductors nowadays have so little zest for his music, will be gratified next week by a revival of his "Manfred Symphony," suggested by Byron's play of like title. Deservedly Mr. Monteux will also include in his programme, "The Pleasure-Domes of Kubla Khan," tone-poem by the late Mr. Griffes first heard and much liked in Boston a year ago.

TRANS. DEC. 22.

Chaikovsky's "Manfred Symphony" and Mr. Griffes's "Kubla Khan"—Also Percy Grainger—Mr. Rosenblatt to His Usual Public and Minor Recitals

THE unusual will befall at the Symphony Concerts of next Friday afternoon and Saturday evening. For the first time through many a week no piece new to Boston stands on the programme. For the first time within long recollection a symphony by Chaikovsky is to be played in the regular course of the concerts. Finally music by an American composer, heard and liked last season, is to be repeated while it is still easy to recall. The symphony by Chaikovsky is the music kindled in him by Byron's dramatic poem, "Manfred." The first movement summons Manfred as wanderer among the Alps in torture of spirit. The second pictures the fairy within the rainbow by the waterfall. The third is pastoral piece soon pierced and penetrated by Manfred's bitter musings. The finale begins with reveiries in the subterranean palace of Arimanes (the Evil Principle) which are Chaikovsky's and not Byron's invention. The wraith of Astarte summons Manfred to death. Grimly he dies. By the signs of this programme the "Manfred Symphony" runs the familiar course of Chaikovsky's symphonic music—struggle and despair, contrasting episodes of lighter voice and imagery, a finale beginning furiously and ending tragically. Hence also a characteristic music of his prime.

The piece by an American composer to be heard anew is the late Mr. Griffes's tone-poem, "The Pleasure-Domes of Kubla Khan." Fourteen months ago it was played, for the first times anywhere, at the Symphony Concerts, and warmly received. Audiences in New York were equally impressed and up and down the country conductors began to seek out Mr. Griffes's orchestral music. Death stayed his hand, but sped his fortunes and for the time at least he has assured place in the younger generation of American composers. In itself, as well, the tone-poem deserves repetition. It is music of both ingenuity and imagination. What Coleridge suggested in his Oriental verse, Mr. Griffes has amplified and colored in his tones. The other items of the impending programme are nearer to routine—Lalo's overture to his opera, "The King of Ys" and Saint-Saëns's concerto G minor for piano and orchestra. In the concerto, Mr. Grainger, appearing for the first times "at these concerts," will play the piano-part—an interesting and inspiriting figure whatever he may undertake in whatever circumstance.

TRANS. DEC. 25.

SYMPHONY CONCERT

MOZART, MODERNS AND A NOTABLE NEW PIECE

An Orchestral Fragment from d'Indy's "Saint Christopher" Proves a Superb Music—"Impressions of Nature" and a New Side to Malipiero—"Back to Mozart" and Not in Vain

MOZART and the moderns divided the Symphony Concert of last evening. Both were interesting, whereas neither he nor they are always so. By the virtues of contrast each enhanced the merit of other—desirable circumstance, likewise, if we are to believe, as the books tell us, that the current of music flows unbroken yesterday, today and forever. It is good to hear the classics when they are not so familiar as to be coated thick with routine, when they are not so rare as to seem like curiosities lifted from a case in a museum, dusted, varnished and set, as it were, upon rather totting pins. Nobody nowadays expects to hear in the theatre the overture to Mozart's opera, "Don Juan." In its present state this "capital of music" prefers to receive "lyric-drama" in driblets from primi donne making money and losing reputation as entertainers on Sunday afternoons. Not too often has the overture been repeated at the Symphony Concerts. There, indeed, like many another prelude of the opera house, it seems to lead nowhere. The hearer, again as the books say, must take it as self-contained. Fortunately at the back of nearly everyone's head is some notion of Don Juan, his fortunes and his fate. If there were not few can be so dull as to hear without responding ear and mood the threatening chords, the sombre, mysterious figures of Mozart's first measures. A little orchestra he used, as we say in these days of an hundred players, a relatively small orchestra gave him voice yesterday, but with it and with what economy he gained his ends. In the distant year of grace, 1787, atmosphere (as the present word goes) and illusion were quite possible in music. They are not nearly so modern discoveries as some of us believe. After all it is the individual imagination and not the implements or what the wise call "the time-spirit" that makes the music.

Again, when Mozart goes forward more swiftly and lightly, is the Don Juan rising from page and orchestra a whit less vivid than the Don Juan whom Strauss flings out of his tone-poem on the canvas of our ears and minds in the panoply of modern harmonic and instrumental color, in the light and shade of modern romantic feeling? Is he less glowing, less conquering figure, less in amorous prowess or unearthly fate? Hardly, if only we think of Mozart's overture as the tone-picturing that it really is, yesterday, today and forever; if only on this particular occasion Mr. Monteux had played this Allegro, as the formalists call it, less urgently and more plastically.

Music of another sort was the Mozartean rarity of the evening—the concerto in E-flat for two pianos, seemingly the one and only piece available when paired virtuosi are joined with an orchestra. Years ago Mr. Randolph and Mr. Hutcheson played it at the Symphony Concerts in Boston; the other day Mme. Samaroff and Mr. Gebhard undertook it in New York; yesterday Mr Maier and Mr. Pattison had their turn. It is music almost of an improvising Mozart. Possibly he spent days or a full week in the making of it, whereas, according to legend, the overture to "Don Juan" was written in a single night. Yet, as his unique way was, pains, if there were any, did not dim or stiffen spontaneity. The melodies spring lightly into being and forthwith charm by flowing grace, pensive fancy, or deft sparkle. The variations and the modulations seem the intuitions of the instant. From the tips of Mozart's fingers fall delicately the orchestral background and accompaniment. The simplicity, fancy, elegance, serenity of the whole music seem inexhaustible second nature in the composer. The hearer, too wonted to the strivings of these our days, basks in them.

If ever there was music of the gossamer of tone it is this concerto and, like light glinting gently through it, is the interplay of the two voices. The one pianist completes the melody that the oth has begun; or lets his fellow sing it, wh he weaves his garlands of arabesq Back and forth they toss variations a figures; ornament from the one sugge more ornament from the other, and there is a cadenza. And so forth throu a half hour of seeming improvisati

Moreover, Mozartean as Mozart were Maier and Mr. Pattison face to face acr their two pianos. Their tone—for th have but one—was limpid and light, bri and sensitive. Their fingers were inse rable when the melody flowed from the Figure and ornament kept Mozarte fancy and grace, seemed the common pulse of the instant in the two virtuo With the composer they shared serene a smiling elegance. Mr. Maier and Mr. Pa tison have attained more than a flawle unity of touch and tone, more than a li responsiveness when the piece in har divides their voices. They perceive musi feel it, play it as with a single mind an spirit. The eye sees two pianists; the ea and every other perceptive faculty discovers but one. Yesterday, moreover, a thir and essential voice—Mozart's own—was a completely fused with theirs. Through all went a hint of miracle—Mozart's wa again.

Not in garden but in woods Malipiero received the sensations out of which he mad the music of three "Impressions of Nature," played in Boston by Mr. Monteux for the first time in America, as Mr. Bodanzky played the other three two months ago in New York. The names of birds—blackcap, wood-pecker, owl—label them and beyond mistaking. The wood-pecke drums intermittently through his particular piece. In fact, however, all three ar tone-pictures in little, according to familiar exercise of our composing youth. I is summer in the woods and they are asti with light and life. Malipiero writes n delineative music after the example o Wagner in the familiar scene in "Siegfried." Rather, he finds a rhythmi figure (as Musorgsky liked to do) and sets it flashing here, there and everywhere until the music becomes a sunlit web quivering in the bright air. The backgroun shimmers; the motion never halts. It i Malipiero's own poetry of this summe woodland—a clear and simple poetr withal. Then the poetry of silent night i woodland dusky and still. For it Malipier discovers melody, simple, low-voiced, suffused with dim harmonies; shadowy o color—music that may have sounded i his ear as from long vista felt rather tha seen. Again, the woods of autumn, th conventional mood of melancholy, with touch of convention (as musical convention goes in these days) in the expressio of it. This first "impression" may pass fo preluding. The other two affirm anew the sensitive temper, the sensitive hand o Malipiero. He can summon his own beauty and suggestion into musical speech he can also use, as some have doubted, a relative simplicity of means.

Finally, the composer of constriction, the Delius, whose music even in a "Dance Rhapsody" is never so articulate as his imagination would make it. He would improvise bravely upon a well-rhythmed readily manipulated motive. He would make it dance; he would make it sing But no sooner does he set the dance in motion than somehow beclog its feet as by excess of tension; while no sooner does he sign than cloudy harmonies descend upon the ring. Only with a mighty effort toward the end does he finally set his motive free. The gods of music have been cruel to Delius. Imagination they gave him and then denied him speech.

D'Indy led the moderns—the d'Indy of the one fragment from the music-drama of Saint Christopher that it is possible to transfer to the concert-hall—a symphonic poem, in brief rather than in little, that is epitome, in the second act, of the journey of the slave who was to be martyr, up and down the world in quest of the King of Heaven. Of course, it should be the obligation of the Metropolitan Opera House to set on the American stage this "Legend of Saint Christopher," with which an illustrious composer would crown his career in which he has written as only he in our time writes. By the token, moreover of this symphonic fragment, he would no fail upon the ears, the minds, the heart of hearers. The music is masterfull made, with the fertility in invention an resource; the ever unfolding unity that ar d'Indy's intent and desire fulfilled. Int music he would transmute mediæval legen and often out of these pages rise th modes, the accents of mediæval psalmody None the less, being of these days an of his own voice and manner, d'Indy impregnates them with modern sonoritie sharpens them with twentieth-century dissonance, enriches them with the harmon and the color of a later time. Learning wisdom, resource aid in the process, but a veritable divination guides it. Seemingl in this music of his final years, the loftiness, the austerity of d'Indy's mind an spirit speak unfettered and unclouded There is more than one resemblance between his "Saint Christopher" and Wagner's "Parsifal." Not the least is the equa impression of old design and deeply se purpose at last and altogether fulfilled.

The outcome, in this symphonic fragment, with Mr. Monteux and the orchestra adding their own eloquence, is musi that less persuades by beauty than commands by power. There is superb largeness of substance; there is a strippe might of march and movement. Dow the winds of time, blow the echoes o battles, in old legend. Far yet near sti the tonal pomps of kings and pontiffs keeping high and holy festival. Here an there sound the voices of the vicars an the lords whom God, in those days, se over men. These things come and go while the great longing in the heart o the slave for the King of Heaven eve haunts the music, as in undertone; while in overtone, go the wonder, the beauty, the power of that celestial presence. Let the pedants pick their way into the occasional Wagnerian suggestion—for d'Indy cannot escape the master who, hardly less than Franck, swayed his younger prime. Let them seek out also for delight or derision what some will call the "med [illegible] of Saint Christopher." T

power, the exaltation remain and b the rarest of qualities, whatever b other glories, of composers in our ticular day. For the most part they in their gardens. D'Indy prefers his tower.

H. T. PAR

SYMPHONY IN NINTH CONCER

Messrs. Maier and Pattison, Pianists, Assist in Admirable Program

MALPIERO'S SUITE NEW TO AMERIC

By PHILIP HALE

The ninth concert of the Boston Symphony orchestra, Mr. Monteaux, conductor, took place Thursday night. Th concert was repeated yesterday afternoon. The program was as follows Mozart, Overture to "Don Giovanni" an Concerto for two pianos (K. 365); d'Indy "The Search for God"; Malpiero, "Impressions from Nature," Suite No. (The Blackcap; the Woodpecker; th Owl); Delius, A Dance Rhapsody. T pianists were Guy Maier and Lee Patt son.

We write with reference to the conce of yesterday.

After a spirited performance of t overture to the opera that, in spite o the years, is to be ranked with "Pelle and Melisande" as the supreme achievement of lyrically dramatic art, widel different as the operas are in form an in expression, Messrs. Maier and Patti son gave an admirable performance o Mozart's Concerto in E flat. The Herald has more than once extolled the ensemble playing of these musicians. Yesterday they not only displayed the qualities that have excited praise in cities o this country, Paris and London; the also showed their nice appreciation o the Concerto's character. There was n attempt to modernize the music, to giv it incongruous, destructive importanc They accepted the music as it is, suav tender and also lightsome, and played a Mozart wished: for he once wrote tha music should always "sound," meanin that it should be euphonious; and he demanded of a pianist that running passages should flow like oil.

D'Indy's descriptive symphony fro his opera, "The Legend of Saint Christopher," was played for the first time Boston; Malpiero's Suite for the firs time in America; the Rhapsody of Deliu for the first time at these concerts.

As d'Indy is a devout Catholic, zealou in the observance of religious rites an ceremonies, it was natural that th legend of Christopher should appea strongly to him. This symphonic musi is played before the second act, after th narrator has told of the giant's searc for the king of heaven. The giant visi kings and emperors; he questions conquerors of the battlefield; he asks H Holiness the Pope himself; they all te him in turn that they are not the kin of heaven; then, weary and sorrowfu he goes back to his native land.

It has been said, it is said today New York, that the music of d'Indy i only cerebral; that it is never emotiona To some, yes to many, this reproac may seem just. His music has often a aristocratic character that is forbidding it is often austere, as if the compose stood proudly aloof. He does not wea his heart on his sleeve. Yet who ca hear his second symphony and this de scriptive symphony, not to mention oth works by him, without feeling that V cent d'Indy is profoundly, nobly em tional. "The Search for God" is nece sarily episodic, as there must be mus expression of each guest of the g but here is no panoramic music, no m for films; even without the story mind, the music would be impress whether it portrays the pomp of po tates, the fury of battle, or the joy bells and the exultation of the fait on the feast day of the Resurrection. d'Indy here is not cold and repe His heart beats as warmly for hum as did the heart of his master C Franck.

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The program of the concert week will be as follows: Tschai "Manfred" Symphony; Griffe Pleasure Dome of Kubla Khan; Saens, Piano Concerto G mino (Percy Grainger, pianist); La ture to "Le Roi d'Ys."

HERALD DEC. 25

Events and Con

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GLOBE DEC.

GRAINGER SOLOI

At the 10th pair of Boston concerts, to be given in Symp Friday afternoon, Dec. 31, a day evening, Jan. 1, Mr. Mon conduct Tschaikowsky's "Manf phony, based on Byron's drama Although this large-proportione less known than the three last of Tschaikowsky, it is c one of his most impressive sc Monteux will repeat the tone Charles T. Griffes, "The Pleas Kubla Khan," after the poem ridge, which was heard at t certs with so much enthusiasm son. The performance of th praised work was shortly foll the death of its composer, American of great talent. Th number will be Lalo's brilliant the "King of Ys." The solo occasion will be Percy Grain never before played with chestra. He will be heard in the Concerto of Saint-Saens in G m

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HERALD DEC

Boston Symphony

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POST DEC. 26

ymphony Orchestra and Mr at Cambridge—Notable Pl Grieg's Piano-Concerto and "Sea Pieces"—Mme. Szumowsk as Pianist with Many Pieces Upon Her Programme

As originally announced, the pr of the Symphony Concert bridge last evening was to h with the overture to Lalo "Le Roi d'Ys," but to the great of most of those who we Debussy's symphonic sketches, "L played in its stead. The res proceeded according to th began with Mozart's ove Giovanni"; the symphony w in D minor; and Katherine the solo part in Griegs concerto. [illegible]

TIGHT BINDING

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H. T. PA

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Events and Comments

Mr Monteux has put but one especially interesting piece on this week's Symphony program, Griffes' "Khubla Khan," first performed last year, when it seemed the most significant and beautiful American composition heard in many years. The composer, who was present last November to share in the unusually enthusiastic applause, has since died at the age of 35. The other numbers, by Tschaikowsky, Saint-Saens and Lalo, are repertory pieces of a sort more popular in the 1890's than now. They are not novelties, nor are any of them likely to become classics, which will be heard in the year 2000.

Friday at 2:30 and Saturday at 8, Boston Symphony Orchestra, 10th program. "Manfred" Symphony, Tschaikowsky; second piano concerto, Saint-Saens; "The Pleasure Dome of Khubla Khan," Griffes; overture to "Le Roi d'Ys," Lalo. Soloist, Percy Grainger.

GLOBE DEC. 26

GRAINGER SOLOIST

At the 10th pair of Boston Symphony concerts, to be given in Symphony Hall Friday afternoon, Dec. 31, and Saturday evening, Jan. 1, Mr. Monteux will conduct Tschaikowsky's "Manfred" symphony, based on Byron's dramatic poem. Although this large-proportioned work is less known than the three last symphonies of Tschaikowsky, it is considered one of his most impressive scores. Mr. Monteux will repeat the tone poem by Charles T. Griffes, "The Pleasure Dome of Kubla Khan," after the poem of Coleridge, which was heard at these concerts with so much enthusiasm last season. The performance of this highly praised work was shortly followed by the death of its composer, a young American of great talent. The closing number will be Lalo's brilliant Overture to the "King of Ys." The soloist of the occasion will be Percy Grainger, who has never before played with this orchestra. He will be heard in the Second Concerto of Saint-Saens in G minor.

HERALD-DEC. 26.

Boston Symphony

At the tenth pair of Boston Symphony concerts, to be given in Symphony Hall Friday afternoon, Dec. 31, and Saturday evening, Jan. 1, Pierre Monteux will conduct Tschaikowsky's "Manfred" symphony, which is based on Byron's dramatic poem. Although this large-proportioned work is less known than other symphonies by the Russian master, it is nevertheless considered one of his finest and most impressive scores. The four movements depict "Manfred's Wanderings and Despair," "The Fairy of the Alps," "Pastorale," "The Palace of Arimanes," "Invocation to Astarte," and "Manfred's Death." At the same concerts Mr. Monteux will repeat the tone poem by Charles T. Griffes, "The Pleasure Dome of Kubla Khan," after the poem of Coleridge, which was heard at these concerts with so much enthusiasm last season. The performance of this highly praised work was shortly followed by the death of its composer, a young American of great talents. Since his death there has been a keen interest in his different works. The closing number will be Lalo's brilliant overture to the "King of Ys." The soloist of the occasion will be Percy Grainger, the eminent Australian pianist, who has never before played with this orchestra. He will be heard in the sparkling Second Concerto of Saint-Saens in G minor.

POST-DEC. 26.

Symphony Orchestra and Mme. Good- n at Cambridge—Notable Playing of rieg's Piano-Concerto and Debussy's Sea-Pieces"—Mme. Szumowska Reappears as Pianist with Many a Polish ece Upon Her Programme

S originally announced, the programme of the Symphony Concert in Cambridge last evening was to have con- ed with the overture to Lalo's opera Roi d'Y's," but to the greater enter- ment of most of those who were there, ussy's symphonic sketches, "La Mer," played in its stead. The rest of the ert proceeded according to the initial It began with Mozart's overture to Giovanni"; the symphony was Schu- n's in D minor; and Katherine Goodson ed the solo part in Griegs concerto for o and orchestra. After the recent ex- g interlude, it was good to hear once the round, full-bodied, satisfying tone ur own orchestra. And with all due ect to those whose brains are still with the recollection of a certain sen- nal afternoon and evening of the week passed, it may be said that it was also to hear orchestral pieces as they ably sounded in the mind of the com- r, and not necessarily as they may en to sound in the mind of a highly , though nevertheless somewhat er- conductor. Last evening the per- ance of overture, suite and symphony each in its way highly effective. While Muck frequently found a place on his amme for Debussy's "La Mer," he no secret of the fact that he did like it; and it was easy to discern r. Monteux's reading of it a greater athy with the composer's means and ions. There was a greater plasticity, e poetic quality; and seldom have the umental voices sounded so luminous heir progress so lucid. And never has Debussy's orchestral palette nted such a variety of tints and half- or, at times, of glowing and garish . As is usual when the music in tempts their better powers, the or- a displayed genuine virtuosity. Al- time has begun to winnow Debussy's much of it now seems to be no than a following of formulas, even they were formulas that Debussy f created. But "La Mer" must un- onably be classed with his more en- things, by reason of its melodic, ic, and orchestral beauty, its high [illegible] quality and its structural

For a much [illegible] sifting has been at work with the compositions, small and large, of Robert Schumann. It now seems that of the four symphonies, this one in D minor has the greatest vitality, the freshest appeal. For all their obvious unsuitability for symphonic treatment, its themes have a vigorous directness that is still appealing, nor is the thickness of the orchestral writing wholly inappropriate to the lusty spirit of the music. Though it is less true in music than in the other arts, there are times when the idea matters more than the form in which it is cast. Only thus can we account for the survival of Schumann's symphonic writing. On merely technical grounds it should have perished long ago.

It would not be easy to think of Grieg as the composer of symphonies; fortunately he never tried. The nearest he came to it, saving an early and discarded attempt, was to write this concerto for the piano. As with Schumann the themes are not too well suited to their purpose; they do not lend themselves readily to development, and they receive little enough of it, in the accepted sense of the word. Also as with Schumann, the music is short-breathed, patchy, and episodic, although there is far more skillful handling of the orchestra. But once again it is the quality of sheer inspiration, the ability to invest salient and individual ideas that saved the situation, and this concerto is fresher after its fifty-two and a half years than much that was put on paper the day before yesterday. Perhaps a little of the credit for the effect of the piece last evening should be laid to the performance, not only of Mme. Goodson, but of Mr. Monteux and the orchestra, who were evidently caught up and carried along by the amazing eloquence and vividness of her playing. It was several years ago that Mme. Goodson played the concerto here for the first time, but from last evening it might have been a new and exciting experience for her. In these days of refinements and super-refinements it is refreshing to hear—and see—a pianist "cut loose." Especially when, as was the case, it is done without any sacrifice of the finer and more exacting qualities of performance.

TRANS. JAN-14

CONCERT-CHRONICLE

DEBUSSY'S SEA-MUSIC SAVES AN AFTERNOON

Otherwise Mr. Monteux Sets a Dull Programme — Tedious Resurrections from Schubert and Haydn, and Threadbare Bruch—Miss Menges for None Too Interesting Violinist—Mr. Dadmun Proves Singer of Notable Quality

FOR the first time within recollection Mr. Monteux, at the Symphony Concert of yesterday, narrowly escaped a dull programme. He had searched out neglected pieces by classic composers—an Overture "in the Italian style" by Schubert, a "military" Symphony by Haydn—and they hardly warranted rediscovery. He had sanctioned Miss Menges's choice of Bruch's first Concerto for Violin as solo-number of the day, and time, change, repetition have worn it threadbare. An audience, quick by habit to applaud the songful Schubert, the melodious, playful, easy-going Haydn, heard the Overture impassively, the Symphony coldly; while through the Concerto, it had quite as many eyes for Miss Menges, who is not usual of aspect, as ears for the music. Salvation came with Debussy's Sea-Pieces, seizing and stirring imagination in themselves and played with high eloquence.

Clearly Mr. Monteux's best and truest field is the modern and the ultra-modern composers. Among their pieces he chooses interestingly, variously, rewardingly. He plays them with penetration, sympathy, revelation, impressing his hearers. He is not, however, a conductor to gild the commonplace, like Schubert's Overture of yesterday or, the other day, Beethoven's Overture, "Dedication of the House." With reason, he avoids the routine of the "classic repertory," since in French clearness of mind, he perceives that it is staling many a masterpiece. Usually his discoveries on the borders of it have praised him; but not Haydn's "Military Symphony." In a sense, however, it was cynical satisfaction to find Mr. Monteux thus fallible. Week after week, through all one season and half another, he has set programmes for the Symphony Concerts. Hardly one of them has failed to interest from beginning to end—a unique record in the forty years of the orchestra. In the descent of yesterday, came the humanizing touch. If a conductor never slips, by the same token—usually—he never rises.

In Schubert's Overture, the virtuosi of the wood-wind choir sang pretty Italianate measures in glamoring tones of smooth, rich sensuous texture. Of themselves and of Mr. Monteux, they gave these measures long-breathed, curving, Italianate phrasing. Now the strings set in background; again they darkened or brightened the song; yet again they interrupted it with rushing figures. Toward the end came the inevitable crescendo "of the Italian style" in the days of Rossini and through the first half of the nineteenth century. Even then, the scornful called it a "gallopade." The discreet Schubert escapes this reproach—in tameness. So did he do his duty to a fashion in music at Vienna in the year of grace 1817; while a hundred years later at Boston, an audience as dutifully heard him—and, probably, with as little inner glow of satisfaction.

Better, however, Schubert Italian than Haydn military—if to be military consists in an Allegretto in a subdued march-rhythm with light claps of the cymbals and light taps upon the bass drum to accent it. Add thereto a Finale similarly pointed and broken by a modest trumpet-call and the martial Haydn is complete. Unfortunately, putting on this panoply, he puts off more familiar, more desirable graces. There is no heartiness, no sprightliness [illegible] much inven- [illegible] sprightly [illegible] making to fill the [illegible] commission of the estimable Johann Peter Salomon. The veiled march of the second movement needs more than the "military" trimmings to escape as routine composition. A connoisseur of Haydn might hardly pick the Minuet from a hundred others written all in the day's work in the Vienna or the London of his time. The lusty, fanciful, sportive Haydn of many a Finale distinctly drags his usually skipping feet, takes refuge in a trumpet-call. Good old Haydn, the simple, the charming yesterday, today, and forever; but when charm flies out of the window, as in this Military Symphony, the simplicity draggles near to commonplace. Those who obstinately set all "the masters" above every human frailty will say that Mr. Monteux failed to catch the flavor, the accent of the music. But was there any such—except of a commission fulfilled by the faithful Haydn working rain or shine?

Poor old Bruch snapping and snarling at "the enemy" through the war, while with more reason he might have reviled the fate overtaking his violin-pieces! Naught else of his music survives outside Germany and hardly there. No longer do "Odysseus," "Arminius" and his other blends of sentiment and sonority, workmanship and effect, stir even the musical backwaters of this world; while before his Concerto or his Scottish Fantasia the expectant hearer merely asks nowadays what the violinist is likely to make of it. In spite of symphonic pretence and of many ingenuities, down they have come to the level of Ernst's and Vieuxtemps's and Wieniawski's concertos and fantasias, as merely "grateful music for the violinist." As he or she plays them so are they—suave Adagios, florid or finical "passage-work," glinting Finales. And Miss Menges played the Concerto well enough. Her technical means sufficed, even if her ear and fingers were not always quite unerring. Her tone flowed warmly, pliantly. It is full-bodied, bright of texture, if not always exactly edgeless. In a richer music, it might be sensuous and sumptuous. Without apparent effort Miss Menges did Bruch's feats of skill and agility; added tremors of tone to his sentimental song, which is hardly necessary; projected his bolder phrases, his more energetic rhythms. The regular thing in the regular way—but always with the lurking suspicion that, given a stranger, more imaginative and higher-pitched music, there would emerge a violinist with individuality, with even a propensity for the fantastical. To the eye the English Miss Menges may look Greenwich Village and its equivalent in London which is Chelsea. Yet in her aspect is hint of something more and rarer. Possibly Bruch is only her sop to the musical bourgeoisie.

Finally, to efface all that had gone before, the Sea-Pieces of Debussy. Nowhere has he stretched so ample a canvas, filled it with so large a tonal design. Those who would have him a maker of miniatures forget that, for once at least, in this sea-music, he is also a master of architecture. There are symphonic scope and sweep, expansion and cumulation in "La Mer." Steadily the first "sketch," as he chooses to call it, broadens and deepens. The pale sea, the calm sea of the misty dawn gains color, motion, force. In the music is impetus, driving, irresistible. Again in the third "sketch," wind and sea soon cease murmuring; swiftly they become voices of power. The waves surge upward; the gusts descend to meet them; reverberant are their voices. Between, for contrast in a far-flung music, the curling and the rippling of the waters when they play with each other and the sun and the breeze.

Like a fresco—and no miniature—in tones is this music. The rhythms beat strongly; full-voiced is many a modulation; the harmonic background is stretched tense; the chords ring large; often the instrumental coloring is bold and sharp; always there is motion. In his own grand manner may Debussy write, if he choose, and in it he has designed and fashioned the sea-pieces. Large as it is, it is still his own, because everywhere, out of rhythm, harmony, timbre, modulation, he is still weaving a characteristic imagery and atmosphere. Here in tones is the sea as light traverses it, plays upon it, transforms it—the sea sombre, the sea radiant, the sea in countless aspects between. Here also and by like means and in like medium are manifold moods of the ocean—inert at the beginning, then stirring into changeful life and aspect; at play in the intermezzo; uprearing its might in the Finale. Here, besides, in tones are the voices of the sea when the wind caresses or whips it into speech—from whisper to thunders. Of course, there are minute strokes; Debussy would not be himself did he not make them. Yet on the instant they fall as details into the might and magnitude of the whole. Mr. Monteux missed nothing in the music. He sustained its formal substance; he released its imagery. For the first time not a few of his hearers knew a Debussy grandiose.

H. T. PARKER

TRANS. JAN. 15.

FRANCK'S POEM BY THE SYMPHONY

"Les Djinns" Played for the First Time in Boston

Beethoven, Bingham and Roger-Ducasse Also in Program

Franck's "Les Djinns," a symphonic poem for orchestra and piano, suggested by the poem of Victor Hugo, was performed for the first time at the Symphony concerts yesterday afternoon. E. Robert Schmitz, the French pianist, heard here as soloist last season, played [illegible] part. The piece was an experiment to test the possibilities of the piano as an orchestral instrument. Franck did not intend it as a concerto.

Mr Schmitz respected the composer's intention in subordinating his part in the performance. His staccato is too brittle, lacking in vigor. The music is groping toward an orientalism it does not succeed in suggesting. It is not in the class with Franck's Symphony, or his violin sonata.

Seth Bingham's Passacaglia is somewhat in the spirit of Franck's organ pieces. Mr Bingham, like his teacher, D'Indy, has not learned to write as few notes and as few parts as possible. His counterpoint and his orchestration are often thick and muddied. The musical ideas in his Passacaglia are of considerable interest.

One wondered whether the composer did not think in terms of the organ, as Schumann thought in terms of the piano and then arrange his ideas for orchestra. The audience seemed favorably impressed. One would like to hear more of Mr Bingham's music. It is individual and imaginative in conception.

Roger-Ducasse undertook to crystalize the practices of modern French composers in his "Suite Francaise." The result certainly strikes an average between Massenet and Faure. If Beethoven, whose "First Symphony" began the program which M Roger-Ducasse's piece ended, had merely wanted to reduce Haydn, Mozart and others now forgotten to a neat and effective musical formula, called perhaps a "Viennese Suite," it seems doubtful if his fame would have lasted to our day.

Instead, he did revolutionary things, such as persistently accenting off beats, even in his "First Symphony," which caused the conservatives to make unkind remarks about "confused explosions of the outrageous effrontery of a young man."

He later did greater and more daring things which have made it a fashion to call this symhony badly diluted Haydn. It is still agreeable music to listen to, especially when played with the skill and taste shown yesterday by Mr Monteux and the orchestra.

GLOBE JAN. 22.

ESTABLISHED 1881 NOV 27 1920

From
Evening Sun
Baltimore, Md.

Boston Symphony Wednesday Evening.

On Wednesday evening, December 1, the Boston Symphony, under the direction of Pierre Monteux, will give the second of its season's concerts, when the soloist will be Frances Alda, of the Metropolitan Opera Company. She will sing Marguerite's Prison Song, "L'Altra Notte," from Boito's "Mefistofele," and the "Vissi d'Arte" aria, from Puccini's "Tosca."

Instead of the Brahms symphony, No. 4, originally announced, the orchestra will play as its principal number the Mendelssohn Octette for Strings, in E flat, Op. 20, other numbers being Gustav Strube's "Four Preludes for Orchestra," which will be given its first local hearing at this concert, and an orchestral suite arranged from the Stravinsky ballet "Petrouchka," with a solo piano part which will be played by Raymond Havens.

ESTABLISHED NOV 27

From
AMERICAN,
Baltimore, Md.

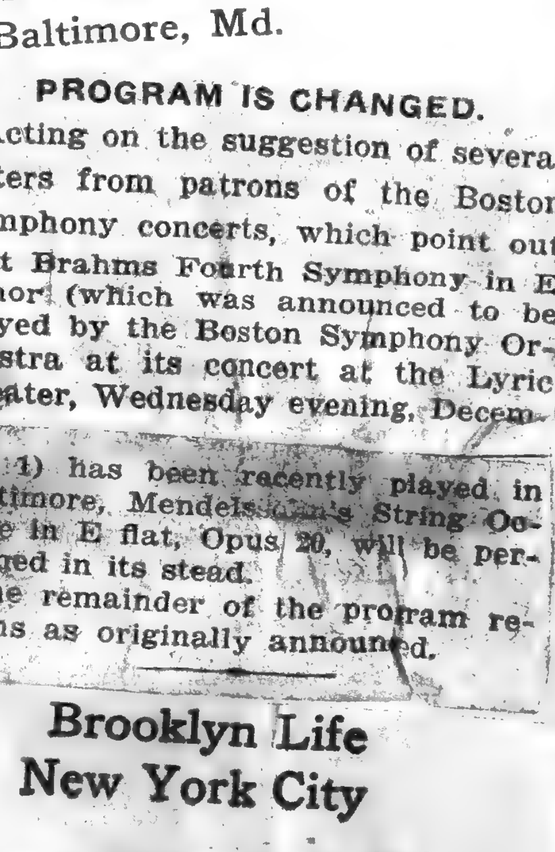
PROGRAM IS CHANGED.

Acting on the suggestion of several letters from patrons of the Boston Symphony concerts, which point out that Brahms Fourth Symphony in E minor (which was announced to be played by the Boston Symphony Orchestra at its concert at the Lyric Theater, Wednesday evening, December 1) has been recently played in Baltimore, Mendelssohn's String Octette in E flat, Opus 20, will be performed in its stead.

The remainder of the program remains as originally announced.

Brooklyn Life
New York City

NOV 27 K



MARY JORDAN
Soloist with Boston Symphony Orchestra,
Academy of Music, Friday evening,
December third

[66]

Brooklyn Life
New York City K

The Next Boston Symphony Concert

For the second concert of the Boston Symphony Orchestra, at the Academy of Music next Friday evening, Pierre Monteux has arranged a program of singularly varied interest. There will be the familiar "Arabian Nights" suite of Rimsky-Korsakoff, which the Ballet Russe used for "Schéhérazde"—despite the protests of the composer's widow—and also the "Till Eulenspiegel's Merry Pranks," which the Russian dancers turned to similar account with telling American scenic aid. The remaining orchestral number will be Lekeu's symphonic fantasia on two folk songs of Anjou. The soloist will be Mary Jordan, a contralto, who will be a most agreeable surprise to those unfamiliar with her ability as a concert singer.

Public Ledger
Philadelphia, Pa.

NOV 28 K

The "Leonore" No. 3 Overture is the opening number on the program.

At the second Boston Symphony concert of the season, to be given tomorrow night in the Academy of Music at 8:15 o'clock, Jean Bedetti, the illustrious solo 'cellist of the orchestra, will be heard as soloist, playing Lalo's popular concerto for this instrument with the orchestra.

Mr. Bedetti came from Europe last season to fill his present post, and has more than justified his reputation in the Old World where this first-prize pupil of the Paris conservatory attracted attention not only in his own recitals but by his services as solo 'cellist with the famous orchestra of Paris. Mendelssohn's string octette, chosen by Pierre Monteux for this concert in lieu of a symphony, should reveal the present quality of the string sections of the orchestra. The novelty of the evening will be symphonic suite from Stravinsky's Ballet "Petrouchka" which will be heard for the first time in this city. This score, which selects the more purely symphonic parts of the noted ballet by the revolutionary Russian composer, depicting fantastic events at a fair in Petrograd, uses the piano as an important instrument in a symphony orchestra. The notable piano part will be played by Raymond Havens.

SYMPHONY PROGRAM

In order that the evening Boston Symphony concert in Christmas week may not fail on Christmas night, it will be given next Thursday evening at o'clock instead of Saturday evening. The afternoon concert will be on Friday at 2:30, as usual.

At this, the ninth pair of concerts there will be two soloists—Guy Maier and Lee Pattison, who, in their concerts of music for two pianos, have created a fresh interest in music in this form. They will play Mozart's concerto for two pianos in E-flat. Preceding this, Mr. Monteux will conduct the overture to "Don Giovanni." "La Queste de Dieu," a symphonic excerpt from "The Legend of St. Christopher," by D'Indy will have its first performances in Boston. One of his latest works, it is considered by many to be his masterpiece. A new Italian number on this program will be the first suite from Malipiero's "Impressioni dal Vero," played for the first time in America; "Il Capinero" ("The Blackcap"), "Il Picchio" ("The Woodpecker") and "Il Chiu" ("The Owl"). The concerts will close with the Dance Rhapsody by Delius, the English composer (first time at these concerts).

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will sing with the orchestra the Prison Scene of Marguerite from the third act of Boito's "Mefistofele." Her other aria will be the Prayer, "Vissi d'Arte," from the second act of Puccini's "La Tosca." The concert will open with Mendelssohn's Octette for Strings in E flat, which, by popular request, has been substituted for the Brahms' Fourth Symphony in E minor, announced for this concert. This symphony was played here by the Philadelphia Symphony Orchestra a week ago, and it is to avoid repetition that the change has been made. Particular interest will center in the first performance in Baltimore of Four Preludes for Orchestra by Gustav Strube, head of the department of harmony at the Peabody Conservatory of Music and director of the Baltimore Symphony Orchestra. Another novelty, which will be the last number on the program, is a symphonic suite from Stravinsky's Ballet, "Petrouchka," which will also have its first performance in Baltimore on this

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m ENQUIRER
Philadelphia, Pa.

NOV 28

Petrouchka At Boston Symphony Concert

At the second Boston Symphony concert of the season, to be given tomorrow night in the Academy of Music at 8.15, Jean Bedetti, the first cellist of the orchestra, will be heard as soloist, playing Lalo's popular concerto for this instrument with the orchestra. Mendelsohn's string Octette, chosen by Pierre Monteux for this concert in lieu of a symphony, should reveal the present quality of the string sections of the orchestra. The feature of the evening will be a symphonic suite from Stravinsky's Ballet "Petrouchka," which will be head for the first time in this city. This score, which selects the more purely symphonic parts of the noted ballet by the revolutionary Russian composer, depicting fantastic events at a fair in Petrograd, is considered to create a precedent in the use of the piano as an important instrument in a symphony orchestra. The piano part will be played by Mr. [illegible] he exaltation remain and bo rarest of qualities, whatever b glories, of composers in our r day. For the most part they eir gardens. D'Indy prefers his

H. T. PARK

YMPHONY IN NINTH CONCERT

ssrs. Maier and Pattiso Pianists, Assist in Admirable Program

ALPIERO'S SUITE NEW TO AMERIC

By PHILIP HALE

he ninth concert of the Boston Sym ny orchestra, Mr. Monteaux, con tor, took place Thursday night. Th cert was repeated yesterday after n. The program was as follows zart, Overture to "Don Giovanni" an certo for two pianos (K. 365); d'Indy he Search for God"; Malpiero, "Im ssions from Nature," Suite No. he Blackcap; the Woodpecker; th l); Delius, A Dance Rhapsody. Th nists were Guy Maier and Lee Patt n.

We write with reference to the conce yesterday.

After a spirited performance of th erture to the opera that, in spite o e years, is to be ranked with "Pellea d Melisande" as the supreme achievement of lyrically dramatic art, widely fferent as the operas are in form and expression, Messrs. Maier and Patti n gave an admirable performance o ozart's Concerto in E flat. The Her l has more than once extolled the en mble playing of these musicians. Yes day they not only displayed the qua es that have excited praise in cities o is country, Paris and London; the so showed their nice appreciation o e Concerto's character. There was n tempt to modernize the music, to giv incongruous, destructive importanc ey accepted the music as it is, suave nder and also lightsome, and played a ozart wished; for he once wrote tha usic should always "sound," meanin at it should be euphonious; and he de anded of a pianist that running pas ges should flow like oil.

D'Indy's descriptive symphony fro s opera, "The Legend of Saint Chris pher," was played for the first time i ston; Malpiero's Suite for the firs me in America; the Rhapsody of Deliu r the first time at these concerts.

As d'Indy is a devout Catholic, zealou the observance of religious rites an remonies, it was natural that th gend of Christopher should appea rongly to him. This symphonic musi played before the second act, after th rrator has told of the giant's searc r the king of heaven. The giant visit ings and emperors; he questions con nerors of the battlefield; he asks Hi oliness the Pope himself; they all te im in turn that they are not the kin heaven; then, weary and sorrowfu e goes back to his native land.

It has been said, it is said today i ew York, that the music of d'Indy i nly cerebral; that it is never emotional o some, yes to many, this reproach ay seem just. His music has often an istocratic character that is forbidding is often austere, as if the composer tood proudly aloof. He does not wear is heart on his sleeve. Yet who ca ear his second symphony and this descriptive symphony, not to mention othe orks by him, without feeling that Vin ent d'Indy is profoundly, nobly emo ional. "The Search for God" is neces arily episodic, as there must be musica xpression of each guest of the giant ut here is no panoramic music, no musi or films; even without the story i ind. the music would be impressive whether it portrays the pomp of poten ates, the fury of battle, or the joyou ells and the exultation of the faithfu n the feast day of the Resurrection. N 'Indy here is not cold and repelling His heart beats as warmly for humanit as did the heart of his master Cesa Franck.

Malpiero's Suite is a delightful litt work, with interesting and poetic idea deftly expressed by the instrument His scheme of orchestration seems to his own; nor is he in his harmon cheme an imitator. They are litt pieces, these impressions received fro he three birds, but there is more fan in them than in many huge symphon and pretentious symphonic poems. H liscreet, yet how telling is his empl nent of instruments! Each has significance. Mr. Monteux, who lucted throughout skilfully and amore, is to be heartily thanked bringing out noteworthy modern c ositions.

The Rhapsody of Delius was formed here by the Chicago Symph Orchestra in 1916. It then seemed ferior in construction and interest his "Paris" and "Brigg Fair," which in the repertory of the Boston S phony Orchestra; far inferior to beautiful "Summer Garden." In Rhapsody there is too little rhap glow. The dancers, as the English cording to the old saying, take pleasure sadly. There is a reserv most a melancholy, that characte much of this composer's music. idiom is still strange to us.

The program of the concerts week will be as follows: Tschaiko "Manfred" Symphony; Griffes, Pleasure Dome of Kubla Khan"; Saens, Piano Concerto G minor, (Percy Grainger, pianist); Lalo, ture to "Le Roi d'Ys."

HERALD DEC. 25

Events and Comments

Mr Monteux has put but one especial y interesting piece on this week's Symphony program, Griffes' "Khubla Khan," irst performed last year, when it seem d the most significant and beautiful American composition heard in many years. The composer, who was present ast November to share in the unusually enthusiastic applause, has since died at the age of 35. The other numbers, by Tschaikowsky, Saint-Saens and Lalo, are repertory pieces of a sort more popular in the 1890's than now. They are not novelties, nor are any of them likely to become classics, which will be heard in the year 2000.

Friday at 2:30 and Saturday at 8. Boston Symphony Orchestra, 10th program. "Manfred" Symphony, Tschaikowsky; second piano concerto, Saint-Saens; "The Pleasure Dome of Khubla Khan," Griffes; overture to "Le Roi d'Ys," Lalo. Soloist, Percy Grainger.

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DEC. 26

e Symphony Orchestra and Mme. Goodson at Cambridge—Notable Playing of rieg's Piano-Concerto and Debussy's Sea-Pieces"—Mme. Szumowska Reappears as Pianist with Many a Polish ece Upon Her Programme

S originally announced, the programme of the Symphony Concert in Cambridge last evening was to have con ed with the overture to Lalo's opera Roi d'Y's," but to the greater enter ment of most of those who were there, ussy's symphonic sketches, "La Mer," e played in its stead. The rest of the ert proceeded according to the initial . It began with Mozart's overture to n Giovanni"; the symphony was Schu n's in D minor; and Katherine Goodson ed the solo part in Griegs concerto for o and orchestra. After the recent ex g interlude, it was good to hear once the round, full-bodied, satisfying tone ur own orchestra. And with all due ect to those whose brains are still with the recollection of a certain sen nal afternoon and evening of the week passed, it may be said that it was also to hear orchestral pieces as they ably sounded in the mind of the com r, and not necessarily as they may en to sound in the mind of a highly d, though nevertheless somewhat cr conductor. Last evening the per ance of overture, suite and symphony each in its way highly effective. While Muck frequently found a place on his ramme for Debussy's "La Mer," he no secret of the fact that he did like it; and it was easy to discern r. Monteux's reading of it a greater athy with the composer's means and tions. There was a greater plasticity, e poetic quality; and seldom have the umental voices sounded so luminous their progress so lucid. And never, has Debussy's orchestral palette nted such a variety of tints and half or, at times, of glowing and garish . As is usual when the music in tempts their better powers, the or a displayed genuine virtuosity. Al time has begun to winnow Debussy's much of it now seems to be no than a following of formulas, even they were formulas that Debussy f created. But "La Mer" must un onably be classed with his more en things, by reason of its melodic, nic, and orchestral beauty, its high ginative quality, and its structural th.

For a much longer period this process of sifting has been at work with the compositions, small and large, of Robert Schumann. It now seems that of the four symphonies, this one in D minor has the greatest vitality, the freshest appeal. For all their obvious unsuitability for symphonic treatment, its themes have a vigorous directness that is still appealing, nor is the thickness of the orchestral writing wholly inappropriate to the lusty spirit of the music. Though it is less true in music than in the other arts, there are times when the idea matters more than the form in which it is cast. Only thus can we account for the survival of Schumann's symphonic writing. On merely technical grounds it should have perished long ago.

It would not be easy to think of Grieg as the composer of symphonies; fortunately he never tried. The nearest he came to it, saving an early and discarded attempt, was to write this concerto for the piano. As with Schumann the themes are not too well suited to their purpose; they do not lend themselves readily to development, and they receive little enough of it, in the accepted sense of the word. Also as with Schumann, the music is short-breathed, patchy, and episodic, although there is far more skillful handling of the orchestra. But once again it is the quality of sheer inspiration, the ability to invest salient and individual ideas that saved the situation, and this concerto is fresher after its fifty-two and a half years than much that was put on paper the day before yesterday. Perhaps a little of the credit for the effect of the piece last evening should be laid to the performance, not only of Mme. Goodson, but of Mr. Monteux and the orchestra, who were evidently caught up and carried along by the amazing eloquence and vividness of her playing. It was several years ago that Mme. Goodson played the concerto here for the first time, but from last evening it might have been a new and exciting experience for her. In these days of refinements and super-refinements it is refreshing to hear—and see—a pianist "cut loose." Especially when, as was the case, it is done without any sacrifice of the finer and more exacting qualities of performance.

TRANS. JAN-14

CONCERT - CHRONICLE

DEBUSSY'S SEA-MUSIC SAVES AN AFTERNOON

Otherwise Mr. Monteux Sets a Dull Programme — Tedious Resurrections from Schubert and Haydn, and Threadbare Bruch—Miss Menges for None Too Interesting Violinist—Mr. Dadmun Proves Singer of Notable Quality

FOR the first time within recollection Mr. Monteux, at the Symphony Concert of yesterday, narrowly escaped a dull programme. He had searched out neglected pieces by classic composers—an Overture "in the Italian style" by Schubert, a "military" Symphony by Haydn—and they hardly warranted rediscovery. He had sanctioned Miss Menges's choice of Bruch's first Concerto for Violin as solo-number of the day, and time, change, repetition have worn it threadbare. An audience, quick by habit to applaud the songful Schubert, the melodious, playful, easy-going Haydn, heard the Overture impassively, the Symphony coldly; while through the Concerto, it had quite as many eyes for Miss Menges, who is not usual of aspect, as ears for the music. Salvation came with Debussy's Sea-Pieces, seizing and stirring imagination in themselves and played with high eloquence.

Clearly Mr. Monteux's best and truest field is the modern and the ultra-modern composers. Among their pieces he chooses interestingly, variously, rewardingly. He plays them with penetration, sympathy, revelation, impressing his hearers. He is not, however, a conductor to gild the commonplace, like Schubert's Overture of yesterday or, the other day, Beethoven's Overture, "Dedication of the House." With reason, he avoids the routine of the "classic repertory," since in French clearness of mind, he perceives that it is staling many a masterpiece. Usually his discoveries on the borders of it have praised him; but not Haydn's "Military Symphony." In a sense, however, it was cynical satisfaction to find Mr. Monteux thus fallible. Week after week, through all one season and half another, he has set programmes for the Symphony Concerts. Hardly one of them has failed to interest from beginning to end—a unique record in the forty years of the orchestra. In the descent of yesterday, came the humanizing touch. If a conductor never slips, by the same token—usually—he never rises.

In Schubert's Overture, the virtuosi of the wood-wind choir sang pretty Italianate measures in glamoring tones of smooth, rich sensuous texture. Of themselves and of Mr. Monteux, they gave these measures long-breathed, curving, Italianate phrasing. Now the strings set in background; again they darkened or brightened the song; yet again they interrupted it with rushing figures. Toward the end came the inevitable crescendo "of the Italian style" in the days of Rossini and through the first half of the nineteenth century. Even then, the scornful called it a "gallopade." The discreet Schubert escapes this reproach—in tameness. So did he do his duty to a fashion in music at Vienna in the year of grace 1817; while a hundred years later at Boston, an audience as dutifully heard him—and, probably, with as little inner glow of satisfaction.

Better, however, Schubert Italian than Haydn military—if to be military consists in an Allegretto in a subdued march-rhythm with light claps of the cymbals and light taps upon the bass drum to accent it. Add thereto a Finale similarly pointed and broken by a modest trumpet-call and the martial Haydn is complete. Unfortunately, putting on this panoply, he puts off more familiar, more desirable graces. There is no heartiness, no sprightliness in the first movement, not much invention, few sprightly strokes, only music-making to fill the profitable commission of the estimable Johann Peter Salomon. The veiled march of the second movement needs more than the "military" trimmings to escape as routine composition. A connoisseur of Haydn might hardly pick the Minuet from a hundred others written all in the day's work in the Vienna or the London of his time. The lusty, fanciful, sportive Haydn of many a Finale distinctly drags his usually skipping feet, takes refuge in a trumpet-call. Good old Haydn, the simple, the charming yesterday, today, and forever; but when charm flies out of the window, as in this Military Symphony, the simplicity draggles near to commonplace. Those who obstinately set all "the masters" above every human frailty will say that Mr. Monteux failed to catch the flavor, the accent of the music. But was there any such—except of a commission fulfilled by the faithful Haydn working rain or shine?

Poor old Bruch snapping and snarling at "the enemy" through the war, while with more reason he might have reviled the fate overtaking his violin-pieces! Naught else of his music survives outside Germany and hardly there. No longer do "Odysseus," "Arminius" and his other blends of sentiment and sonority, workmanship and effect, stir even the musical backwaters of this world; while before his Concerto or his Scottish Fantasia the expectant hearer merely asks nowadays what the violinist is likely to make of it. In spite of symphonic pretence and of many ingenuities, down they have come to the level of Ernst's and Vieuxtemps's and Wjeniawski's concertos and fantasias, as merely "grateful music for the violinist." As he or she plays them so are they—suave Adagios, florid or finical "passage-work," glinting Finales. And Miss Menges played the Concerto well enough. Her technical means sufficed, even if her ear and fingers were not always quite unerring. Her tone flowed warmly, pliantly. It is full-bodied, bright of texture, if not always exactly edgeless. In a richer music, it might be sensuous and sumptuous. Without apparent effort Miss Menges did Bruch's feats of skill and agility; added tremors of tone to his sentimental song, which is hardly necessary; projected his bolder phrases, his more energetic rhythms. The regular thing in the regular way—but always with the lurking suspicion that, given a stranger, more imaginative and higher-pitched music, there would emerge a violinist with individuality, with even a propensity for the fantastical. To the eye the English Miss Menges may look Greenwich Village and its equivalent in London which is Chelsea. Yet in her aspect is hint of something more and rarer. Possibly Bruch is only her sop to the musical bourgeoisie.

Finally, to efface all that had gone before, the Sea-Pieces of Debussy. Nowhere has he stretched so ample a canvas, filled it with so large a tonal design. Those who would have him a maker of miniatures forget that, for once at least, in this sea-music, he is also a master of architecture. There are symphonic scope and sweep, expansion and cumulation in "La Mer." Steadily the first "sketch," as he chooses to call it, broadens and deepens. The pale sea, the calm sea of the misty dawn gains color, motion, force. In the music is impetus, driving, irresistible. Again in the third "sketch," wind and sea soon cease murmuring; swiftly they become voices of power. The waves surge upward; the gusts descend to meet them; reverberant are their voices. Between, for contrast in a far-flung music, the curling and the rippling of the waters when they play with each other and the sun and the breeze.

Like a fresco—and no miniature—in tones is this music. The rhythms beat strongly; full-voiced is many a modulation; the harmonic background is stretched tense; the chords ring large; often the instrumental coloring is bold and sharp; always there is motion. In his own grand manner may Debussy write, if he choose, and in it he has designed and fashioned the sea-pieces. Large as it is, it is still his own, because everywhere, out of rhythm, harmony, timbre, modulation, he is still weaving a characteristic imagery and atmosphere. Here in tones is the sea as light traverses it, plays upon it, transforms it—the sea sombre, the sea radiant, the sea in countless aspects between. Here also and by like means and in like medium are manifold moods of the ocean—inert at the beginning, then stirring into changeful life and aspect; at play in the intermezzo; uprearing its might in the Finale. Here, besides, in tones are the voices of the sea when the wind caresses or whips it into speech—from whisper to thunders. Of course, there are minute strokes; Debussy would not be himself did he not make them. Yet on the instant they fall as details into the might and magnitude of the whole. Mr. Monteux missed nothing in the music. He sustained its formal substance; he reelased its imagery. For the first time not a few of his hearers knew a Debussy grandiose.

H. T. PARKER

TRANS. JAN. 15.

FRANCK'S POEM BY THE SYMPHONY

"Les Djinns" Played for the First Time in Boston

Beethoven, Bingham and Roger-Ducasse Also in Program

Franck's "Les Djinns," a symphonic poem for orchestra and piano, suggested by the poem of Victor Hugo, was performed for the first time at the Symphony concerts yesterday afternoon. E. Robert Schmitz, the French pianist, heard here as soloist last season, played the piano part. The piece was an experiment to test the possibilities of the piano as an orchestral instrument. Franck did not intend it as a concerto.

Mr Schmitz respected the composer's intention in subordinating his part in the performance. His staccato is too brittle, lacking in vigor. The music is groping toward an orientalism it does not succeed in suggesting. It is not in the class with Franck's Symphony, or his violin sonata.

Seth Bingham's Passacaglia is somewhat in the spirit of Franck's organ pieces. Mr Bingham, like his teacher, D'Indy, has not learned to write as few notes and as few parts as possible. His counterpoint and his orchestration are often thick and muddled. The musical ideas in his Passacaglia are of considerable interest.

One wondered whether the composer did not think in terms of the organ, as Schumann thought in terms of the piano and then arrange his ideas for orchestra. The audience seemed favorably impressed. One would like to hear more of Mr Bingham's music. It is individual and imaginative in conception.

Roger-Ducasse undertook to crystalize the practices of modern French composers in his "Suite Francaise." The result certainly strikes an average between Massenet and Faure. If Beethoven, whose "First Symphony" began the program which M Roger-Ducasse's piece ended, had merely wanted to reduce Haydn, Mozart and others now forgotten to a neat and effective musical formula, called perhaps a "Viennese Suite," it seems doubtful if his fame would have lasted to our day.

Instead, he did revolutionary things, such as persistently accenting off beats, even in his "First Symphony," which caused the conservatives to make unkind remarks about "confused explosions of the outrageous effrontery of a young man."

He later did greater and more daring things which have made it a fashion to call this symhony badly diluted Haydn. It is still agreeable music to listen to, especially when played with the skill and taste shown yesterday by Mr Monteux and the orchestra.

GLOBE JAN. 22.

ESTABLISHED 1881 NOV 27

From
Evening Sun
Baltimore, Md.

Boston Symphony Wednesday Evening.

On Wednesday evening, December 1, the Boston Symphony, under the direction of Pierre Monteux, will give the second of its season's concerts, when the soloist will be Frances Alda, of the Metropolitan Opera Company. She will sing Marguerite's Prison Song, "L'Altra Notte," from Boito's "Mefistofele," and the "Vissi d'Arte" aria, from Puccini's "Tosca."

Instead of the Brahms symphony, No. 4, originally announced, the orchestra will play as its principal number the Mendelssohn Octette for Strings, in E flat, Op. 20, other numbers being Gustav Strube's "Four Preludes for Orchestra," which will be given its first local hearing at this concert, and an orchestral suite arranged from the Stravinsky ballet, "Petrouchka," with a solo piano part which will be played by Raymond Havens.

ESTABLISHED 1881

From
AMERICAN,
Baltimore, Md.

PROGRAM IS CHANGED.

Acting on the suggestion of several letters from patrons of the Boston Symphony concerts, which point out that Brahms Fourth Symphony in E minor (which was announced to be played by the Boston Symphony Orchestra at its concert at the Lyric Theater, Wednesday evening, December 1) has been recently played in Baltimore, Mendelssohn's Octette in E flat, Opus 20, will be performed in its stead.

The remainder of the program remains as originally announced.

Brooklyn Life
New York City

NOV 27 K

MARY JORDAN
Soloist with Boston Symphony Orchestra, Academy of Music, Friday evening, December third

[66]

Brooklyn Life
New York City K

The Next Boston Symphony Concert

For the second concert of the Boston Symphony Orchestra, at the Academy of Music next Friday evening, Pierre Monteux has arranged a program of singularly varied interest. There will be the familiar "Arabian Nights" suite of Rimsky-Korsakoff, which the Ballet Russe used for "Schéherazde"—despite the protests of the composer's widow—and also the Russian Eulenspiegel's Merry Pranks," which the dancers turned to similar account with telling American scenic aid. The remaining orchestral number will be ekeu's symphonic fantasia on two folk songs of Anjou. The soloist will be Mary Jordan, a contralto, who will be a most agreeable surprise to those unfamiliar with her ability as a concert singer.

Public Ledger
Philadelphia, Pa.

NOV 28 K

The "Leonore" No. 3 Overture is the opening number on the program.

At the second Boston Symphony concert of the season, to be given tomorrow night in the Academy of Music at 8:15 o'clock, Jean Bedetti, the illustrious solo 'cellist of the orchestra, will be heard as soloist, playing Lalo's popular concerto for this instrument with the orchestra.

Mr. Bedetti came from Europe last season to fill his present post, and has more than justified his reputation in the Old World where this first-prize pupil of the Paris conservatory attracted attention not only in his own recitals but by his services as solo 'cellist with the famous orchestra of Paris. Mendelssohn's string octette, chosen by Pierre Monteux for this concert in lieu of a symphony, should reveal the present quality of the string sections of the orchestra. The novelty of the evening will be symphonic suite from Stravinsky's Ballet "Petrouchka" which will be heard for the first time in this city. This score, which selects the more purely symphonic parts of the noted ballet by the revolutionary Russian composer, depicting fantastic events at a fair in Petrograd, uses the piano as an important instrument in a symphony orchestra. The notable piano part will be played by Raymond Havens.

SYMPHONY PROGRAM

In order that the evening Bos Symphony concert in Christmas we may not fail on Christmas night, it w be given next Thursday evening at o'clock instead of Saturday evenin The afternoon concert will be on Frida at 2:30, as usual.

At this, the ninth pair of concerts there will be two soloists—Guy Maie and Lee Pattison, who, in their concerts of music for two pianos, hav created a fresh interest in music in thi form. They will play Mozart's concert for two pianos in E-flat. Precedin this, Mr. Monteux will conduct the over ture to "Don Giovanni." "La Queste d Dieu," a symphonic excerpt from "Th Legend of St. Christopher," by D'Indy will have its first performances in Bo ton. One of his latest works, it is consid ered by many to be his masterpiece. new Italian number on this progran will be the first suite from Malipiero' "Impressioni dal Vero," played for th first time in America; "Il Capinero ("The Blackcap"), "Il Picchio" ("Th Woodpecker") and "Il Chiu" ("Th Owl"). The concerts will close wit the Dance Rhapsody by Delius, th English composer (first time at thes concerts).

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will sing with the orchestra the Prison Scene of Marguerite from the third act of Boito's "Mefistofele." Her other aria will be the Prayer, "Vissi d'Arte," from the second act of Puccini's "La Tosca." The concert will open with Mendelssohn's Octette for Strings in E flat, which, by popular request, has been substituted for the Brahms' Fourth Symphony in E minor, announced for this concert. This symphony was played here by the Philadelphia Symphony Orchestra a week ago, and it is to avoid repetition that the change has been made. Particular interest will center in the first performance in Baltimore of Four Preludes for Orchestra by Gustav Strube, ead of the department of harmony at he Peabody Conservatory of Music and irector of the Baltimore Symphony Orhestra. Another novelty, which will be e last number on the program, is a ymphonic suite from Stravinsky's Ballet, "Petrouchka," which will also have s first performance in Baltimore on this

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m ENQUIRER
Philadelphia, Pa.

Petrouchka At Boston Symphony Concert

At the second Boston Symphony concert of the season, to be given tomorrow night in the Academy of Music at 8.15, Jean Bedetti, the first cellist of the orchestra, will be heard as soloist, playing Lalo's popular concerto for this instrument with the orchestra. Mendelsohn's string Octette, chosen by Pierre Monteux for this concert in lieu of a symphony, should reveal the present quality of the string sections of the orchestra. The feature of the evening will be a symphonic suite from Stravinsky's Ballet "Petrouchka," which will be head for the first time in this city. This score, which selects the more purely symphonic parts of the noted ballet by the revolutionary Russian composer, depicting fantastic events at a fair in Petrograd, is considered to create a precedent in the use of the piano as an important instrument in a symphony orchestra. The piano part will be played by Mr. Ray-r the exaltation remain and bo rarest of qualities, whatever be glories, of composers in our r day. For the most part they eir gardens. D'Indy prefers his r.

H. T. PARK

MPHONY IN NINTH CONCER

ssrs. Maier and Pattison Pianists, Assist in Admirable Program

ALPIERO'S SUITE NEW TO AMERICA

By PHILIP HALE

he ninth concert of the Boston Sym ny orchestra, Mr. Monteaux, con tor, took place Thursday night. The cert was repeated yesterday after n. The program was as follows zart, Overture to "Don Giovanni" and certo for two pianos (K. 365); d'Indy he Search for God"; Malpiero, "Im essions from Nature," Suite No. he Blackcap; the Woodpecker; th l); Delius, A Dance Rhapsody. The nists were Guy Maier and Lee Patt n.

We write with reference to the conce yesterday.

After a spirited performance of th erture to the opera that, in spite o e years, is to be ranked with "Pellea d Melisande" as the supreme achieve ent of lyrically dramatic art, widely fferent as the operas are in form and expression, Messrs. Maier and Patti n gave an admirable performance o ozart's Concerto in E flat. The Her d has more than once extolled the en nble playing of these musicians. Yes day they not only displayed the qual es that have excited praise in cities o is country, Paris and London; the so showed their nice appreciation o e Concerto's character. There was n tempt to modernize the music, to giv incongruous, destructive importance ey accepted the music as it is, suave nder and also lightsome, and played a ozart wished; for he once wrote tha usic should always "sound," meanin at it should be euphonious; and he de anded of a pianist that running pas ges should flow like oil.

D'Indy's descriptive symphony fro s opera, "The Legend of Saint Chri pher," was played for the first time f oston; Malpiero's Suite for the firs ne in America; the Rhapsody of Deliu r the first time at these concerts.

As d'Indy is a devout Catholic, zealou the observance of religious rites and remonies, it was natural that th gend of Christopher should appea rongly to him. This symphonic musi played before the second act, after th arrator has told of the giant's searc or the king of heaven. The giant visit ings and emperors; he questions co nerors of the battlefield; he asks Hi oliness the Pope himself; they all te im in turn that they are not the kin heaven; then, weary and sorrowfu e goes back to his native land.

It has been said, it is said today i ew York, that the music of d'Indy i nly cerebral; that it is never emotional o some, yes to many, this reproac ay seem just. His music has often a ristocratic character that is forbidding is often austere, as if the compose tood proudly aloof. He does not wea is heart on his sleeve. Yet who ca ear his second symphony and this de criptive symphony, not to mention othe orks by him, without feeling that Vin ent d'Indy is profoundly, nobly emo ional. "The Search for God" is nece arily episodic, as there must be musica xpression of each guest of the giant ut here is no panoramic music, no mus or films; even without the story mind, the music would be impressiv whether it portrays the pomp of pote ates, the fury of battle, or the joyou ells and the exultation of the faithf n the feast day of the Resurrection. 'Indy here is not cold and repellin His heart beats as warmly for human s did the heart of his master Ce ranck.

Malpiero's Suite is a delightful li work, with interesting and poetic ide eftly expressed by the instrume His scheme of orchestration seems to his own; nor is he in his harm scheme an imitator. They are pieces, these impressions received he three birds, but there is more n them than in many huge sympho and pretentious symphonic poems. discreet, yet how telling is his em ment of instruments! Each has significance. Mr. Monteux, who ducted throughout skilfully and amore, is to be heartily thanked bringing out noteworthy modern positions.

The Rhapsody of Delius was formed here by the Chicago Sym Orchestra in 1916. It then seeme ferior in construction and inter his "Paris" and "Brigg Fair," whi in the repertory of the Boston phony Orchestra; far inferior beautiful "Summer Garden." I Rhapsody there is too little rh glow. The dancers, as the Engli cording to the old saying, tak pleasure sadly. There is a rese most a melancholy, that chara much of this composer's mus idiom is still strange to us.

The program of the concer week will be as follows: Tschai "Manfred" Symphony; Griffe Pleasure Dome of Kubla Khan" Saens, Piano Concerto G mino (Percy Grainger, pianist); Lal ture to "Le Roi d'Ys."

HERALD DEC. 29

Events and Comments

Mr Monteux has put but one especially interesting piece on this week's Symphony program, Griffes' "Khubla Khan," first performed last year, when it seemed the most significant and beautiful American composition heard in many years. The composer, who was present last November to share in the unusually enthusiastic applause, has since died at the age of 35. The other numbers, by Tschaikowsky, Saint-Saens and Lalo, are repertory pieces of a sort more popular in the 1890's than now. They are not novelties, nor are any of them likely to become classics, which will be heard in the year 2000.

Friday at 2:30 and Saturday at 8. Boston Symphony Orchestra, 10th program. "Manfred" Symphony, Tschaikowsky; second piano concerto, Saint-Saens; "The Pleasure Dome of Khubla Khan," Griffes; overture to "Le Roi d'Ys," Lalo. Soloist, Percy Grainger.

DEC. 26

GRAINGER SOLOIST

At the 10th pair of Boston Symphony concerts, to be given in Symphony Hall Friday afternoon, Dec. 31, and Saturday evening, Jan. 1, Mr. Monteux will conduct Tschaikowsky's "Manfred" symphony, based on Byron's dramatic poem. Although this large-proportioned work is less known than the three last symphonies of Tschaikowsky, it is considered one of his most impressive scores. Mr. Monteux will repeat the tone poem by Charles T. Griffes, "The Pleasure Dome of Kubla Khan," after the poem of Coleridge, which was heard at these concerts with so much enthusiasm last season. The performance of this highly praised work was shortly followed by the death of its composer, a young American of great talent. The closing number will be Lalo's brilliant Overture to the "King of Ys." The soloist of the occasion will be Percy Grainger, who has never before played with this orchestra. He will be heard in the Second Concerto of Saint-Saens in G minor.

DEC. 26

Boston Symphony

At the tenth pair of Boston Symphony concerts, to be given in Symphony Hall Friday afternoon, Dec. 31, and Saturday evening, Jan. 1, Pierre Monteux will conduct Tschaikowsky's "Manfred" Symphony, which is based on Byron's dramatic poem. Although this large-proportioned work is less known than other symphonies by the Russian master, it is nevertheless considered one of his finest and most impressive scores. The four movements depict "Manfred's Wanderings and Despair," "The Fairy of the Alps," "Pastorale," "The Palace of Arimanes," "Invocation to Astarte," and "Manfred's Death." At the same concerts Mr. Monteux will repeat the tone poem by Charles T. Griffes, "The Pleasure Dome of Kubla Khan," after the poem of Coleridge, which was heard at these concerts with so much enthusiasm last season. The performance of this highly praised work was shortly followed by the death of its composer, a young American of great talents. Since his death there has been a keen interest in his different works. The closing number will be Lalo's brilliant overture to the "King of Ys." The soloist of the occasion will be Percy Grainger, the eminent Australian pianist, who has never before played with this orchestra. He will be heard in the sparkling Second Concerto of Saint-Saens in G minor.

F DEC. 26.

e Symphony Orchestra and Mme. Goodn at Cambridge—Notable Playing of rieg's Piano-Concerto and Debussy's ea-Pieces"—Mme. Szumowska Reap- ars as Pianist with Many a Polish ece Upon Her Programme

S originally announced, the programme of the Symphony Concert in Cambridge last evening was to have concluded with the overture to Lalo's opera Roi d'Y's," but to the greater entertainment of most of those who were there, ussy's symphonic sketches, "La Mer," played in its stead. The rest of the ert proceeded according to the initial . It began with Mozart's overture to n Giovanni"; the symphony was Schun's in D minor; and Katherine Goodson ed the solo part in Griegs concerto for o and orchestra. After the recent ex- g interlude, it was good to hear once the round, full-bodied, satisfying tone ur own orchestra. And with all due ect to those whose brains are still with the recollection of a certain sennal afternoon and evening of the week passed, it may be said that it was also to hear orchestral pieces as they ably sounded in the mind of the com-, and not necessarily as they may en to sound in the mind of a highly , though nevertheless somewhat cr- conductor. Last evening the per- ance of overture, suite and symphony each in its way highly effective. While Muck frequently found a place on his amme for Debussy's "La Mer," he no secret of the fact that he did like it; and it was easy to discern r. Monteux's reading of it a greater athy with the composer's means and ions. There was a greater plasticity, e poetic quality; and seldom have the mental voices sounded so luminous heir progress so lucid. And never, has Debussy's orchestral palette nted such a variety of tints and half- or, at times, of glowing and garish As is usual when the music in tempts their better powers, the or- a displayed genuine virtuosity. Al- time has begun to winnow Debussy's much of it now seems to be no than a following of formulas, even they were formulas that Debussy f created. But "La Mer" must un- onably be classed with his more en- things, by reason of its melodic, nic, and orchestral beauty, its high ginative quality, and its structural

For a much longer period this process of sifting has been at work with the compositions, small and large, of Robert Schumann. It now seems that of the four symphonies, this one in D minor has the greatest vitality, the freshest appeal. For all their obvious unsuitability for symphonic treatment, its themes have a vigorous directness that is still appealing, nor is the thickness of the orchestral writing wholly inappropriate to the lusty spirit of the music. Though it is less true in music than in the other arts, there are times when the idea matters more than the form in which it is cast. Only thus can we account for the survival of Schumann's symphonic writing. On merely technical grounds it should have perished long ago.

It would not be easy to think of Grieg as the composer of symphonies; fortunately he never tried. The nearest he came to it, saving an early and discarded attempt, was to write this concerto for the piano. As with Schumann the themes are not too well suited to their purpose; they do not lend themselves readily to development, and they receive little enough of it, in the accepted sense of the word. Also as with Schumann, the music is short-breathed, patchy, and episodic, although there is far more skillful handling of the orchestra. But once again it is the quality of sheer inspiration, the ability to invest salient and individual ideas that saved the situation, and this concerto is fresher after its fifty-two and a half years than much that was put on paper the day before yesterday. Perhaps a little of the credit for the effect of the piece last evening should be laid to the performance, not only of Mme. Goodson, but of Mr. Monteux and the orchestra, who were evidently caught up and carried along by the amazing eloquence and vividness of her playing. It was several years ago that Mme. Goodson played the concerto here for the first time, but from last evening it might have been a new and exciting experience for her. In these days of refinements and super-refinements it is refreshing to hear—and see—a pianist "cut loose." Especially when, as was the case, it is done without any sacrifice of the finer and more exacting qualities of performance.

TRANS. JAN-14

CONCERT-CHRONICLE

DEBUSSY'S SEA-MUSIC SAVES AN AFTERNOON

Otherwise Mr. Monteux Sets a Dull Programme — Tedious Resurrections from Schubert and Haydn, and Threadbare Bruch—Miss Menges for None Too Interesting Violinist—Mr. Dadmun Proves Singer of Notable Quality

FOR the first time within recollection Mr. Monteux, at the Symphony Concert of yesterday, narrowly escaped a dull programme. He had searched out neglected pieces by classic composers—an Overture "in the Italian style" by Schubert, a "military" Symphony by Haydn—and they hardly warranted rediscovery. He had sanctioned Miss Menges's choice of Bruch's first Concerto for Violin as solo-number of the day, and time, change, repetition have worn it threadbare. An audience, quick by habit to applaud the songful Schubert, the melodious, playful, easy-going Haydn, heard the Overture impassively, the Symphony coldly; while through the Concerto, it had quite as many eyes for Miss Menges, who is not usual of aspect, as ears for the music. Salvation came with Debussy's Sea-Pieces, seizing and stirring imagination in themselves and played with high eloquence.

Clearly Mr. Monteux's best and truest field is the modern and the ultra-modern composers. Among their pieces he chooses interestingly, variously, rewardingly. He plays them with penetration, sympathy, revelation, impressing his hearers. He is not, however, a conductor to gild the commonplace, like Schubert's Overture of yesterday or, the other day, Beethoven's Overture, "Dedication of the House." With reason, he avoids the routine of the "classic repertory," since in French clearness of mind, he perceives that it is staling many a masterpiece. Usually his discoveries on the borders of it have praised him; but not Haydn's "Military Symphony." In a sense, however, it was cynical satisfaction to find Mr. Monteux thus fallible. Week after week, through all one season and half another, he has set programmes for the Symphony Concerts. Hardly one of them has failed to interest from beginning to end—a unique record in the forty years of the orchestra. In the descent of yesterday, came the humanizing touch. If a conductor never slips, by the same token—usually—he never rises.

In Schubert's Overture, the virtuosi of the wood-wind choir sang pretty Italianate measures in glamoring tones of smooth, rich sensuous texture. Of themselves and of Mr. Monteux, they gave these measures long-breathed, curving, Italianate phrasing. Now the strings set in background; again they darkened or brightened the song; yet again they interrupted it with rushing figures. Toward the end came the inevitable crescendo "of the Italian style" in the days of Rossini and through the first half of the nineteenth century. Even then, the scornful called it a "gallopade." The discreet Schubert escapes this reproach—in tameness. So did he do his duty to a fashion in music at Vienna in the year of grace 1817; while a hundred years later at Boston, an audience as dutifully heard him—and, probably, with as little inner glow of satisfaction.

Better, however, Schubert Italian than Haydn military—if to be military consists in an Allegretto in a subdued march-rhythm with light claps of the cymbals and light taps upon the bass drum to accent it. Add thereto a Finale similarly pointed and broken by a modest trumpet-call and the martial Haydn is complete. Unfortunately, putting on this panoply, he puts off more familiar, more desirable graces. There is no heartiness, no sprightliness in the first movement, not much invention, few sprightly strokes, only music-making to fill the profitable commission of the estimable Johann Peter Salomon. The veiled march of the second movement needs more than the "military" trimmings to escape as routine composition. A connoisseur of Haydn might hardly pick the Minuet from a hundred others written all in the day's work in the Vienna or the London of his time. The lusty, fanciful, sportive Haydn of many a Finale distinctly drags his usually skipping feet, takes refuge in a trumpet-call. Good old Haydn, the simple, the charming yesterday, today, and forever; but when charm flies out of the window, as in this Military Symphony, the simplicity draggles near to commonplace. Those who obstinately set all "the masters" above every human frailty will say that Mr. Monteux failed to catch the flavor, the accent of the music. But was there any such—except of a commission fulfilled by the faithful Haydn working rain or shine?

Poor old Bruch snapping and snarling at "the enemy" through the war, while with more reason he might have reviled the fate overtaking his violin-pieces! Naught else of his music survives outside Germany and hardly there. No longer do "Odysseus," "Arminius" and his other blends of sentiment and sonority, workmanship and effect, stir even the musical backwaters of this world; while before his Concerto or his Scottish Fantasia the expectant hearer merely asks nowadays what the violinist is likely to make of it. In spite of symphonic pretence and of many ingenuities, down they have come to the level of Ernst's and Vieuxtemps's and Wieniawski's concertos and fantasias, as merely "grateful music for the violinist." As he or she plays them so are they—suave Adagios, florid or finical "passage-work," glinting Finales. And Miss Menges played the Concerto well enough. Her technical means sufficed, even if her ear and fingers were not always quite unerring. Her tone flowed warmly, pliantly. It is full-bodied, bright of texture, if not always exactly edgeless. In a richer music, it might be sensuous and sumptuous. Without apparent effort Miss Menges did Bruch's feats of skill and agility; added tremors of tone to his sentimental song, which is hardly necessary; projected his bolder phrases, his more energetic rhythms. The regular thing in the regular way—but always with the lurking suspicion that, given a stranger, more imaginative and higher-pitched music, there would emerge a violinist with individuality, with even a propensity for the fantastical. To the eye the English Miss Menges may look Greenwich Village and its equivalent in London which is Chelsea. Yet in her aspect is hint of something more and rarer. Possibly Bruch is only her sop to the musical bourgeoisie.

Finally, to efface all that had gone before, the Sea-Pieces of Debussy. Nowhere has he stretched so ample a canvas, filled it with so large a tonal design. Those who would have him a maker of miniatures forget that, for once at least, in this sea-music, he is also a master of architecture. There are symphonic scope and sweep, expansion and cumulation in "La Mer." Steadily the first "sketch," as he chooses to call it, broadens and deepens. The pale sea, the calm sea of the misty dawn gains color, motion, force. In the music is impetus, driving, irresistible. Again in the third "sketch," wind and sea soon cease murmuring; swiftly they become voices of power. The waves surge upward; the gusts descend to meet them; reverberant are their voices. Between, for contrast in a far-flung music, the curling and the rippling of the waters when they play with each other and the sun and the breeze.

Like a fresco—and no miniature—in tones is this music. The rhythms beat strongly; full-voiced is many a modulation; the harmonic background is stretched tense; the chords ring large; often the instrumental coloring is bold and sharp; always there is motion. In his own grand manner may Debussy write, if he choose, and in it he has designed and fashioned the sea-pieces. Large as it is, it is still his own, because everywhere, out of rhythm, harmony, timbre, modulation, he is still weaving a characteristic imagery and atmosphere. Here in tones is the sea as light traverses it, plays upon it, transforms it—the sea sombre, the sea radiant, the sea in countless aspects between. Here also and by like means and in like medium are manifold moods of the ocean—inert at the beginning, then stirring into changeful life and aspect; at play in the intermezzo; uprearing its might in the Finale. Here, besides, in tones are the voices of the sea when the wind caresses or whips it into speech—from whisper to thunders. Of course, there are minute strokes; Debussy would not be himself did he not make them. Yet on the instant they fall as details into the might and magnitude of the whole. Mr. Monteux missed nothing in the music. He sustained its formal substance; he reelased its imagery. For the first time not a few of his hearers knew a Debussy grandiose.

H. T. PARKER

TRANS. JAN. 15.

FRANCK'S POEM BY THE SYMPHONY

"Les Djinns" Played for the First Time in Boston

Beethoven, Bingham and Roger-Ducasse Also in Program

Franck's "Les Djinns," a symphonic poem for orchestra and piano, suggested by the poem of Victor Hugo, was performed for the first time at the Symphony concerts yesterday afternoon. E. Robert Schmitz, the French pianist, heard here as soloist last season, played the piano part. The piece was an experiment to test the possibilities of the piano as an orchestral instrument. Franck did not intend it as a concerto.

Mr Schmitz respected the composer's intention in subordinating his part in the performance. His staccato is too brittle, lacking in vigor. The music is groping toward an orientalism it does not succeed in suggesting. It is not in the class with Franck's Symphony, or his violin sonata.

Seth Bingham's Passacaglia is somewhat in the spirit of Franck's organ pieces. Mr Bingham, like his teacher, D'Indy, has not learned to write as few notes and as few parts as possible. His counterpoint and his orchestration are often thick and muddled. The musical ideas in his Passacaglia are of considerable interest.

One wondered whether the composer did not think in terms of the organ, as Schumann thought in terms of the piano and then arrange his ideas for orchestra. The audience seemed favorably impressed. One would like to hear more of Mr Bingham's music. It is individual and imaginative in conception.

Roger-Ducasse undertook to crystalize the practices of modern French composers in his "Suite Francaise." The result certainly strikes an average between Massenet and Faure. If Beethoven, whose "First Symphony" began the program which M Roger-Ducasse's piece ended, had merely wanted to reduce Haydn, Mozart and others now forgotten to a neat and effective musical formula, called perhaps a "Viennese Suite," it seems doubtful if his fame would have lasted to our day.

Instead, he did revolutionary things, such as persistently accenting off beats, even in his "First Symphony," which caused the conservatives to make unkind remarks about "confused explosions of the outrageous effrontery of a young man."

He later did greater and more daring things which have made it a fashion to call this symhony badly diluted Haydn. It is still agreeable music to listen to, especially when played with the skill and taste shown yesterday by Mr Monteux and the orchestra.

GLOBE JAN. 22.

ESTABLISHED 1881 NOV 27

From
Evening Sun
Baltimore, Md.

Boston Symphony Wednesday Evening.

On Wednesday evening, December 1, the Boston Symphony, under the direction of Pierre Monteux, will give the second of its season's concerts, when the soloist will be Frances Alda, of the Metropolitan Opera Company. She will sing Marguerite's Prison Song, "L'Altra Notte," from Boito's "Mefistofele," and the "Vissi d'Arte" aria, from Puccini's "Tosca."

Instead of the Brahms symphony, No. 4, originally announced, the orchestra will play as its principal number the Mendelssohn Octette for Strings, in E flat, Op. 20, other numbers being Gustav Strube's "Four Preludes for Orchestra," which will be given its first local hearing at this concert, and an orchestral suite arranged from the Stravinsky ballet, "Petrouchka," with a solo piano part which will be played by Raymond Havens.

From
AMERICAN,
Baltimore, Md.

PROGRAM IS CHANGED.

Acting on the suggestion of several letters from patrons of the Boston Symphony concerts, which point out that Brahms Fourth Symphony in E minor (which was announced to be played by the Boston Symphony Orchestra at its concert at the Lyric Theater, Wednesday evening, December 1) has been recently played in Baltimore, Mendelssohn's String Octette in E flat, Opus 20, will be performed in its stead.

The remainder of the program remains as originally announced.

Brooklyn Life
New York City

NOV 27 K

MARY JORDAN
Soloist with Boston Symphony Orchestra, Academy of Music, Friday evening, December third

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Brooklyn Life
New York City
K

The Next Boston Symphony Concert

For the second concert of the Boston Symphony Orchestra, at the Academy of Music next Friday evening, Pierre Monteux has arranged a program of singularly varied interest. There will be the familiar "Arabian Nights" suite of Rimsky-Korsakoff, which the Ballet Russe used for "Schéhérazde"—despite the protests of the composer's widow—and also the "Till Eulenspiegel's Merry Pranks," which the Russian dancers turned to similar account with telling American scenic aid. The remaining orchestral number will be Lekeu's symphonic fantasia on two folk songs of Anjou. The soloist will be Mary Jordan, a contralto, who will be a most agreeable surprise to those unfamiliar with her ability as a concert singer.

Public Ledger
Philadelphia, Pa.

NOV 28 K

The "Leonore" No. 3 Overture is the opening number on the program.

At the second Boston Symphony concert of the season, to be given tomorrow night in the Academy of Music at 8:15 o'clock, Jean Bedetti, the illustrious solo 'cellist of the orchestra, will be heard as soloist, playing Lalo's popular concerto for this instrument with the orchestra.

Mr. Bedetti came from Europe last season to fill his present post, and has more than justified his reputation in the Old World where this first-prize pupil of the Paris conservatory attracted attention not only in his own recitals but by his services as solo 'cellist with the famous orchestra of Paris. Mendelssohn's string octette, chosen by Pierre Monteux for this concert in lieu of a symphony, should reveal the present quality of the string sections of the orchestra. The novelty of the evening will be symphonic suite from Stravinsky's Ballet "Petrouchka" which will be heard for the first time in this city. This score, which selects the more purely symphonic parts of the noted ballet by the revolutionary Russian composer, depicting fantastic events at a fair in Petrograd, uses the piano as an important instrument in a symphony orchestra. The notable piano part will be played by Raymond Havens.

Sun NOV 28 M
Baltimore, Md.

Lyric—The Baltimore Symphony Orchestra will give its second concert this afternoon with Guy Maier and Lee Pattison as assisting artists. They will play the Two-Piano Concerto in E flat, by Mozart. The program will be opened by Beethoven's Overture to Goethe's drama, "Egmont." Following the concerto will come the first performance in many years of Tschaikowsky's Overture Fantasie, "Romeo and Juliet." An interesting feature will be a joint number, consisting of two arrangements for orchestra by local composers. Gustav Strube's orchestral setting of Cui's "Orientale" will be played again and Gustav Klemm's arrangement of Cyril Scott's "Dance Negre" will receive its premiere performance.

The soloist of the Boston Symphony Orchestra concert to be given on Wednesday evening will be Frances Alda, soprano of the Metropolitan Opera Company, who, as opera singer and concert singer, has been highly admired here. She will sing with the orchestra the Prison Scene of Marguerite from the third act of Boito's "Mefistofele." Her other aria will be the Prayer, "Vissi d'Arte," from the second act of Puccini's "La Tosca." The concert will open with Mendelssohn's Octette for Strings in E flat, which, by popular request, has been substituted for the Brahms' Fourth Symphony in E minor, announced for this concert. This symphony was played here by the Philadelphia Symphony Orchestra a week ago, and it is to avoid repetition that the change has been made. Particular interest will center in the first performance in Baltimore of Four Preludes for Orchestra by Gustav Strube, ead of the department of harmony at he Peabody Conservatory of Music and irector of the Baltimore Symphony Orchestra. Another novelty, which will be he last number on the program, is a symphonic suite from Stravinsky's Ballet, "Petrouchka," which will also have s first performance in Baltimore on this

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m ENQUIRER
Philadelphia, Pa.

Petrouchka At Boston Symphony Concert

At the second Boston Symphony concert of the season, to be given tomorrow night in the Academy of Music at 8.15, Jean Bedetti, the first cellist of the orchestra, will be heard as soloist, playing Lalo's popular concerto for this instrument with the orchestra. Mendelsohn's string Octette, chosen by Pierre Monteux for this concert in lieu of a symphony, should reveal the present quality of the string sections of the orchestra. The feature of the evening will be a symphonic suite from Stravinsky's Ballet "Petrouchka," which will be head for the first time in this city. This score, which selects the more purely symphonic parts of the noted ballet by the revolutionary Russian composer, depicting fantastic events at a fair in Petrograd, is considered to create a precedent in the use of the piano as an important instrument in a symphony orchestra. The piano part will be played by Mr. Ray-

Record NOV 28 K [67]
Philadelphia, Pa.

—At the second Boston Symphony concert of the season, to be given tomorrow night in the Academy of Music, Jean Bedetti, solo 'cellist of the orchestra, will be heard as soloist, playing Lalo's popular concerto for the 'cello with the orchestra. Bedetti came from Europe last season to fill his present position and has more than justified his reputation in the old world where he was first prize pupil of the Paris Conservatory. Mendelssohn's string octet, chosen by Pierre Monteux for this concert in lieu of a symphony, should reveal the present quality of the string sections of the orchestra. The novelty of the evening will be a symphonic suite from Stravinsky's ballet, "Petrouchka." This score, which selects the more purely symphonic parts of the noted ballet, is considered to create a precedent in the use of the piano as an important instrument in a symphony orchestra. The piano part will be played by Raymond Havens.

NOV 28
rom
Sun
Baltimore, Md.

Flowers For

ONE of the newest and best methods of having beautiful flowers in the schoolroom or home during the winter months is to grow the spring-flowering bulbs in the cocoanut fibre, which is now sold by practically all seedsmen and many florists. It is simply a mixture of ground cocoanut fibre with charcoal and shells, and possibly a little commercial fertilizer added. It is not expensive and may be used over again if one desires.

With half a peck of this fibre and a few bulbs you can easily have beautiful, fragrant blossoms from Thanksgiving until Easter, and you can grow them about as well in water-tight flower jars as the florist can grow them in the most conditions of his greenhouse

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THE amateur listener at symphony concerts cannot resist the curiosity to know "what makes the wheels go round." He sees the hall, the orchestra, the conductor, the soloist; he is aware of his fellow-listeners; he hears the music. Somehow he understands that all together make the whole thing that is a symphony concert. But how, he wonders, do they combine? Does the audience have any effect on the orchestra and the conductor? Does weather affect the concert? Why should the first violins sit on the conductor's left? Does the conductor labor more vigorously in fortissimo passages or is his burden as heavy when the still small voice of the orchestra sings?

The listener knows that there are books to aid him, but life is so short and art is so long that he fears the length of dissertation. Yet curiosity will not down; how does a concert happen? Mr. Monteux, conductor of the Boston Symphony Orchestra, is glad to take time from his busy life to explain in terms of the amateur brain.

The amateur has noticed that different conductors set different paces for the same piece of music. He has read the words of critics that a movement was taken too fast or too slow. He has even been astonished, sometimes, that the tempo is different from what he had expected; in such cases he has always found that what he received was better than what he expected. Now, who, he wonders, knows what the right time is? "Can a conductor know," he asks Mr. Monteux, "that he has set the right tempo for a piece of music?"

"That," comes the quick answer, "is all a matter of feeling. I study a score. I hum, I think about it, and finally I find just how I fell that it should be played. Of course, there is the metronome—I can consult it. But sometimes it is very wrong—to my mind! I never take the Eighth Symphony of Beethoven so rapidly as the metronome marks call for. I feel that such speed would make a wrong effect.

"That is why conductors differ—they do not feel alike. Members of the orchestra do not feel alike. Each has his own idea of what the time should be."

Then here, cries the amateur to himself, is the answer to the aged question, "Why is a conductor?" The lady just behind him whispered at the last concert, "I wish they didn't have a conductor! Don't you think a man looks silly waving his arms?" She had never listened, probably, to 16 first violins each going at its own sweet will through the sweeps and melodies of a symphony. The ancient question of the one or the many is quickly answered for the orchestra: it must be the one, and he is the conductor.

The same is true of the volume of sound. "That, too, is a matter of feeling," Mr. Monteux asserts. "How soft, how loud? I decide by how I feel to different degrees, whether one or another gives just the feeling that the music ought to have. I never can tell, of course, whether we shall have in the concert exactly the shade of tone that we had in rehearsal. We have rehearsed thoroughly until we know what is to be done, but the conductor must be alert at every moment to see that the orchestra does not forget. If we make too much volume, I make signs to reduce, and if tones are too thin, I must ask for more."

The amateur has been wondering about the demands of old and modern music. Which requires more rehearsing and why? Is there not a temptation to change older music to suit a changed orchestra, to remake Beethoven in the way that he would probably have chosen

"Old and new must have about the same amount of rehearsing," Mr. Monteux explains. "The older music often is more difficult for the individual instrument to play, but the modern music needs more rehearsing to show the balance and the meaning of each part. I must often, in rehearsing modern music, ask one section of the orchestra to remain silent and listen to what another section plays, so that we shall all understand the meaning of the whole composition. Older music is very clear in its intention, and is so beautiful that we must take the greatest pains to make it sing exactly as it should be sung. But we must never change older music to suit modern possibilities. There it is, as the composer meant to have it when he wrote. We are a museum to keep it in just as he left it."

Does the orchestra play as well in rehearsal as in concert? Is it better to conduct with or without score?

"No, we never do so well in rehearsal. Something must always be left for the concert to make it perfect. It is impossible to tell just why this is so, but it is. We try to do everything at the rehearsal, we go over everything and leave no point without its refinement. But it is never quite right. Then we go to the concert—and we do much more than we had done before. I am often astonished at the difference. I hear members of the orchestra remark on the change and declare that they did not know we could do so well.

"I used to conduct without score. It is no more difficult than when one uses the score. But I noticed that people paid too much attention to me and too little to the music. I discussed the question with M. Rabaud, and decided that I would always use the score, so that people should pay all attention to the main thing—the music. So I have placed the harps at the rear of the orchestra, because people used to watch the harpist's foot too closely and forget that they had come to listen to music. Whatever interferes with that must step aside."

Then why does a conductor arrange his orchestra as he does, why proportion it as he does? Are there any instruments on which he cannot depend? Does he lack instruments to express his desires?

"There are both tradition and reason in the arrangement," is Mr. Monteux's reply. "With the violins there is reason. The first violins carry the melody—the important part—most often. The melody must be dominant. So we have the players sit on the conductor's left hand, where their instruments will have the opening of the body toward the audience. That throws the sound out in fuller volume. With other instruments the position is chiefly a matter of tradition and varies with different orchestras. Some have the basses at one side; we have them at the rear.

"The number of stringed instruments is far greater than that of wind or percussion, as anyone can see. The strings make the body of the orchestra. But some composers wish not to write one voice to be sung by 16 first violins. Stavinsky, when I saw him last, declared that he is now going to write an individual part for each violin; if he has 16, each will play its own melody. Why, he asks, should 16 do the same thing? Each flute plays its own part, each oboe, each clarinet. So with the strings. If he wants fewer than 16 parts, he will have fewer violins. Each instrument will have its solo, then. No, it will be no more difficult to conduct such an orchestra. The score will be larger and harder to read, perhaps, but that is all.

"Instruments are now so well made that they can be depended upon to do what is required. There are also plenty of instruments to express whatever the music calls for. It is the composer, not the conductor, who sometimes needs new instruments. I remember once at the opera in Paris a composer needed an instrument to express the feelings of a weak, ill woman. The violin was too sharp, too loud. Finally some one hollowed out a walking stick, stretched a single string over it, and the result was a thin tune that was exactly what was required.

"I fear that modern music will continue to demand new instruments more and more. I see no limit to what we may expect. More and more music becomes complex—and to meet this complexity more instruments are necessary. That means a larger orchestra, unless composers definitely restrict themselves to writing music for a small body of players."

Is conducting more or less difficult when the full orchestra plays? Does weather affect the playing? How can the conductor indicate his desires to the men?

"When the full orchestra plays," says Mr. Monteux, "it is the easy time for the conductor. He must then beat time, and that is all. The full orchestra runs itself almost. It is the pianissimo passages, where great delicacy is required and where the shading is at once evident and of great importance, that the conductor is most called upon for his ability.

"Does weather affect the music? I wish it did not! Violins in rainy times grow wet, strings are like wrapping twine! A soloist like Mr. Kreisler wishes above everything for a pleasant day for his concert.

"I cannot tell exactly how I indicate my wishes to the members of the orchestra. It is like driving an automobile; you cannot tell just what you will do in a crowd when you need to go to the right, swerve to the left, stop short. You do what is necessary when the time comes. I have no certain number of signs. I just do by instinct what seems best at the moment, and we understand each other."

And the present orchestra—what of it? All the listeners have gloried in the rising above the troubles of last year. All see new faces, many of them young. Are young or old players more desired by a conductor? "I assure you," says Mr. Monteux, "that both young and old are satisfactory, essential. The young men now sit in the last seats of their section—they want to sit in the front seats. So they work! Older players have more experience to make them sure, even if they have not so much 'pep.' Experience and enthusiasm—the combination makes a perfect orchestra.

"Is the orchestra as good as it used to be? That is for some one else to say. All that I would say is, I think we have a very fine orchestra."—*Boston Sunday Herald.*

ENQUIRER
ess: Philadelphia, Pa.
NOV 30 M

THE BOSTON ORCHESTRA

Heard in a Peculiar Programme at the Academy Last Night

The programme presented by the Boston Symphony Orchestra upon its second local appearance for the season at the Academy of Music last evening was characterized if not commended by some peculiarities and innovations which, while not without interest or merit, can hardly be unreservedly approved. Why Conductor Pierre Monteux should have chosen to substitute Mendelssohn's string octette for a symphony is with difficulty imaginable. Presumably, he wanted to display the fine quality of his strings, and it will have to be recorded that the polished and melodious music was played with considerable beauty of tone and a praiseworthy precision of movement; but if such were his purpose, it might have been more advantageously and acceptably attained in another way.

There is always a loss when chamber music written for performances in a room or small hall by a limited number of performers is done in a spacious auditorium like that of the Academy, and if Mr. Monteux wanted to exploit the string section of his organization he might better have fulfilled this purpose by the selection of some symphony, such as the one by Schumann in D minor, where the strings and especially the violins are very conspicuously employed. People who go to a symphony concert desire and expect to hear a symphony, and last evening's audience was disappointed in being deprived of that pleasure. It had the Mendelssohn octette, which is all very well in its way, but which was not in order, and it had a nearer approach to a symphony in the shape of a suite from Stravinsky's ballet of "Petrouchka," with which many or most of those present must have been more or less familiar.

Although it loses much of its significance and interest by its detachment from the dance and pantomime which it is designed to accompany, Stravinsky's score is so strikingly original that it arrests the attention even of the unsympathetic listener, and the version of it produced last evening, in which important use is made of the piano—cleverly played by Mr. Raymond Havens—as an obligato instrument, was decidedly impressive. The assisting artist of the occasion was the distinguished 'cellist, Mr. Jean Bedetti, whose voluminous and luscious tone and well-developed technique were effectively exhibited in a masterly interpretation of Lalo's well-known and justly-admired concerto. The next of these concerts will take place on Monday evening, January

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TABLISHED 1881 NOV 30
rom
ublic Ledger
Philadelphia, Pa.

BOSTON ORCHESTRA CONCE

Bedetti, the Soloist, Gives Superb Performance of Lalo Concerto

THE PROGRAM

Octet for strings..............Mendelssohn
Concerto for cello..............Lalo
Jean Bedetti.
Suite, "Petrouchka"............Stravinsky

The Boston Symphony Orchestra gave a really notable concert at the Academy of Music last evening. For the first time since the recent trouble, the orchestra and the leader seemed to be working in complete harmony, with the result that the ensemble was tremendously improved and the whole program was given with an enthusiasm and an accuracy which will compare very favorably with the work of any orchestra in this city this season.

The first number was the Mendelssohn Octet, arranged for string orchestra, the contra bass part being cleverly devised from the second cello part. In it the strings showed an excellent color and and tone quality and a fine sense of rhythym. Mr. Monteux took the last movement at a very fast pace with the result of a little cloudiness here and there. The composition lends itself admirably to the transcription, if it can be called such, for string orchestra.

Mr. Bedetti gave what was to a Philadelphia audience a practically new interpretation of the Lalo concerto and one exceedingly beautiful. He has a tone of great refinement and beauty and a restrained but forceful style of playing. In spite of the heavy scoring of the work, his tone was always clear, although the masterly accompaniment provided by Mr. Monteux had its part in this effect—one, by the way, not often heard in the Lalo. Mr. Bedetti's technique is ample, but it is apparent that he makes it a means to an end and does not play for the purpose of exhibiting what he can do in the way of digital dexterity. It was one of the most satisfactory cello concertos heard in this city for a long time.

The program closed with the unique orchestral suite from Stravinsky's ballet "Petrouchka." This is an ultramodern work, with some features which have in them a touch of the classics—such as for instance the fact that the melodies are always diatonic, despite the bizarre harmonization which accompanies them. Stravinsky is always interesting, whether one agrees with the manner in which he depicts his ideas, a characteristic which cannot be granted to all modern composers. His orchestral technique is remarkable and he is always able to put his idea through. In the first and last movements the idea of the fete was wonderfully carried out—only the second movement seemed at times to lack conviction. His harmonization is somewhat strong for ears attuned to that of the classics, but, nevertheless, the evident sincerity of the work does much to make it the success which the audience of last evening acclaimed it.

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rom NORTH AMERICAN
Philadelphia, Pa.
NOV 30 M

BOSTON ORCHESTRA IN FINE PROGRAM

Jean Bedetti, Cellist, Gives Exhibition of Virtuosity in Concerto

WARMLY GREETED

The soloist of the Boston Symphony Orchestra's concert at the Academy last night was the orchestra itself. Jean Bedetti, the first cellist, played the Lalo concerto, the string choirs played the Mendelssohn Octette in E flat, and the entire organization gave an exhibition of virtuosity in the "Petrouchka" ballet music that brought back vivid recollection of this band's former estate.

When Mr. Bedetti was first heard in some solo passages in a Beethoven ballet suite which was played early last season the impression was given that a very distinguished player had joined the Boston forces. This impression was emphatically confirmed by his playing last night. The tone of Mr. Bedetti's instrument is full and rich, exquisite in the upper scales and sonorous in the lower reaches without a trace of the "grittiness" that is unfortunately too common. He plays with a fine appreciation of the dramatic but the lyric passages of the second movement of the Lalo work were handled with beautiful delicacy. The concerto itself is a grateful composition for the soloist, and the audience as well. The applause which greeted Mr. Bedetti's playing was warm and spontaneous.

In the Mendelssohn Octette the strings sounded with a fullness and intensity that was not only unusual for this band in recent years but that has not been equaled by any other organization so far heard this season in Philadelphia. The choirs have been enlarged since last season and the result is gratifying. It is a question whether a strictly chamber composition should be played with full choirs. The contrasts of the work become greater, but much of the delicacy and intimacy of the work are lost. Only in the Scherzo did Mr. Monteux retain the original spirit of the work. The other three movements were not shaded and given the dynamic coloring that the score offered. The work itself is chiefly remarkable as an example of a 16-year-old precocity.

Mr. Monteux was entirely at home in conducting the "Petrouchka" music. It is hard to imagine any one being more completely in accord with this spirit of this racily human work. The composition baffles brief analysis. Its humor, its folk coloring, its rhythmic variety, its orchestration offer matter for pages of discussion. The work could stand innumerable nearings without palling. May fate send us more Stravinsky like this. Besides a formidable battery of percussion instruments and an augmented brass choir the score calls for some most effective and difficult piano passages. These were played by Raymond Havens, who revealed gifts that entitle him to more serious consideration than as an orchestral augmentation.

AMERICAN,
Baltimore, Md.
NOV 30

"Acting on the suggestion of several letters from patrons," in which it was pointed out that early duplication would result if the Boston Symphony Orchestra played, on Wednesday night of this week, Brahms' fourth symphony (in E minor), the orchestra's press representative announces it has substituted Mendelssohn's Octet in E flat, Opus 20, for stringed instruments. This will be appreciated by many of those who attend all orchestra concerts. The Brahms symphony was played here by the Philadelphia Orchestra on November 17.

Remainder of the promising program will be as announced previously, with Mme. Frances Alda (soprano) as special soloist. Orchestrally, it will be notable through inclusion of the orchestral suite from Igor Fedorovitch Stravinsky's recent ballet "Petrouchka" and of the "Four Preludes" by Gustav Strube, of Baltimore. The suite employs the piano as an orchestral instrument, and it will be so played upon this occasion by Raymond Havens.

HERALD
Washington, D.C.
DEC 1

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With Pierre Monteux conducting, the Boston Symphony Orchestr ave the second concert of its local season at the New National Theater yesterday afternoon under th management of Mrs. Katie Wilson Greene. The soloist was France Alda, soprano.

Lekeu's captivating Symphon Fantasia on "Two Folk-Songs Anjou" served to show that th orchestra has regained to a larg measure its past glories, as we as the superlative excellence of th days before this country entere the war and caused some upset in the orchestra. While a joyousness predominatees in this work there is revived at intervals tha characteristic quality of this composer—a sadness so weighted wit suffering and lamentation that on imagines he almost feels the approach of death, for this importan composer died at the age of 24.

The symphony was Mozart's i C major (Kochel No. 425). Thi proved to be an interesting number that should have satisfied those desiring an unfamiliar work. An air of mystery surrounds this orchestral number and no little doubt is attached to its authorship.

Tremendous applause rewarded Mme. Alda at the completion of Marguerite's Prison Song, "L'Altra Notte," from the third act of Boito's "Mefistofele." But a greater demonstration marked the close of The Prayer, "Vissi d'Arte," from the second act of Puccini's "La Tosca." The singer possesses a voice of marvelous range and flexibility, and her singing was pronounced the most satisfying heard this season.

Beethoven's overture to "Leonore," No. 3, Op. 72, closed the program. On this composition Beethoven lavished the wealth of his genius, and by it established the legitimate relations of the overture to the work it preluded. It is a masterpiece of dramatic unity, strength and passion, as well as of unique and imposing musical construction. The concert in its entirety was of exceptional interest.

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m EVENING STAR
dress Washington, D. C.
e
DEC 1

Boston Symphony.

The Boston Symphony Orchestra, for its second concert of the season at the New National Theater, yesterday afternoon, gave a finished program, in which Mme. Frances Alda, soloist, played a pleasing and conspicuous part. The orchestra program was particularly well chosen, and was well handled by Pierre Monteux, conductor.

Mozart's symphony in C major, one of the master works of that great composer, was the opening number. The four movements were given with the musicianship they demand, but over and above this the orchestra played with a subtle something, a unity of touch and tone, which placed the performance outside the usual. The simple third movement, menuetto, was charming, especially the delicate trio. In the allegro spiritoso, poco adagio and presto movements the orchestra was perhaps at its best.

The novelty of the program was the performance of Leku's symphonic fantasia on two folk-songs of Anjou, a spirited and striking number. The fantasia is a splendid composition, striking alike for its string passages and later the employment of the brass and woodwind sections of the orchestra.

In Beethoven's overture to "Lenore," No. 3, which closed the orchestral program, the orchestra worked up to a splendid climax, following the effective trumpet playing off-stage.

Mme. Alda scored a triumph in the prayer, "Vissi d'Arte," from Puccini's "Tosca," and in Marguerite's prison song, "l'Altra Notte," from Boito's "Mefistofele." Her clear, easy voice was heard perhaps to best advantage in the favorite Puccini number, but her singing of both was beautiful. Despite extended applause she did not sing again.

From DEC 1
Evening Sun
Baltimore, Md.

Regrets Change Of Symphony Program.

To THE EDITOR OF THE EVENING SUN:

Sir—Many of us regret that some one has persuaded the Boston Symphony Orchestra to play the Mendelssohn Octette instead of the interesting and beautiful symphony of Brahms. Not everyone in Baltimore was able to be at the Philadelphia Orchestra concert, and I am sure that it is a symphony which one can appreciate on hearing it a second time. It is a great disappointment that it is not to be given tomorrow evening.

R. W.

Baltimore, Nov. 30.

Evening Sun
altimore, Md.
DEC 2 M

LYRIC

The Boston Symphony.

After hearing the Boston Orchestra lay the Mendelssohn "Octette" at the Lyric last evening it became perfectly evident why Pierre Monteux selected this old-fashioned number to replace the Brahms Symphony. For certainly nothing that he could have chosen would have in any like degree exploited the very extraordinary virtuosity of the band's string choirs, their vibrant, biting tone, their suggestion of rich fluency. The men played magnificently last evening, and while the work itself is what in these last days we are apt to regard as merely "a fine piece of musicianship," a thing not especially inspired, but very skillfully written, it was an interesting to hear. The fact

Record NOV 28
Philadelphia, Pa.

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—At the second Boston Symphony concert of the season, to be given tomorrow night in the Academy of Music, Jean Bedetti, solo 'cellist of the orchestra, will be heard as soloist, playing Lalo's popular concerto for the 'cello with the orchestra. Bedetti came from Europe last season to fill his present position and has more than justified his reputation in the old world where he was first prize pupil of the Paris Conservatory. Mendelssohn's string octet, chosen by Pierre Monteux for this concert in lieu of a symphony, should reveal the present quality of the string sections of the orchestra. The novelty of the evening will be a symphonic suite from Stravinsky's ballet, "Petrouchka." This score, which selects the more purely symphonic parts of the noted ballet, is considered to create a precedent in the use of the piano as an important instrument in a symphony orchestra. The piano part will be played by Raymond Havens.

NOV 25

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rom
Sun
Baltimore, Md.

Flowers For

ONE of the newest and best methods of having beautiful flowers in the schoolroom or home during the winter months is to grow the spring-flowering bulbs in the cocoanut fibre, which is now sold by practically all seedsmen and many florists. It is simply a mixture of ground cocoanut fibre with charcoal and shells, and possibly a little commercial fertilizer added. It is not expensive and may be used over again if one desires.

With half a peck of this fibre and a few bulbs you can easily have beautiful, fragrant blossoms from Thanksgiving until Easter, and you can grow them about as well in water-tight flower jars as the florist can grow them in the most

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THE amateur listener at symphony concerts cannot resist the curiosity to know "what makes the wheels go round." He sees the hall, the orchestra, the conductor, the soloist; he is aware of his fellow-listeners; he hears the music. Somehow he understands that all together make the whole thing that is a symphony concert. But how, he wonders, do they combine? Does the audience have any effect on the orchestra and the conductor? Does weather affect the concert? Why should the first violins sit on the conductor's left? Does the conductor labor more vigorously in fortissimo passages or is his burden as heavy when the still small voice of the orchestra sings?

The listener knows that there are books to aid him, but life is so short and art is so long that he fears the length of dissertation. Yet curiosity will not down; how does a concert happen? Mr. Monteux, conductor of the Boston Symphony Orchestra, is glad to take time from his busy life to explain in terms of the amateur brain.

The amateur has noticed that different conductors set different paces for the same piece of music. He has read the words of critics that a movement was taken too fast or too slow. He has even been astonished, sometimes, that the tempo is different from what he had expected; in such cases he has always found that what he received was better than what he expected. Now, who, he wonders, knows what the right time is? "Can a conductor know," he asks Mr. Monteux, "that he has set the right tempo for a piece of music?"

"That," comes the quick answer, "is all a matter of feeling. I study a score, I hum, I think about it, and finally I find just how I fell that it should be played. Of course, there is the metronome—I can consult it. But sometimes it is very wrong—to my mind! I never take the Eighth Symphony of Beethoven so rapidly as the metronome marks call for. I feel that such speed would make a wrong effect.

"That is why conductors differ—they do not feel alike. Members of the orchestra do not feel alike. Each has his own idea of what the time should be."

Then here, cries the amateur to himself, is the answer to the aged question, "Why is a conductor?" The lady just behind him whispered at the last concert, "I wish they didn't have a conductor! Don't you think a man looks silly waving his arms?" She had never listened, probably, to 16 first violins each going at its own sweet will through the sweeps and melodies of a symphony. The ancient question of the one or the many is quickly answered for the orchestra: it must be the one, and he is the conductor.

The same is true of the volume of sound. "That, too, is a matter of feeling," Mr. Monteux asserts. "How soft, how loud? I decide by how I feel to different degrees, whether one or another gives just the feeling that the music ought to have. I never can tell, of course, whether we shall have in the concert exactly the shade of tone that we had in rehearsal. We have rehearsed thoroughly until we know what is to be done, but the conductor must be alert at every moment to see that the orchestra does not forget. If we make too much volume, I make signs to reduce, and if tones are too thin, I must ask for more."

The amateur has been wondering about the demands of old and modern music. Which requires more rehearsing and why? Is there not a temptation to change older music to suit a changed orchestra, to remake Beethoven in the way that he would probably have chosen

"Old and new must have about the same amount of rehearsing," Mr. Monteux explains. "The older music often is more difficult for the individual instrument to play, but the modern music needs more rehearsing to show the balance and the meaning of each part. I must often, in rehearsing modern music, ask one section of the orchestra to remain silent and listen to what another section plays, so that we shall all understand the meaning of the whole composition. Older music is very clear in its intention, and is so beautiful that we must take the greatest pains to make it sing exactly as it should be sung. But we must never change older music to suit modern possibilities. There it is, as the composer meant to have it when he wrote. We are a museum to keep it in just as he left it."

Does the orchestra play as well in rehearsal as in concert? Is it better to conduct with or without score?

"No, we never do so well in rehearsal. Something must always be left for the concert to make it perfect. It is impossible to tell just why this is so, but it is. We try to do everything at the rehearsal, we go over everything and leave no point without its refinement. But it is never quite right. Then we go to the concert—and we do much more than we had done before. I am often astonished at the difference. I hear members of the orchestra remark on the change and declare that they did not know we could do so well.

"I used to conduct without score. It is no more difficult than when one uses the score. But I noticed that people paid too much attention to me and too little to the music. I discussed the question with M. Rabaud, and decided that I would always use the score, so that people should pay all attention to the main thing—the music. So I have placed the harps at the rear of the orchestra, because people used to watch the harpist's foot too closely and forget that they had come to listen to music. Whatever interferes with that must step aside."

Then why does a conductor arrange his orchestra as he does, why proportion it as he does? Are there any instruments on which he cannot depend? Does he lack instruments to express his desires?

"There are both tradition and reason in the arrangement," is Mr. Monteux's reply. "With the violins there is reason. The first violins carry the melody—the important part—most often. The melody must be dominant. So we have the players sit on the conductor's left hand, where their instruments will have the opening of the body toward the audience. That throws the sound out in fuller volume. With other instruments the position is chiefly a matter of tradition and varies with different orchestras. Some have the basses at one side; we have them at the rear.

"The number of stringed instruments is far greater than that of wind or percussion, as anyone can see. The strings make the body of the orchestra. But some composers wish not to write one voice to be sung by 16 first violins. Stavinsky, when I saw him last, declared that he is now going to write an individual part for each violin; if he has 16, each will play its own melody. Why, he asks, should 16 do the same thing? Each flute plays its own part, each oboe, each clarinet. So with the strings. If he wants fewer than 16 parts, he will have fewer violins. Each instrument will have its solo, then. No, it will be no more difficult to conduct such an orchestra. The score will be larger and harder to read, perhaps, but that is all.

"Instruments are now so well made that they can be depended upon to do what is required. There are also plenty of instruments to express whatever the music calls for. It is the composer, not the conductor, who sometimes needs new instruments. I remember once at the opera in Paris a composer needed an instrument to express the feelings of a weak, ill woman. The violin was too sharp, too loud. Finally some one hollowed out a walking stick, stretched a single string over it, and the result was a thin tune that was exactly what was required.

"I fear that modern music will continue to demand new instruments more and more. I see no limit to what we may expect. More and more music becomes complex—and to meet this complexity more instruments are necessary. That means a larger orchestra, unless composers definitely restrict themselves to writing music for a small body of players."

Is conducting more or less difficult when the full orchestra plays? Does weather affect the playing? How can the conductor indicate his desires to the men?

"When the full orchestra plays," says Mr. Monteux, "it is the easy time for the conductor. He must then beat time, and that is all. The full orchestra runs itself almost. It is the pianissimo passages, where great delicacy is required and where the shading is at once evident and of great importance, that the conductor is most called upon for his ability.

"Does weather affect the music? I wish it did not! Violins in rainy times grow wet, strings are like wrapping twine! A soloist like Mr. Kreisler wishes above everything for a pleasant day for his concert.

"I cannot tell exactly how I indicate my wishes to the members of the orchestra. It is like driving an automobile; you cannot tell just what you will do in a crowd when you need to go to the right, swerve to the left, stop short. You do what is necessary when the time comes. I have no certain number of signs. I just do by instinct what seems best at the moment, and we understand each other."

And the present orchestra—what of it? All the listeners have gloried in the rising above the troubles of last year. All see new faces, many of them young. Are young or old players more desired by a conductor? "I assure you," says Mr. Monteux, "that both young and old are satisfactory, essential. The young men now sit in the last seats of their section—they want to sit in the front seats. So they work! Older players have more experience to make them sure, even if they have not so much 'pep.' Experience and enthusiasm—the combination makes a perfect orchestra.

"Is the orchestra as good as it used to be? That is for some one else to say. All that I would say is, I think we have a very fine orchestra."—*Boston Sunday Herald.*

ENQUIRER
ess: Philadelphia, Pa.
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THE BOSTON ORCHESTRA

Heard in a Peculiar Programme at the Academy Last Night

The programme presented by the Boston Symphony Orchestra upon its second local appearance for the season at the Academy of Music last evening was characterized if not commended by some peculiarities and innovations which, while not without interest or merit, can hardly be unreservedly approved. Why Conductor Pierre Monteux should have chosen to substitute Mendelssohn's string octette for a symphony is with difficulty imaginable. Presumably, he wanted to display the fine quality of his strings, and it will have to be recorded that the polished and melodious music was played with considerable beauty of tone and a praiseworthy precision of movement; but if such were his purpose, it might have been more advantageously and acceptably attained in another way.

There is always a loss when chamber music written for performances in a room or small hall by a limited number of performers is done in a spacious auditorium like that of the Academy, and if Mr. Monteux wanted to exploit the string section of his organization he might better have fulfilled this purpose by the selection of some symphony, such as the one by Schumann in D minor, where the strings and especially the violins are very conspicuously employed. People who go to a symphony concert desire and expect to hear a symphony, and last evening's audience was disappointed in being deprived of that pleasure. It had the Mendelssohn octette, which is all very well in its way, but which was not in order, and it had a nearer approach to a symphony in the shape of a suite from Stravinsky's ballet of "Petrouchka," with which many or most of those present must have been more or less familiar.

Although it loses much of its significance and interest by its detachment from the dance and pantomime which it is designed to accompany, Stravinsky's score is so strikingly original that it arrests the attention even of the unsympathetic listener, and the version of it produced last evening, in which important use is made of the piano—cleverly played by Mr. Raymond Havens—as an obligato instrument, was decidedly impressive. The assisting artist of the occasion was the distinguished 'cellist, Mr. Jean Bedetti, whose voluminous and luscious tone and well-developed technique were effectively exhibited in a masterly interpretation of Lalo's well-known and justly-admired concerto. The next of these concerts will take place on Monday evening, Janua

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The program closed with the unique orchestral suite from Stravinsky's ballet "Petrouchka." This is an ultra-modern work, with some features which have in them a touch of the classics—such as for instance the fact that the melodies are always diatonic, despite the bizarre harmonization which accompanies them. Stravinsky is always interesting, whether one agrees with the manner in which he depicts his ideas, a characteristic which cannot be granted to all modern composers. His orchestral technique is remarkable and he is always able to put his idea through. In the first and last movements the idea of the fete was wonderfully carried out—only the second movement seemed at times to lack conviction. His harmonization is somewhat strong for ears attuned to that of the classics, but, nevertheless, the evident sincerity of the work does much to make it the success which the audience of last evening acclaimed it.

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rom NORTH AMERICAN
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Beethoven's overture to "Leonore," No. 3, Op. 72, closed the program. On this composition Beethoven lavished the wealth of his genius, and by it established the legitimate relations of the overture to the work it preluded. It is a masterpiece of dramatic unity, strength and passion, as well as of unique and imposing musical construction. The concert in its entirety was of exceptional interest.

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m EVENING STAR
dress Washington, D. C.
e

Boston Symphony.

The Boston Symphony Orchestra, for its second concert of the season at the New National Theater, yesterday afternoon, gave a finished program, in which Mme. Frances Alda, soloist, played a pleasing and conspicuous part. The orchestra program was particularly well chosen, and was well handled by Pierre Monteux, conductor.

Mozart's symphony in C major, one of the master works of that great composer, was the opening number. The four movements were given with the musicianship they demand, but over and above this the orchestra played with a subtle something, a unity of touch and tone, which placed the performance outside the usual. The simple third movement, menuetto, was charming, especially the delicate trio. In the allegro spiritoso, poco adagio and presto movements the orchestra was perhaps at its best.

The novelty of the program was the performance of Leku's symphonic fantasia on two folk-songs of Anjou, a spirited and striking number. The fantasia is a splendid composition, striking alike for its string passages and later the employment of the brass and woodwind sections of the orchestra.

In Beethoven's overture to "Lenore," No. 3, which closed the orchestral program, the orchestra worked up to a splendid climax, following the effective trumpet playing off-stage.

Mme. Alda scored a triumph in the prayer, "Vissi d'Arte," from Puccini's "Tosca," and in Marguerite's prison song, "L'Altra Notte," from Boito's "Mefistofele." Her clear, easy voice was heard perhaps to best advantage in the favorite Puccini number, but her singing of both was beautiful. Despite extended applause she did not sing again.

From
Evening Sun
Baltimore, Md.

Regrets Change Of Symphony Program.

To THE EDITOR OF THE EVENING SUN:

Sir—Many of us regret that some one has persuaded the Boston Symphony Orchestra to play the Mendelssohn Octette instead of the interesting and beautiful symphony of Brahms. Not everyone in Baltimore was able to be at the Philadelphia Orchestra concert, and I am sure that it is a symphony which one can appreciate on hearing it a second time. It is a great disappointment that it is not to be given tomorrow evening.

R. W.

Baltimore, Nov. 30.

Evening Sun
altimore, Md.
DEC 2 M

LYRIC

The Boston Symphony.

After hearing the Boston Orchestra play the Mendelssohn "Octette" at the Lyric last evening it became perfectly evident why Pierre Monteux selected this old-fashioned number to replace the Brahms Symphony. For certainly nothing that he could have chosen would have in any like degree exploited the very extraordinary virtuosity of the band's string choirs, their vibrant, biting tone, their suggestion of rich fluency. The men played magnificently last evening, and while the work itself is what in these last days we are apt to regard as merely "a fine piece of musicianship," a thing not especially inspired, but very skillfully written, it was an interesting thing to hear. The fact that it

Record NOV 28

Philadelphia, Pa.

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[67]

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—At the second Boston Symphony concert of the season, to be given tomorrow night in the Academy of Music, Jean Bedetti, solo 'cellist of the orchestra, will be heard as soloist, playing Lalo's popular concerto for the 'cello with the orchestra. Bedetti came from Europe last season to fill his present position and has more than justified his reputation in the old world where he was first prize pupil of the Paris Conservatory. Mendelssohn's string octet, chosen by Pierre Monteux for this concert in lieu of a symphony, should reveal the present quality of the string sections of the orchestra. The novelty of the evening will be a symphonic suite from Stravinsky's ballet, "Petrouchka." This score, which selects the more purely symphonic parts of the noted ballet, is considered to create a precedent in the use of the piano as an important instrument in a symphony orchestra. The piano part will be played by Raymond Havens.

NOV 28

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rom

Sun

Baltimore, Md.

Pierre Monteux Gives Inside View Of Great Symphony Orchestra

The Conductor Of The Boston Symphony Orchestra In A Recent Interview Tells Some Of The Difficulties Faced By The Director And Explains Much That Sometimes Puzzles Ahe Average Member Of An Audience.

THE amateur listener at symphony concerts cannot resist the curiosity to know "what makes the wheels go round." He sees the hall, the orchestra, the conductor, the soloist; he is aware of his fellow-listeners; he hears the music. Somehow he understands that all together make the whole thing that is a symphony concert. But how, he wonders, do they combine? Does the audience have any effect on the orchestra and the conductor? Does weather affect the concert? Why should the first violins sit on the conductor's left? Does the conductor labor more vigorously in fortissimo passages or is his burden as heavy when the still small voice of the orchestra sings?

The listener knows that there are books to aid him, but life is so short and art is so long that he fears the length of dissertation. Yet curiosity will not down; how does a concert happen? Mr. Monteux, conductor of the Boston Symphony Orchestra, is glad to take time from his busy life to explain in terms of the amateur brain.

The amateur has noticed that different conductors set different paces for the same piece of music. He has read the words of critics that a movement was taken too fast or too slow. He has even been astonished, sometimes, that the tempo is different from what he had expected; in such cases he has always found that what he received was better than what he expected. Now, who, he wonders, knows what the right time is? "Can a conductor know," he asks Mr. Monteux, "that he has set the right tempo for a piece of music?"

"That," comes the quick answer, "is all a matter of feeling. I study a score. I hum, I think about it, and finally I find just how I fell that it should be played. Of course, there is the metronome—I can consult it. But sometimes it is very wrong—to my mind! I never take the Eighth Symphony of Beethoven so rapidly as the metronome marks call for. I feel that such speed would make a wrong effect.

"That is why conductors differ—they do not feel alike. Members of the orchestra do not feel alike. Each has his own idea of what the time should be."

Then here, cries the amateur to himself, is the answer to the aged question, "Why is a conductor?" The lady just behind him whispered at the last concert, "I wish they didn't have a conductor! Don't you think a man looks silly waving his arms?" She had never listened, probably, to 16 first violins each going at its own sweet will through the sweeps and melodies of a symphony. The ancient question of the one or the many is quickly answered for the orchestra: it must be the one, and he is the conductor.

The same is true of the volume of sound. "That, too, is a matter of feeling," Mr. Monteux asserts. "How soft, how loud? I decide by how I feel to different degrees, whether one or another gives just the feeling that the music ought to have. I never can tell, of course, whether we shall have in the concert exactly the shade of tone that we had in rehearsal. We have rehearsed thoroughly until we know what is to be done, but the conductor must be alert at every moment to see that the orchestra does not forget. If we make too much volume, I make signs to reduce, and if tones are too thin, I must ask for more."

The amateur has been wondering about the demands of old and modern music. Which requires more rehearsing and why? Is there not a temptation to change older music to suit a changed orchestra, to remake Beethoven in the way that he would probably have chosen to write in 1920?

"Old and new must have about the same amount of rehearsing," Mr. Monteux explains. "The older music often is more difficult for the individual instrument to play, but the modern music needs more rehearsing to show the balance and the meaning of each part. I must often, in rehearsing modern music, ask one section of the orchestra to remain silent and listen to what another section plays, so that we shall all understand the meaning of the whole composition. Older music is very clear in its intention, and is so beautiful that we must take the greatest pains to make it sing exactly as it should be sung. But we must never change older music to suit modern possibilities. There it is, as the composer meant to have it when he wrote. We are a museum to keep it in just as he left it."

Does the orchestra play as well in rehearsal as in concert? Is it better to conduct with or without score?

"No, we never do so well in rehearsal. Something must always be left for the concert to make it perfect. It is impossible to tell just why this is so, but it is. We try to do everything at the rehearsal, we go over everything and leave no point without its refinement. But it is never quite right. Then we go to the concert—and we do much more than we had done before. I am

instruments to express his desires?

"There are both tradition and reason in the arrangement," is Mr. Monteux's reply. "With the violins there is reason. The first violins carry the melody—the important part—most often. The melody must be dominant. So we have the players sit on the conductor's left hand, where their instruments will have the opening of the body toward the audience. That throws the sound out in fuller volume. With other instruments the position is chiefly a matter of tradition and varies with different orchestras. Some have the basses at one side; we have them at the rear.

"The number of stringed instruments is far greater than that of wind or percussion, as anyone can see. The strings make the body of the orchestra. But some composers wish not to write one voice to be sung by 16 first violins. Stavinsky, when I saw him last, declared that he is now going to write an individual part for each violin; if he has 16, each will play its own melody. Why, he asks, should 16 do the same thing? Each flute plays its own part, each oboe, each clarinet. So with the strings. If he wants fewer than 16 parts, he will have fewer violins. Each instrument will have its solo, then. No, it will be no more difficult to conduct such an orchestra. The score will be larger and harder to read, perhaps, but that is all.

"Instruments are now so well made that they can be depended upon to do what is required. There are also plenty of instruments to express whatever the music calls for. It is the composer, not the conductor, who sometimes needs new instruments. I remember once at the opera in Paris a composer needed an instrument to express the feelings of a weak, ill woman. The violin was too sharp, too loud. Finally some one hollowed out a walking stick, stretched a single string over it, and the result was a thin tune that was exactly what was required.

"I fear that modern music will continue to demand new instruments more and more. I see no limit to what we may expect. More and more music becomes complex—and to meet this complexity more instruments are necessary. That means a larger orchestra, unless composers definitely restrict themselves to writing music for a small body of players."

Is conducting more or less difficult when the full orchestra plays? Does weather affect the playing? How can the conductor indicate his desires to the men?

"When the full orchestra plays," says Mr. Monteux, "it is the easy time for the conductor. He must then beat time, and that is all. The full orchestra runs itself almost. It is the pianissimo passages, where great delicacy is required and where the shading is at once evident and of great importance, that the conductor is most called upon for his ability.

"Does weather affect the music? I wish it did not! Violins in rainy times grow wet, strings are like wrapping twine! A soloist like Mr. Kreisler wishes above everything for a pleasant day for his concert.

"I cannot tell exactly how I indicate my wishes to the members of the orchestra. It is like driving an automobile; you cannot tell just what you will do in a crowd when you need to go to the right, swerve to the left, stop short. You do what is necessary when the time comes. I have no certain number of signs. I just do by instinct what seems best at the moment, and we understand each other."

And the present orchestra—what of it? All the listeners have gloried in the rising above the troubles of last year. All see new faces, many of them young. Are young or old players more desired by a conductor? "I assure you," says Mr. Monteux, "that both young and old are satisfactory, essential. The young men now sit in the last seats of their section—they want to sit in the front seats. So they work! Older players have more experience to make them sure, even if they have not so much 'pep.' Experience and enthusiasm—the combination makes a perfect orchestra.

"Is the orchestra as good as it used to be? That is for some one else to say. All that I would say is, I think we have a very fine orchestra."—*Boston Sunday Herald.*

ENQUIRER

ess: Philadelphia, Pa.

NOV 30 M

THE BOSTON ORCHESTRA

Heard in a Peculiar Programme at the Academy Last Night

The programme presented by the Boston Symphony Orchestra upon its second local appearance for the season at the Academy of Music last evening was characterized if not commended by some peculiarities and innovations which, while not without interest or merit, can hardly be unreservedly approved. Why Conductor Pierre Monteux should have chosen to substitute Mendelssohn's string octette for a symphony is with difficulty imaginable. Presumably, he wanted to display the fine quality of his strings, and it will have to be recorded that the polished and melodious music was played with considerable beauty of tone and a praiseworthy precision of movement; but if such were his purpose, it might have been more advantageously and acceptably attained in another way.

There is always a loss when chamber music written for performances in a room or small hall by a limited number of performers is done in a spacious auditorium like that of the Academy, and if Mr. Monteux wanted to exploit the string section of his organization he might better have fulfilled this purpose by the selection of some symphony, such as the one by Schumann in D minor, where the strings and especially the violins are very conspicuously employed. People who go to a symphony concert desire and expect to hear a symphony, and last evening's audience was disappointed in being deprived of that pleasure. It had the Mendelssohn octette, which is all very well in its way, but which was not in order, and it had a nearer approach to a symphony in the shape of a suite from Stravinsky's ballet of "Petrouchka," with which many or most of those present must have been more or less familiar.

Although it loses much of its significance and interest by its detachment from the dance and pantomime which it is designed to accompany, Stravinsky's score is so strikingly original that it arrests the attention even of the unsympathetic listener, and the version of it produced last evening, in which important use is made of the piano—cleverly played by Mr. Raymond Havens—as an obligato instrument, was decidedly impressive. The assisting artist of the occasion was the distinguished 'cellist, Mr. Jean Bedetti, whose voluminous and luscious tone and well-developed technique were effectively exhibited in a masterly interpretation of Lalo's well-known and justly-admired concerto. The next of these concerts will take place on Monday evening, Janua [illegible]

TABLISHED 1881

rom

ublic Ledger

Philadelphia, Pa.

BOSTON ORCHESTRA CONCE

Bedetti, the Soloist, Gives Superb Performance of Lalo Concerto

THE PROGRAM

Octet for strings.................Mendelssohn

Concerto for cello.........................Lalo

Jean Bedetti

Suite, "Petrouchka"............Stravinsky

The Boston Symphony Orchestra gave a really notable concert at the Academy of Music last evening. For the first time since the recent trouble, the orchestra and the leader seemed to be working in complete harmony, with the result that the ensemble was tremendously improved and the whole program was given with an enthusiasm and an accuracy which will compare very favorably with the work of any orchestra in this city this season.

The first number was the Mendelssohn Octet, arranged for string orchestra, the contra bass part being cleverly devised from the second cello part. In it the strings showed an excellent color and and tone quality and a fine sense of rhythym. Mr. Monteux took the last movement at a very fast pace with the result of a little cloudiness here and there. The composition lends itself admirably to the transcription, if it can be called such, for string orchestra.

Mr. Bedetti gave what was to a Philadelphia audience a practically new interpretation of the Lalo concerto and one exceedingly beautiful. He has a tone of great refinement and beauty and a restrained but forceful style of playing. In spite of the heavy scoring of the work, his tone was always clear, although the masterly accompaniment provided by Mr. Monteux had its part in this effect—one, by the way, not often heard in the Lalo. Mr. Bedetti's technique is ample, but it is apparent that he makes it a means to an end and does not play for the purpose of exhibiting what he can do in the way of digital dexterity. It was one of the most satisfactory cello concertos heard in this city for a long time.

The program closed with the unique orchestral suite from Stravinsky's ballet "Petrouchka." This is an ultra-modern work, with some features which have in them a touch of the classics—such as for instance the fact that the melodies are always diatonic, despite the bizarre harmonization which accompanies them. Stravinsky is always interesting, whether one agrees with the manner in which he depicts his ideas, a characteristic which cannot be granted to all modern composers. His orchestral technique is remarkable and he is always able to put his idea through. In the first and last movements the idea of the fete was wonderfully carried out—only the second movement seemed at times to lack conviction. His harmonization is somewhat strong for ears attuned to that of the classics, but, nevertheless, the evident sincerity of the work does much to make it the success which the audience of last evening acclaimed it.

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rom NORTH AMERICAN

Philadelphia, Pa.

NOV 30 M

BOSTON ORCHESTRA IN FINE PROGRAM

Jean Bedetti, Cellist, Gives Exhibition of Virtuosity in Concerto

WARMLY GREETED

The soloist of the Boston Symphony Orchestra's concert at the Academy last night was the orchestra itself. Jean Bedetti, the first cellist, played the Lalo concerto, the string choirs played the Mendelssohn Octette in E flat, and the entire organization gave an exhibition of virtuosity in the "Petrouchka" ballet music that brought back vivid recollection of this band's former estate.

When Mr. Bedetti was first heard in some solo passages in a Beethoven ballet suite which was played early last season the impression was given that a very distinguished player had joined the Boston forces. This impression was emphatically confirmed by his playing last night. The tone of Mr. Bedetti's instrument is full and rich, exquisite in the upper scales and sonorous in the lower reaches without a trace of the "grittiness" that is unfortunately too common. He plays with a fine appreciation of the dramatic but the lyric passages of the second movement of the Lalo work were handled with beautiful delicacy. The concerto itself is a grateful composition for the soloist, and the audience as well. The applause which greeted Mr. Bedetti's playing was warm and spontaneous.

In the Mendelssohn Octette the strings sounded with a fullness and intensity that was not only unusual for this band in recent years but that has not been equaled by any other organization so far heard this season in Philadelphia. The choirs have been enlarged since last season and the result is gratifying. It is a question whether a strictly chamber composition should be played with full choirs. The contrasts of the work become greater, but much of the delicacy and intimacy of the work are lost. Only in the Scherzo did Mr. Monteux retain the original spirit of the work. The other three movements were not shaded and given the dynamic coloring that the score offered. The work itself is chiefly remarkable as an example of a 16-year-old precocity.

Mr. Monteux was entirely at home in conducting the "Petrouchka" music. It is hard to imagine any one being more completely in accord with this spirit of this racily human work. The composition baffles brief analysis. Its humor, its folk coloring, its rhythmic variety, its orchestration offer matter for pages of discussion. The work could stand innumerable nearings without palling. May fate send us more Stravinsky like this. Besides a formidable battery of percussion instruments and an augmented brass choir the score calls for some most effective and difficult piano passages. These were played by Raymond Havens, who revealed gifts that entitle him to more serious consideration than as an orchestral augmentation.

AMERICAN,

Baltimore, Md.

30

"Acting on the suggestion of several letters from patrons," in which it was pointed out that early duplication would result if the Boston Symphony Orchestra played, on Wednesday night of this week, Brahms' fourth symphony (in E minor), the orchestra's press representative announces it has substituted Mendelssohn's Octet in E flat, Opus 20, for stringed instruments. This will be appreciated by many of those who attend all orchestra concerts. The Brahms symphony was played here by the Philadelphia Orchestra on November 17.

Remainder of the promising program will be as announced previously, with Mme. Frances Alda (soprano) as special soloist. Orchestrally, it will be notable through inclusion of the orchestral suite from Igor Fedorovitch Stravinsky's recent ballet "Petrouchka" and of the "Four Preludes" by Gustav Strube, of Baltimore. The suite employs the piano as an orchestral instrument, and it will be so played upon this occasion by Raymond Havens.

HERALD

Washington, D.C.

DEC 1 B

Symphony Concert Showers Glories Upon Orchestra

With Pierre Monteux conducti
Boston Symphony Orches
ave the second concert of its
al season at the New National T
ater yesterday afternoon under
management of Mrs. Katie Wils
Greene. The soloist was Fra
Alda, soprano.

Lekeu's captivating Sympho
Fantasia on "Two Folk-Songs
Anjou" served to show that
orchestra has regained to a la
measure its past glories, as
as the superlative excellence of
days before this country ente
the war and caused some up
in the orchestra. While a joyo
ness predominatees in this w
there is revived at intervals
characteristic quality of this c
poser—a sadness so weighted
suffering and lamentation that
imagines he almost feels the
proach of death, for this impor
composer died at the age of 24

The symphony was Mozart's
C major (Kochel No. 425).
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Beethoven's overture to "Leonore," No. 3, Op. 72, closed the program. In this composition Beethoven lavished the wealth of his genius, and by it established the legitimate relations of the overture to the work it preluded. It is a masterpiece of dramatic unity, strength, and passion, as well as of unique and imposing musical construction. The concert in its entirety was of exceptional interest.

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From

Evening Sun

Baltimore, Md.

Regrets Change Of Symphony Pro

To THE EDITOR OF THE EVENING

Sir—Many of us regret that some o
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Baltimore, Nov. 30.

Evening Sun

altimore, Md.

DEC 2 M

LYRIC

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TIGHT BINDING

Made a

EVENING STAR
Washington, D. C.
DEC 1

Boston Symphony.

Change Of Symphony Program.
Editor of The Evening Sun:

Evening Sun
Baltimore, Md.

Nov. 30. R. W.

LYRIC
Boston Symphony.

…ly be more inte… if played …eight instruments instead of half a …undred is beside the question.

In marked contrast were the four lit- e "Preludes" by our own Gustav trube, beautiful musical "color notes" the modern idiom, effective bits of rchestra writing that in the case of the Quasi Adagio," at least, rose to definite ights of inspirational beauty. This isode, pastoral in quality, but curious lyric in conception and possessing mething of the mystery of the Orient, real musical distinction and made lasting impression.

The orchestral interest of the concert, owever, very naturally centered in the resentation of an elaborate arrangement r full orchestra and piano, of the score Stravinsky's much-discussed ballet, etrouchka." It is obviously impossi- e to gain any very adequate impression of the interpretative values of this piece of program music when hearing it apart from the action of the dancers. It is an xtraordinary work, an expression of vio- ent and rapidly changing moods. Almost entirely devoid of what is known s "sustained melody," it suggests imme- iately breathless action. In the first lace, "Petrouchka" is a representation f puppet life, of the loves and hates of olls at festival time, so that this rich rchestral fabric (principally interesting exploiting combinations of instru- ents and the effects obtained by their se) becomes a kind of satire on human life, as expressed by the emotions of uppets, pictured in sound waves. It was all very remarkable and fascinating, fine piece of humorous, metaphysical writing, that must have appealed particularly to the imaginative minds in the audience.

The assisting artist was Frances Alda, who has not been heard here since she sang the soprano role in "Quo Vadis" and who last evening was in superb voice. She gave first the rarely heard "Marguerite's Prison Song," from Boito's "Mefistofele," and afterward the "Vissi d'Arte" aria from Puccini's "Tosca," pouring forth the rich round tones which are the distinguishing feature of her art—an art that has gained extraordinarily in authority and poise—with an opulence and freedom that was entirely admirable. One rarely hears more satisfying lyric singing.

I O L

NEW YORK
TABLISHED 1881
rom DEC 3 M
Evening Sun
altimore, Md.

THE THREE ARTS

Music Drama, Painting

R. W." writes to express disapproval of substitution on the Boston Symphony gram of the Mendelssohn Octette for the hms Fourth Symphony, pointing out that eat many people did not hear the Phila- phia Orchestra play the symphony last k, and further reminding me that, if any e, so wonderful a work as the Brahms urth" cannot be heard too often, espe- ly readings of it by different conductors. rom one point of view this is certainly a nd argument, and, after all, the very polite ndelssohn work was but a poor substitute the glories of Brahms.

ut I do not think the time ripe in Balti- e for immediate repetitions.

hen our own orchestra has developed ciently to give Friday afternoon and Sat- y evening concerts weekly for 20 weeks— plan is followed in most of the larger s—then it will be time to advocate the ating by visiting orchestras of the works we have heard played by our own organ- ion.

ut we do not possess in Baltimore a "nu- background" of 40 symphony concerts. only symphonies we hear are the—still rtunately—"occasional" ones by our own estra and the ones played on the monthly s of the "foreign" bands.

it is that one returns to the original ise that, there being so few concerts and a wide field of musical literature to , we cannot as yet give the time to titions.

e, all of us, surely, hope that one day the imore Symphony, developing in a way mensurate with the civic growth and im- nce of Baltimore, will become a great estra of the first class, with weekly "pub hearsals" and concerts at which all the classic works will be consistently and gly interpreted.

we will welcome the contrasted "read- of visitors. But the time is not yet.

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ning Public Ledger
hiladelphia, Pa.
DEC 4

THE CRITIC TALKS TO MUSIC LOVERS

PRACTICALLY every "chamber music hound" in Philadelphia was in the audience of the Boston Symphony Orchestra at the Academy last Monday evening, his fell purpose being to see how the Mendelssohn Octet for strings was going to sound when played by all the strings of a great orchestra. Many of them were of the opinion, some privately, others vociferously, that the effect was going to be rather poor, even when the fact was pointed out to them [illegible] had appended [illegible] to be played [illegible]

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the composition as a whole contained little of the distinct idiom of chamber music and much of the idiom of the orchestra.

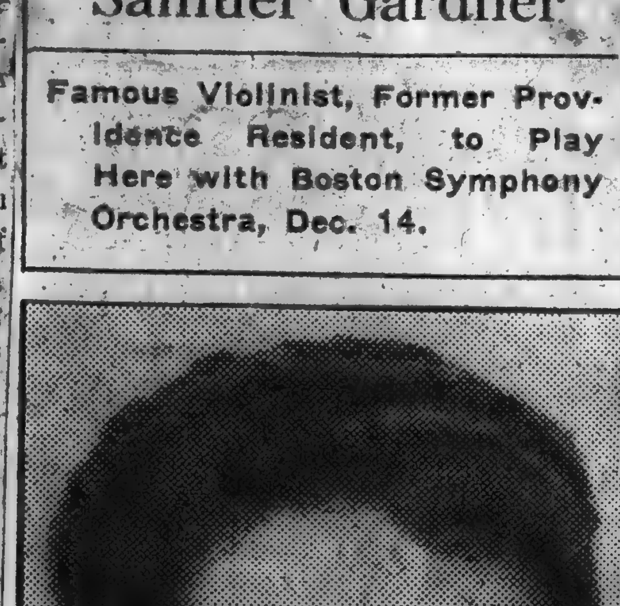
However, in this, as in everything else in music that is, of the classics, the ear is the final judge and there is no denying that the work sounds fully as well for the full string section of an orchestra as it does for the eight-string instruments for which it was originally composed.

Herein it was in distinct contrast to the two movements for string quartet, played by all the strings of the orchestra, which Mr. Damrosch has introduced in two of his programs during the past few years. This, however, was entirely due to the compositions selected and not to any difference in the rendition, for Mr. Damrosch's men gave just as good a performance as the very excellent one which Mr. Monteux conducted last Monday evening.

From
JOURNAL DEC 4 A
Providence, R. I.

Samuel Gardner

Famous Violinist, Former Providence Resident, to Play Here with Boston Symphony Orchestra, Dec. 14.



TRIBUNE
ress: Providence, R. I.
DEC 5 A

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Keen anticipation on the part of Providence concertgoers centres in the coming concert of the Boston Symphony Orchestra on Dec. 14, because of the fact that Samuel Gardner, the brilliant young violinist of New York, formerly of Providence, will be the soloist and on that evening will perform his own new violin concerto with the orchestra for the first time on any concert stage.

Samuel Gardner, known to the musical public as the winner of the Pulitzer $1500 prize for the most noteworthy composition by an American composer, is also a violinist of growing popularity.

Mr. Gardner's "Night in the Rockies," is an interesting mood engendered by the silent and somewhat oppressive grandeur of a night under the skies hemmed in on all sides by the massive outlines of the mountain peaks. It was in the year 1918 that his String Quartet in D was awarded the Pulitzer prize of $1500 by Columbia University as the work most worthy of praise among the many submitted to the jury. The fact that he Flonzaley Quartet added this work to its repertoire speaks in no undecided way for the value of the composition.

His most recent success, and one which indubitably places him before the public as a genius to be counted among the greatest our country has produced, was his engagement for a pair of concerts with the Philadelphia Orchestra, where he appeared as soloist, conductor and composer. His reception was little short of sensational.

From
JOURNAL DEC 5 A
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[68]

ESTABLISHED 1881 HERALD
From DEC 9
FALL RIVER, MASS.

SYMPHONY IS TO PLAY AT EMPIRE SUNDAY, DEC. 26

The second musical event of the season in Fall River will be the concert by the pre-eminent Boston Symphony orchestra to be given under the auspices of the woman's club in the Empire theatre, Sunday afternoon, Dec. 26, at 3 sharp.

This great orchestra, for so long a by-word not only in America but also in the musical world, is now celebrating in a highly successful fashion the fortieth anniversary season of its history. Not only in Boston but in New York and other cities where it has already visited, the fine quality of its personnel, 100 strong, and the genius of its conductor, Pierre Monteux, have been generally praised. Mr. Monteux has arranged a rather popular program for Fall River, which nevertheless represents the finest achievement in the orchestral repertoire.

The symphony for the occasion will be that of the Bohemian composer, Dvorak, which he wrote during his visit to this country and entitled, "From the New World." Whether he used actual melodies from our negro music or was merely influenced by the characteristic rhythm of their dances and "spirituals" was the subject of prolonged and fruitless controversy. However, all that is important is that the music bears these characteristics, is also Bohemian in spirit and one of the most beautiful symphonies ever written. Its popularity in this country from that time to this has been unflagging, particularly famous for the Largo with the melancholy and haunting melody for English horn solo.

The two celebrated soloist at this concert, Guy Maier and Lee Pattison, who will play a concerto for two pianofortes and orchestra in E-flat by Mozart, with the great orchestra, are well known here. In a number of eastern cities, these two young American artists have attracted enthusiastic attention by their adjoint concerts, in which they wrought music for two pianos to a perfection of performance, hitherto scarcely known. They are to play this same double concerto with the Boston Symphony orchestra in Symphony hall, Boston, previous to their appearance here. Mr. Maier was active in France during the war, giving many concerts for the soldiers there in recitals of his own. Both in Europe and America, he has caused considerable stir in the musical world.

Pierre Monteux will close the afternoon with the highly brilliant, dashing "Roumanian Rhapsody," by Georges Enesco, the famous composer of Roumania.

Single seats for this concert go on sale next Monday morning, Dec. 13, at the Empire theatre. As the supply is limited, owing to the large subscription sale, those desiring tickets are advised to apply early.

From *Dec. 11, 1920*
Brooklyn Life
New York City

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NEW YORK
ESTABLISHED 1881 Globe
From DEC 9 F
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JOURNAL
Providence, R. I.
DEC 12 A

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This musician is also a composer of importance. His string quartet was awarded the Pulitzer prize of $1500. Mr. Gardner received the Loeb prize of $500 for his symphonic poem, "New Russia." "A Night in the Rockies" and "From the Cane-brake" are well known. There is naturally considerable interest, therefore, in his new concerto for his own instrument with orchestra. This work will be played by him for the first time at the coming Boston Symphony concert.

Pierre Monteux will conduct Schumann's last symphony, the Fourth, in D-minor, one of the master's most poetic and beautiful works. Berlioz's Overture to "Benvenuto Cellini" will open the concert and Enesco's "Roumanian Rhapsody" will close it—music constructed upon folk tunes of the composer's native country which are treated in such strikingly original and colorful fashion as to make this piece one of the most popular in the orchestral repertory.

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m TRIBUNE
ress: Providence, R. I.
DEC 12

GARDNER BOSTON SYMPHONY SOLOIST.

Several years ago a very young citizen of Providence attracted considerable attention hereabouts by his remarkable talent, playing the violin in semi-private musicales. This boy, Samuel Gardner, has since become a young man. He has travelled about the world, studied and played, easily taking a foremost place among the rising violinists of our day.

His genius equally accepted by all, he is returning to Providence and will play as soloist with the Boston Symphony Orchestra at the second concert of the season, to be given in Infantry Hall next Tuesday evening, Dec. 14, at 8:15.

Mr. Gardner learned the elements of his art in Providence, but later studied with Franz Kneisel and became a member of the Kneisel Quartet. With that eminent organization, in numerous recitals of his own, and in appearances with the different orchestras, he has captivated audience after audience by the supreme beauty of his tone and his executive brilliance.

This fine musician is also a composer of importance. His string quartet was awarded the Pulitzer prize of $1500. Mr. Gardner also received the Loeb prize of $500 for his symphonic poem, "New Russia." "A Night in the Rockies" and "From the Cane-brake," are even better known. There is naturally considerable interest, therefore, in his new concerto for his own instrument with orchestra. This work will be played by him for the first time at the coming Boston Symphony concert.

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rom
JOURNAL
COLUMBUS, O

The Boston Symphony Orchestra came to town this past week and gave two concerts in Carnegie Hall. As usual, this organization attracted large audiences, not as large, however, as the audiences that used to attend these concerts. There were some vacant seats in the hall, a thing unknown some years ago when the Boston organization was in the height of its popularity.

There is always a feeling of regret in attending a Boston Symphony Orchestra concert in these days. While there is undoubted merit in much of its performances, one misses that perfection of tone and ensemble that distinguished its playing in the days before adversity set in upon the fortunes of this old and honorable society. There was a time when the Boston Symphony was unsurpassed, if equalled, by any organization in this country, or in the whole world for that matter. The entire troubles of the Boston orchestra can be laid directly to the world war. It has never been the same since Dr. Muck was forced to leave the post of conductor. Whatever one may say of Dr. Muck, there is no gainsaying the fact that he was a conductor of eminent distinction and brought the Boston orchestra to a plane of the highest excellence.

From
Providence, R. I.
DEC 15

SAMUEL GARDNER PLAYS HIS OWN CONCERTO HERE

A few years ago when the youthful Samuel Gardner appeared here in public his friends predicted that a brilliant musical future was just ahead of him. Last night they saw their predictions spring into realization.

The young violinist and composer came to Providence with the Boston Symphony Orchestra last night. He played for the first time in public his new concerto for violin and orchestra in E-minor and merited such applause from the large audience as assured him of its success. The composition, in slow movement, brings back memories of far-off Russia from which Gardner came to Providence when a boy, and then in final movement swiftly brings forth a reflection of the composer's vivid personality.

Mr. Gardner obtained his musical education in America under M. Kneisel and later under Percy Goetschius. His compositions of late years have been numerous and many of them merited high awards. His symphonic poem, "New Russia" won him the Loeb prize of $500 in 1918 and the Pulitzer prize of $1500 went to him in the same year for a string quartet in D-minor.

Schuman's Symphony No. 4 in D-minor was the principal orchestral number. The Berlioz overture and a Roumanian Rhapsody in A-minor were other features.

TIGHT BINDING

gton, D. C.

DEC 1

Made a

VENING STAR
Washington, D. C.

DEC 1

Boston Symphony.

oston Symphony Orchestra, for d concert of the season at the ional Theater, yesterday after- ve a finished program, in which rances Alda, soloist, played a and conspicuous part. The or- program was particularly well and was well handled by Pierre . conductor.

t's symphony in C major, one of ter works of that great com- as the opening number. The ovements were given with the they demand, but over and his the orchestra played with a omething, a unity of touch and hich placed the performance out- usual. The simple third move- menuetto, was charming, espe- he delicate trio. In the allegro , poco adagio and presto move- he orchestra was perhaps at its

novelty of the program was the ance of Leku's symphonic fan- , two folk-songs of Anjou, a and striking number. The fan- a splendid composition, strik- e for its string passages and e employment of the brass and nd sections of the orchestra. eethoven's overture to "Lenore," which closed the orchestral pro- the orchestra worked up to a climax, following the effective playing off-stage.

Alda scored a triumph in the "Vissi d'Arte," from Puccini's ," and in Marguerite's prison Altra Notte," from Boito's "Me- ." Her clear, easy voice was perhaps to best advantage in vorite Puccini number, but her of both was beautiful. Despite ed applause she did not sing

DEC 1
ening Sun
imore, Md.

Change Of Symphony Program.

EDITOR OF THE EVENING SUN:

Many of us regret that some one has d the Boston Symphony Orchestra the Mendelsohn Octette instead of eresting and beautiful symphony of . Not everyone in Baltimore was be at the Philadelphia Orchestra and I am sure that it is a symphony one can appreciate on hearing it a time. It is a great disappointment is not to be given tomorrow evening.

R. W.

more, Nov. 30.

ing Sun
nore, Md.
DEC 2 M

LYRIC

The Boston Symphony.

er hearing the Boston Orchestra the Mendelssohn "Octette" at the last evening it became perfectly why Pierre Monteux selected ld-fashioned number to replace the ms Symphony. For certainly noth- at he could have chosen would have y like degree exploited the very rdinary virtuosity of the band's choirs, their vibrant, biting tone, suggestion of rich fluency. The layed magnificently last evening, hile the work itself is what in last days we are apt to regard as "a fine piece of musicianship," g not especially inspired, but very written, it was an interesting

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obably be more interesting if played eight instruments instead of half a ndred is beside the question.

In marked contrast were the four lit- e "Preludes" by our own Gustav trube, beautiful musical "color notes" the modern idiom, effective bits of rchestra writing that in the case of the Quasi Adagio," at least, rose to definite ights of inspirational beauty. This pisode, pastoral in quality but curious lyric in conception and possessing mething of the mystery of the Orient, s real musical distinction and made lasting impression.

The orchestral interest of the concert, owever, very naturally centered in the resentation of an elaborate arrangement r full orchestra and piano, of the score Stravinsky's much-discussed ballet, etrouchka." It is obviously imposi- le to gain any very adequate impression of the interpretative values of this piece of program music when hearing it apart from the action of the dancers. It is an xtraordinary work, an expression of vio- lent and rapidly changing moods. Al- most entirely devoid of what is known s "sustained melody," it suggests imme- diately breathless action. In the first lace, "Petrouchka" is a representation f puppet life, of the loves and hates of olls at festival time, so that this rich rchestral fabric (principally interesting s exploiting combinations of instru- nents and the effects obtained by their se) becomes a kind of satire on human life, as expressed by the emotions of puppets, pictured in sound waves. It was all very remarkable and fascinating, a fine piece of humorous, metaphysical writing, that must have appealed par- ticularly to the imaginative minds in the audience.

The assisting artist was Frances Alda, who has not been heard here since she sang the soprano role in "Quo Vadis" and who last evening was in superb voice. She gave first the rarely heard "Marguerite's Prison Song," from Boito's "Mefistofele," and afterward the "Vissi d'Arte" aria from Puccini's "Tosca," pouring forth the rich round tones which are the distinguishing fea- ture of her art—an art that has gained extraordinarily in authority and poise— with an opulence and freedom that was entirely admirable. One rarely hears more satisfying lyric singing.

J O L

TABLISHED 1881
rom DEC 3 M
Evening Sun
altimore, Md.

THE
THREE ARTS
Music Drama, Painting

R. W." writes to express disapproval of substitution on the Boston Symphony gram of the Mendelssohn Octette for the ahms Fourth Symphony, pointing out that reat many people did not hear the Phila- phia Orchestra play the symphony last k, and further reminding me that, in any , so wonderful a work as the Brahms ourth" cannot be heard too often, espe- lly readings of it by different conductors.

From one point of view this is certainly a nd argument, and, after all, the very polite ndelssohn work was but a poor substitute the glories of Brahms.

But I do not think the time ripe in Balti- e for immediate repetitions.

When our own orchestra has developed iciently to give Friday afternoon and Sat- ay evening concerts weekly for 20 weeks— plan is followed in most of the larger es—then it will be time to advocate the eating by visiting orchestras of the works we have heard played by our own organ- ion.

But we do not possess in Baltimore a "mu- l background" of 40 symphony concerts. only symphonies we hear are the—still ortunately—"occasional" ones by our own estra and the ones played on the monthly s of the "foreign" bands.

o it is that one returns to the original mise that, there being so few concerts and a wide field of musical literature to r, we cannot as yet give the time to titions.

e, all of us, surely, hope that one day the imore Symphony, developing in a way mensurate with the civic growth and in- nce of Baltimore, will become a great estra of the first class, with weekly "pub- ehearsals" and concerts at which all the classic works will be consistently and gly interpreted.

n we will welcome the contrasted "read- of visitors. But the time is not yet.

ning Public Ledger
hiladelphia, Pa.

DEC 4 M

THE CRITIC TALKS TO MUSIC LOVERS

PRACTICALLY every "chamber music hound" in Philadelphia was in the udience of the Boston Symphony Or- hestra at the Academy last Monday vening, his fell purpose being to see ow the Mendelssohn Octet for strings as going to sound when played by all e strings of a great orchestra. Many f them were of the opinion, some pri- ately, others vociferously, that the ffect was going to be rather poor, even hen the fact was pointed out to them at the composer himself had appended the music the words "to be played

in the manner of a symphony" and that the composition as a whole contained little of the distinct idiom of chamber music and much of the idiom of the orchestra.

However, in this, as in everything else in music that is, of the classics, the ear is the final judge and there is no denying that the work sounds fully as well for the full string section of an orchestra as it does for the eight-string instruments for which it was originally composed.

Herein it was in distinct contrast to the two movements for string quartet, played by all the strings of the orchestra, which Mr. Damrosch has introduced in two of his programs during the past few years. This, however, was entirely due to the compositions selected and not to any difference in the rendition, for Mr. Damrosch's men gave just as good a performance as the very excellent one which Mr. Monteux conducted last Monday evening.

From
JOURNAL DEC 4
Providence, R. I.

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TRIBUNE
ress: Providence, R. I.

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NEW YORK
ESTABLISHED 1881 Globe
From DEC 9 F

FALL RIV

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TRIBUNE
ress: Providence, R. I.

DEC 12

GARDNER BOSTON SYMPHONY SOLOIST.

Several years ago a very young citizen of Providence attracted considerable attention hereabouts by his remarkable talent, playing the violin in semi-private musicales. This boy, Samuel Gardner, has since become a young man. He has travelled about the world, studied and played, easily taking a foremost place among the rising violinists of our day.

His genius equally accepted by all, he is returning to Providence and will play as soloist with the Boston Symphony Orchestra at the second concert of the season, to be given in Infantry Hall next Tuesday evening, Dec. 14, at 8:15.

Mr. Gardner learned the elements of his art in Providence, but later studied with Franz Kneisel and became a member of the Kneisel Quartet. With that eminent organization, in numerous recitals of his own, and in appearances with the different orchestras, he has captivated audience after audience by the supreme beauty of his tone and his executive brilliance.

This fine musician is also a composer of importance. His string quartet was awarded the Pulitzer prize of $1500. Mr. Gardner also received the Loeb prize of $500 for his symphonic poem, "New Russia." "A Night in the Rockies" and "From the Cane-brake," are even better known. There is naturally considerable interest, therefore, in his new concerto for his own instrument with orchestra. This work will be played by him for the first time at the coming Boston Symphony concert.

Pierre Monteux will conduct Schumann's last symphony, the Fourth, in D-minor, one of the master's most poetic and beautiful works. Berlioz's overture to "Benvenuto Cellini" will open the concert and Enesco's "Roumanian Rhapsody" will close it—music constructed upon folk tunes of the composer's native country which are treated in such strikingly original and colorful fashion as to make this piece one of the most popular in the orchestral repertory.

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The Boston Symphony Orchestra came to town this past week and gave two concerts in Carnegie Hall. As usual, this organization attracted large audiences, not as large, however, as the audiences that used to attend these concerts. There were some vacant seats in the hall, a thing unknown some years ago when the Boston organization was in the height of its popularity.

There is always a feeling of regret in attending a Boston Symphony Orchestra concert in these days. While there is undoubted merit in much of its performances, one misses that perfection of tone and ensemble that distinguished its playing in the days before adversity set in upon the fortunes of this old and honorable society. There was a time when the Boston Symphony was unsurpassed, if equalled, by any organization in this country, or in the whole world for that matter. The entire troubles of the Boston orchestra can be laid directly to the world war. It has never been the same since Dr. Muck was forced to leave the post of conductor. Whatever one may say of Dr. Muck, there is no gainsaying the fact that he was a conductor of eminent distinction and brought the Boston orchestra to a plane of the highest excellence.

From

SAMUEL GARDNER PLAYS HIS OWN CONCERTO HERE

A few years ago when the youthful Samuel Gardner appeared here in public his friends predicted that a brilliant musical future was just ahead of him. Last night they saw their predictions spring into realization.

The young violinist and composer came to Providence with the Boston Symphony Orchestra last night. He played for the first time in public his new concerto for violin and orchestra in E-minor and merited such applause from the large audience as assured him of its success. The composition, in slow movement, brings back memories of far-off Russia from which Gardner came to Providence when a boy, and then in final movement swiftly brings forth a reflection of the composer's vivid personality.

Mr. Gardner obtained his musical education in America under M. Kneisel and later under Percy Coelschius. His compositions of late years have been numerous and many of them merited high awards. His symphonic poem, "New Russia," won him the Loeb prize of $500 in 1918 and the Pulitzer prize of $1500 went to him in the same year for a string quartet in D-minor.

Schuman's Symphony No. 4 in D-minor was the principal orchestral number. The Berlioz overture and a Roumanian Rhapsody in A-minor were other features.

ESTABLISHED 1881 DEC 12

From
WORLD,
New York City

MUSICAL "POTTERISM"

By James Gibbons Huneker.

We blush to utter such Potterisms. There should be no necessity for these obvious criticisms. Another annoying Potterism is the growing hero worship of conductors—nothing rare, by the way, in the history of art. We remember Theodore Thomas in his palmy days; remember that smoothly fitting dress coat of his. Yes, there were many women who attended the Philharmonic Society concerts to gaze ecstatically upon the shapely back and harmonious movements of this handsome conductor. Another prima donna conductor was Arthur Nikisch of the Boston band. He waved lily white hands; his weaving motions fascinated the eye. They seemed in their rhythmic variety the externalization of the music he was interpreting, and, according to Delsarte and Dalcroze, they were. But both Thomas and Nikisch were great conductors—Nikisch still is; indeed, he is the dean of great conductors. His personal mannerisms were and are taken as a matter of course. We do not include Artur Bodanzky among the prima donna baton heroes. Nevertheless, he is a hero, and a hero always in a hurry. He is the most precise and businesslike of our conductors. He seems as if he were making a train to Eldorado. Yet it is only a fancy. He is absolutely master of his technical and intellectual resources. The enormous dynamic energy of the man, his driving power, are concentrated at the tip of his stick. If the Boston Symphony Orchestra boasts a demon drummer, the National Symphony Orchestra can boast a demon conductor. Bodanzky is demoniacal when he cuts loose. At the second "Tristan" performance he galloped his men at such a pace that the singers could only pant after them. A great conductor is Artur with the Weber profile and the propulsive right hand. If he had a calm left hand like Thomas or Nikisch his readings would benefit thereby. But how stimulating is his conducting! You swing along on the crest of exaltation and forget the composer's intentions in the tumultuous symphonic sea. A brilliant apparition, a stork of genius, but with brains, always brains. The dark horse of American conductors is Ossip Gabrilowitsch. That young man will bear watching.

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His antipodes is Walter Damrosch, who is as familiar a spectacle nowadays as Trinity Church. Walter leaves nothing to chance. He doesn't believe in the imprevu; with him the unexpected never happens. There is a sense of security at his Symphony Society, the sort of security that appeals to you when sitting under a long beloved preacher. Since 1881, on and off, we have sat metaphorically at the feet of Walter Damrosch, and not once has he startled, not once has he altogether disappointed us. He is safe, sane and—sometimes—soporific. But he never uses rouge or pencils the eyebrows of his interpretations; perfume is to him abhorrent. Good old Walter! His has been a long race, and his a sober victory. Leopold Stokowski is a pocket edition of Nikisch, a Nikisch without genius. He is the ideal prima donna conductor and exudes sweetness and light (Einstein says that light exudes), and as regards the technique of the baton he has all his contemporaries beaten to a frazzle—save one, Arturo Toscanini. Such economy of gesture, such weighty significance in every motion are praiseworthy. His musicianship is excellent, his memory remarkable, although commanding intellectuality is absent. He too has a sinuous line in his back that enchants his feminine audience. He is graceful, and inevitably makes his entrance carrying his baton as if it were a baby. The Philadelphia Orchestra is largely composed of mediocre material, but thanks to the admirable disciplinarian, that is, Stokowski, it sounds at times as if of prime quality. And tonal quality is precisely what it lacks. Its conductor hypnotizes his audience into thinking it is so. Ah, these Poles! The Oriental mango magic trick over again. Stokowski is young, blond, and has a Chopinesque head, but in profile his chin is as diffident as a poached egg. Pierre Monteux, like a happy nation, has no personal history. He is an accomplished chef. We enjoy his cuisine. There is a savory touch of the Midi in his musical ragouts. And to my horror I find myself indulging in the most reprehensible musical Potterism.

ESTABLISHED 1881

From
Commercial
New York

Boston Symphony

The Boston Symphony Orchestra will give its third pair of concerts in Carnegie Hall on Thursday evening, Jan. 6, and Saturday afternoon, Jan. 8. The The program for the evening concert will comprise Tschaikovsky's little known symphony "Manfred" after Byron's dramatic poem. This work, constructed on large lines, describes Manfred's Wanderings and Despair. The Fairy of the Alps. Pastorale. The Palace of Arimanes; invocation to Astartes; Manfred's Death. Mr. Monteux will also give a notable work by Arnold Bax, of Gaelic subject, its first performance in New York "Au Sluagh Sidhe" (In the Fairy Hills). The program includes d'Indy's excerpt "La Queste de Dieu" (The Search for God) from his newest opera "The Legend of St. Christopher," and Lalo's Overture to "Le Roi d'Ys."

For the matinee, Schumann's Fourth Symphony in D minor will be prefaced by Mozart's Overture to his opera, "Don Giovanni."

ESTABLISHED 1881 DEC 26 1920

From
STAR,
Washington, D. C.

Concerts

Boston Symphony—Cortot.

At the third concert of Boston Symphony Orchestra at the New National Theater Tuesday afternoon January 4, Pierre Monteux will present Schumann's romantic "Fourth Symphony in D Minor," one of the favorite orchestral works of this master; Lalo's brilliant overture to the "King of Ys," which features a cello solo, and Balakireff's oriental fantasy, "Islamey," the notable Russian piano score of which has been orchestrated by Alfredo Casella, the revolutionary Italian composer. The soloist of the afternoon will be Alfred Cortot, famed as the finest pianist of France, in the "Fifth Concerto," by Saint-Saens, in F major. This music is distinctive by its oriental subject and character and the "Nubian Love Song," which is the theme of the slow movement.

From DEC 15 1920
Vogue
New York City

It can no longer be disguised that in New York, at least, the Philadelphia Orchestra is now holding, both musically and socially, the position of supremacy so long enjoyed by the Boston Symphony. This is due not only to the constantly increasing excellence of the former, but also to the gradual deterioration and disintegration of the latter, since Pierre Monteux became the conductor. The cause, on the face of it, seems to be a purely nationalistic one. The new leader is a Frenchman,—a fact sufficient in itself to arouse antagonism among those members of the organization who happened to be of opposing sympathies. Whether or not this is the true reason, it is certainly significant that certain of these members, after hindering Mr. Monteux's work by the most flagrant and open hostility, eventually defected to another orchestra and thus disrupted the greatest symphonic band in this country. Their action occasions no gratitude, and it is to be hoped that the sympathies of the public will be with Mr. Monteux.

The Philadelphia organization again showed, at its opening concert, that superb virtuosity and perfection of ensemble that have given it the lead among American orchestras; but it has not yet acquired that golden quality of tone which made the Boston Symphony world famous. Its leader, perhaps, has gained even more, artistically, since last season attaining new climactic effects which before seemed beyond his powers. This was especially noticeable in Alfredo Casella's orchestral rhapsody "Italia", which received its first hearing in New York.

AMERICAN, DEC 19
Baltimore, Md.

The Boston Symphony Orchestra will give its next concert here on January 5.

Arrigo Serato, violinist, is to give the next Friday afternoon Peabody recital, on January 7, 1921.

TRIBUNE
Providence, R. I.

DEC 15

SAMUEL GARDNER IN CONCERT

Noted Violinist Appears in Boston Symphony Orchestra Series.

There were few vacant seats in Infantry Hall last evening when the Boston Symphony Orchestra and its able leader, Mr. Pierre Monteux, appeared on the stage amid a burst of applause. It was the second concert in the Providence series of five and Samuel Gardner, gifted violinist of New York formerly of Providence, was the soloist in his own concerto for violin and orchestra played here for the first time on any concert stage.

Naturally the knowledge on the part of local concertgoers that Samuel Gardner was to play his own concerto in this city where his early youth was spent and where he learned the elements of his art, aroused widespread interest and to this fact largely was due the great audience of last evening. There were hundreds in the audience who remembered the now celebrated violinist as "Sammy" Gardner, whose boyhood days—when he was a student of the violin here in Providence—gave promise of a future of high musical achievement, now abundantly fulfilled.

Mr. Gardner, now 27 years of age, learned the elements of his art in this city and later studied with Franz Kneisel and became a member of the famous Kneisel Quartet. Mr. Gardner began work on the concerto played last evening in New York on June 29, 1920, and completed it at Estes Park, Col., on Aug. 15 and orchestrated it in New York Sept. 9-Oct. 24. The orchestral portion of the concerto is dedicated to Franz Kneisel who, with Felix Winternitz, an early teacher of the violinist, was in the audience last evening.

Mr. Gardner is widely known as a violinist, having played with the Symphony Society of New York, the Philadelphia Symphony Orchestra, and the Chicago Symphony Orchestra, and given many recitals. The list of his compositions includes a symphony in F-minor; symphonic poem for orchestra, "New Russia," awarded the Loeb prize of $500 in New York, June, 1918, performed at the Stadium, New York city, in July and August, 1919, and July, 1920, conducted by the composer, and by the Philadelphia Orchestra, Oct. 24, 1919; string quartet in D-minor, awarded the Pulitzer prize of $1500 by Columbia University in June, 1918 (the second movement has been performed by the Flonzaley Quartet); Prelude and Fugue for string quartet; "Hebraic Fantasie" for string quartet and clarinet; variations for string quartet; 16 pieces for violin and pianoforte; 15 songs for pianoforte and orchestra; "Splashes of Color" for the pianoforte.

Mr. Gardner's concerto is one which gives ample opportunity for the violinist to display his unquestioned virtuosity and this he did to the great delight of his listeners. Throughout the concert he gave a dazzling exhibition of technical skill. His first notes disclosed a penetrating tone full of vitality. His technique is clean, his intonation admirable and there is a refinement, a delicate finish in all his work. Of unusual beauty was his playing of the last movement of the concerto.

He was greeted with prolonged applause at the end of each movement of the concerto and at the close he received an ovation which found expression in four recalls.

That the concerto is of high musical value was the opinion of all who heard it last evening, the first movement being full of brilliant runs and passages while the finale is individualistic, spiritual and replete with delicious melody.

The full program of the concert was as follows: Overture, "Benvenuto Cellini," Op. 23, Berlioz; "Symphony No. 4 in D-minor, Op. 120," Schumann; "Concerto for violin and orchestra in E-Minor, Op. 18," Gardner; "Roumanian Rhapsody in A-major, Op. 11, No. 1," Enesco.

The brilliant Berlioz "Overture," which opened the program, was magnificently played by the orchestra and the performance of Schumann's last symphony, the "Fourth in D-minor," one of this great composer's most poetic and beautiful works, was a remarkable one; a performance indeed that might be classed as noble, a performance inspired by Mr. Monteux and characterized by an infinite variety of tonal force and color.

This symphony was first published as Schumann's "Second Symphony in D-minor," and later revised and published as "No. 4 in D-Minor."

The four movements of the symphony are closely connected besides having a common thematic material and for this reason, doubtless, it was Schumann's wish that the symphony should be played without pauses between the movements. It was so played by the orchestra last evening. An exultant finale crowns this monumental work and at its close Mr. Monteux was recalled several times, the last time, at a signal, the members of the orchestra rising and—with the conductor—acknowledging the plaudits of the audience.

The usual intermission of ten minutes followed the symphony, and at the close of this brief interval Mr. Gardner appeared with the orchestra amid prolonged applause.

The Rumanian Rhapsody in A Major, music constructed upon folk tunes of the composer's native country and treated in original and colorful fashion, brought the concert to a brilliant close.

N. B. P.

From DEC 15
JOURNAL
Providence, R. I.

GARDNER CONCERTO HAS PREMIERE HERE

Former Providence Boy Appears As Composer-Soloist.

IS TENDERED OVATION

Infantry Hall Audience, Charmed by Boston Symphony Orchestra's Rendition of Samuel Gardner's Composition, Recalls Young Violinist Many Times at Close.

The Boston Symphony Orchestra, with Samuel Gardner, a former Providence boy, appearing in the dual role of solo violinist and composer, played before a big audience in Infantry Hall last evening.

Mr. Gardner played, for the first time anywhere, his new concerto for violin and orchestra in E-minor, in which work he scored a big success. It was a concert that held especial interest for many who were present, for to them it was a fulfilment of predictions made years ago when Mr. Gardner was a very small boy. Even in those days he showed marked talent for the violin. His musical nature and ability to play technically difficult pieces with ease caused those who heard him to say that some day "Sammy" Gardner would become a great violinist.

"Sammy" was a bright youngster, a favorite among his schoolmates, full of fun and always ready to play his violin at school affairs, little social times at the homes of his friends, or to help in any possible way with his talent. Since those boyhood days his friends have watched with pride "Sammy's" rise to fame and it was fitting that he should select his old home town as the scene of his first appearance with the Boston Symphony Orchestra and to choose for performance for the first time anywhere his latest and most mature work.

Mr. Gardner is now 27 years old. His career has been one of steady and healthy growth. His early excellent instruction in this city was continued under Felix Winternitz of Boston, and then for several years with Franz Kneisel, former concert master of the Boston Symphony Orchestra. Both Mr. Winternitz and Mr. Kneisel were interested listeners at last night's concert.

TRAINED IN AMERICA

To his knowledge of harmony and a thorough general musical education obtained while under the guidance of Mr. Kneisel, the young violinist added the study of composition with Percy Goelschius of New York. So, it will be seen, Mr. Gardner is entirely an American-trained musician.

Talent for composition has led him to write many things: a symphony; a symphonic poem, "New Russia," awarded the Loeb prize of $500 in 1918, and a string quartet in D-minor, awarded the Pulitzer prize of $1500 by Columbia University, 1918. His compositions also include other works for string quartet, many pieces for violin and piano and songs.

The concerto played last evening is Mr. Gardner's most important composition to date. It was composed for the most part during his vacation this summer at Estes Park, Colorado, and orchestrated later in New York. Although at first hearing it was not easy to grasp the full significance of the work, which is decidedly modern in character, the general effect gives the critical listener a good idea of its musical value. On short acquaintance it appears to be of exceptional merit.

The solo violin voice is interesting throughout; originality is written on every page; the thematic material is excellent and in the working out of his ideas the composer has shown a fine grasp of orchestral technique. What he has to say is said in coherent musical language and there is nowhere apparent that tendency so frequently encountered in the efforts of young composers—to thicken the score in the hope to cover up the lack of ideas. The slow movement breathes the spirit of the Orient—or is it a tinge of that Russian sombreness born of generations of oppression?—for Mr. Gardner was born in Russia, and inherited mental tendencies are not easily blotted out even though one is brought up in free America.

The first movement is decidedly interesting, and there is a brilliant and effective cadenza. The final movement is sprightly, dashing, and reflects the energetic spirit which is a pleasing quality in the composer's personality. All in all the concerto seems a notable addition to the list of important American instrumental works and one that should place its creator in the front rank of this country's composers.

BRILLIANT IN TECHNIQUE

Mr. Gardner played with authority and finish. His tone is larger than when he last played here, and he displayed great technical brilliancy in portions of the work. The character of the concerto's three movements are indicated in the score, as follows: I. Ben moderato—Declamando con molto passione; Allegro con fuoco. II. Lento—alla maniera maestoso. III. Poco moderato et largamente; Allegro con quietezza.

After each movement Mr. Gardner was greeted with prolonged applause and at the close he was recalled many times.

The programme's principal orchestral number was Schumann's Symphony No. 4 in D-minor. It is one of that composer's finest symphonies and has been presented here many times by the Boston orchestra. Its beauties do not fade and

understanding. The [illegible] was [illegible] with delightful smoothness, Concertmaster Burgin's incidental violin solo being delicately and sweetly played. The Berlioz overture to "Benvenuto Cellini" opened the programme. In this descriptive piece the final martial climax was brought out with tremendous brilliancy.

A Roumanian Rhapsody in A-minor by the young Roumanian composer, Enesco, was the final number. This is a most novel and interesting orchestral concert. It is a series of striking colorful musical episodes. During its progress one almost involuntarily pictures a wild peasant dance of many strange steps and postures which increase in speed and reckless abandon until a final whirling figure ends the spectacle. The orchestra played it with spirit, bringing out the well contrasted instrumental effects in splendid fashion.

A. F. P.

From
AMERICAN,
Baltimore, Md.

Brahms To Be Played.

Brahms' fourth symphony (in E minor), playing of which was deferred courteously by the Boston Symphony Orchestra, Pierre Monteux conductor, at its last Baltimore concert after it was brought to his attention the large work had been played here two weeks before by another orchestra, will be played by the orchestra at its next Baltimore concert on January 5.

Mr. Monteux has decided upon this not only because considerable time has elapsed, now, since the last performance of the symphony but also because several patrons of the Boston Symphony Orchestra's concerts here have written to him of their desire to hear it. It is understood, also, by the orchestra's management that its subscribers in Baltimore are mostly different from those of the other orchestras' concerts.

This decision of Mr. Monteux is equally as wise as his former one (which was for benefit of those who attend practically all concerts). Mendelssohn's octet for stringed instruments, which was substituted for the former occasion, also was enjoyed largely not only for itself, but also for its seldom hearing. The Brahms' symphonies are monumental art works, however, and no illegitimate circumstance should be allowed to hinder their exhibition, particularly in the period when their enjoyment is keenest and appreciation is growing.

Mr. Monteux has earned gratitude again.

Another seldom heard but by no means ancient work will be presented in Baltimore at this same concert by Alfred Cortot, noted French pianist. This is Saint-Saens' fifth concerto (in F major) for solo piano and orchestra.

The overture to Lalo's "Le Roi d'Ys" will be the closing piece of the concert.

From
Evening Sun

Lyric—The Boston Symphony Orchestra will be heard in concert here on the evening of January 5 with Alfred Cortot, the distinguished French pianist, as soloist. He will play the Fifth Concerto by Saint-Saens in F major. The orchestral numbers will include Brahms' Fourth Symphony in E minor and Lalo's Overture to "Le Roi d'Ys."

On December 29 the seat sale will begin for the fourth concert of the Baltimore Symphony Orchestra, which takes place at the Lyric on Sunday afternoon, January 9. The soloist will be Cecil Arden, contralto, now in her fifth season with the Metropolitan Opera Company. The symphony will be the one in E flat by Mozart.

HERALD
Washington, D. C.

DEC 26

Cortot as Soloist.

At the third concert of the Boston Symphony season, to be given in the New National Theater on Tuesday afternoon, January 4, at 4:30, Pierre Monteux will conduct Schumann's romantic and melodically beautiful Fourth Symphony in D minor, which has long been one of the favorite orchestral works of this master.

He will also present Lalo's brilliant Overture to the "King of Ys," which features a 'cello solo, and will conclude the concert with Balakireff's Oriental Fantasy, "Islamey."

The soloist of the afternoon will be Alfred Cortot, the finest pianist of France, who will be heard in the brilliant Fifth Concerto by Saint-

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TIMES, DEC 26
Brooklyn, N. Y.

CORTOT BOSTON SOLOIST.

At the third regular concert of the Boston Symphony Orchestra, to be given at the Academy of Music on Friday evening, January 7, at 8:15, Pierre Monteux will conduct Schumann's romantic and melodically beautiful Fourth Symphony in D minor, which has long been one of the favorite orchestral works of this master. He will also present Mozart's overture to the opera "Don Giovanni," and will conclude the concert with Balakireff's Oriental fantasy, "Islamey," which notable Russian piano score has been orchestrated by the revolutionary Italian composer, Alfred Casella. The distinguished soloist of the evening will be Alfred Cortot, indisputably named as the finest pianist in France, who will be heard in the brilliant Fifth Concerto by Saint-Saens, in F major. This music is distinctive by its Oriental subject and character and the Nubian Love Song, which [illegible] theme of the slow movement.

ESTABLISHED 1881 DEC 12 L

From
WORLD,
New York City

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By James Gibbons Huneker.

We blush to utter such Potterisms. There should be no necessity for these obvious criticisms. Another annoying Potterism is the growing hero worship of conductors—nothing rare, by the way, in the history of art. We remember Theodore Thomas in his palmy days; remember that smoothly fitting dress coat of his. Yes, there were many women who attended the Philharmonic Society concerts to gaze ecstatically upon the shapely back and harmonious movements of this handsome conductor. Another prima donna conductor was Arthur Nikisch of the Boston band. He waved lily white hands; his weaving motions fascinated the eye. They seemed in their rhythmic variety the externalization of the music he was interpreting, and, according to Delsarte and Dalcroze, they were. But both Thomas and Nikisch were great conductors—Nikisch still is; indeed, he is the dean of great conductors. His personal mannerisms were and are taken as a matter of course. We do not include Artur Bodanzky among the prima donna baton heroes. Nevertheless, he is a hero, and a hero always in a hurry. He is the most precise and businesslike of our conductors. He seems as if he were making a train to Eldorado. Yet it is only a fancy. He is absolutely master of his technical and intellectual resources. The enormous dynamic energy of the man, his driving power, are concentrated at the tip of his stick. If the Boston Symphony Orchestra boasts a demon drummer, the National Symphony Orchestra can boast a demon conductor. Bodanzky is demoniacal when he cuts loose. At the second "Tristan" performance he galloped his men at such a pace that the singers could only pant after them. A great conductor is Artur with the Weber profile and the propulsive right hand. If he had a calm left hand like Thomas or Nikisch his readings would benefit thereby. But how stimulating is his conducting! You swing along on the crest of exaltation and forget the composer's intentions in the tumultuous symphonic sea. A brilliant apparition, a stork of genius, but with brains, always brains. The dark horse of American conductors is Ossip Gabrilowitsch. That young man will bear watching.

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ESTABLISHED 1881

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AMERICAN, 9 M
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TRIBUNE
ress: Providence, R. I.
DEC 5

SAMUEL GARDNER IN CONCERT

Noted Violinist Appears in Boston Symphony Orchestra Series.

There were few vacant seats in Infantry Hall last evening when the Boston Symphony Orchestra and its able leader, Mr. Pierre Monteux, appeared on the stage amid a burst of applause. It was the second concert in the Providence series of five and Samuel Gardner, gifted violinist of New York formerly of Providence, was the soloist in his own concerto for violin and orchestra played here for the first time on any concert stage.

Naturally the knowledge on the part of local concertgoers that Samuel Gardner was to play his own concerto in this city where his early youth was spent and where he learned the elements of his art, aroused widespread interest and to this fact largely was due the great audience of last evening. There were hundreds in the audience who remembered the now celebrated violinist as "Sammy" Gardner, whose boyhood days—when he was a student of the violin here in Providence—gave promise of a future of high musical achievement, now abundantly fulfilled.

Mr. Gardner, now 27 years of age, learned the elements of his art in this city and later studied with Franz Kneisel and became a member of the famous Kneisel Quartet. Mr. Gardner began work on the concerto played last evening in New York on June 29, 1920, and completed it at Estes Park, Col., on Aug. 15 and orchestrated it in New York Sept. 9-Oct. 24. The orchestral portion of the concerto is dedicated to Franz Kneisel who, with Felix Winternitz, an early teacher of the violinist, was in the audience last evening.

Mr. Gardner is widely known as a violinist, having played with the Symphony Society of New York, the Philadelphia Symphony Orchestra, and the Chicago Symphony Orchestra, and given many recitals. The list of his compositions includes a symphony in F-minor; symphonic poem for orchestra, "New Russia," awarded the Loeb prize of $500 in New York, June, 1918, performed at the Stadium, New York city, in July and August, 1919, and July, 1920, conducted by the composer, and by the Philadelphia Orchestra, Oct. 24, 1919; string quartet in D-minor, awarded the Pulitzer prize of $1500 by Columbia University in June, 1918 (the second movement has been performed by the Flonzaley Quartet); Prelude and Fugue for string quartet; "Hebraic Fantasie" for string quartet and clarinet; variations for string quartet; 16 pieces for violin and pianoforte; 15 songs for pianoforte and orchestra; "Splashes of Color" for the pianoforte.

Mr. Gardner's concerto is one which gives ample opportunity for the violinist to display his unquestioned virtuosity and this he did to the great delight of his listeners. Throughout the concert he gave a dazzling exhibition of technical skill. His first notes disclosed a penetrating tone full of vitality. His technique is clean, his intonation admirable and there is a refinement, a delicate finish in all his work. Of unusual beauty was his playing of the last movement of the concerto.

He was greeted with prolonged applause at the end of each movement of the concerto and at the close he received an ovation which found expression in four recalls.

That the concerto is of high musical value was the opinion of all who heard it last evening, the first movement being full of brilliant runs and passages while the finale is individualistic, spiritual and replete with delicious melody.

The full program of the concert was as follows: Overture, "Benvenuto Cellini," Op. 23, Berlioz; "Symphony No. 4 in D-minor, Op. 120," Schumann; "Concerto for violin and orchestra in E-Minor, Op. 18," Gardner; "Roumanian Rhapsody in A-major, Op. 11, No. 1," Enesco.

The brilliant Berlioz "Overture," which opened the program, was magnificently played by the orchestra and the performance of Schumann's last symphony, the "Fourth in D-minor," one of this great composer's most poetic and beautiful works, was a remarkable one; a performance indeed that might be classed as noble, a performance inspired by Mr. Monteux and characterized by an infinite variety of tonal force and color.

This symphony was first published as Schumann's "Second Symphony in D-minor," and later revised and published as "No. 4 in D-Minor."

The four movements of the symphony are closely connected besides having a common thematic material and for this reason, doubtless, it was Schumann's wish that the symphony should be played without pauses between the movements. It was so played by the orchestra last evening. An exultant finale crowns this monumental work and at its close Mr. Monteux was recalled several times, the last time, at a signal, the members of the orchestra rising and—with the conductor—acknowledging the plaudits of the audience.

The usual intermission of ten minutes followed the symphony, and at the close of this brief interval Mr. Gardner appeared with the orchestra amid prolonged applause.

The Rumanian Rhapsody in A Major, music constructed upon folk tunes of the composer's native country and treated in original and colorful fashion, brought the concert to a brilliant close.

N. B. P.

From
JOURNAL
Providence, R. I.

GARDNER CONCERTO HAS PREMIERE HERE

Former Providence Boy Appears As Composer-Soloist.

IS TENDERED OVATION

Infantry Hall Audience, Charmed by Boston Symphony Orchestra's Rendition of Samuel Gardner's Composition, Recalls Young Violinist Many Times at Close.

The Boston Symphony Orchestra, with Samuel Gardner, a former Providence boy, appearing in the dual role of solo violinist and composer, played before a big audience in Infantry Hall last evening.

Mr. Gardner played, for the first time anywhere, his new concerto for violin and orchestra in E-minor, in which work he scored a big success. It was a concert that held especial interest for many who were present, for to them it was a fulfilment of predictions made years ago when Mr. Gardner was a very small boy. Even in those days he showed marked talent for the violin. His musical nature and ability to play technically difficult pieces with ease caused those who heard him to say that some day "Sammy" Gardner would become a great violinist.

"Sammy" was a bright youngster, a favorite among his schoolmates, full of fun and always ready to play his violin at school affairs, little social times at the homes of his friends, or to help in any possible way with his talent. Since those boyhood days his friends have watched with pride "Sammy's" rise to fame and it was fitting that he should select his old home town as the scene of his first appearance with the Boston Symphony Orchestra and to choose for performance for the first time anywhere his latest and most mature work.

Mr. Gardner is now 27 years old. His career has been one of steady and healthy growth. His early excellent instruction in this city was continued under Felix Winternitz of Boston, and then for several years with Franz Kneisel, former concert master of the Boston Symphony Orchestra. Both Mr. Winternitz and Mr. Kneisel were interested listeners at last night's concert.

TRAINED IN AMERICA

To his knowledge of harmony and a thorough general musical education obtained while under the guidance of Mr. Kneisel, the young violinist added the study of composition with Percy Goelschius of New York. So, it will be seen, Mr. Gardner is entirely an American-trained musician.

Talent for composition has led him to write many things: a symphony; a symphonic poem, "New Russia," awarded the Loeb prize of $500 in 1918, and a string quartet in D-minor, awarded the Pulitzer prize of $1500 by Columbia University, 1918. His compositions also include other works for string quartet, many pieces for violin and piano and songs.

The concerto played last evening is Mr. Gardner's most important composition to date. It was composed for the most part during his vacation this summer at Estes Park, Colorado, and orchestrated later in New York. Although at first hearing it was not easy to grasp the full significance of the work, which is decidedly modern in character, the general effect gives the critical listener a good idea of its musical value. On short acquaintance it appears to be of exceptional merit.

The solo violin voice is interesting throughout; originality is written on every page; the thematic material is excellent and in the working out of his ideas the composer has shown a fine grasp of orchestral technique. What he has to say is said in coherent musical language and there is nowhere apparent that tendency so frequently encountered in the efforts of young composers—to thicken the score in the hope to cover up the lack of ideas. The slow movement breathes the spirit of the Orient—or is it a tinge of that Russian sombreness born of generations of oppression?—for Mr. Gardner was born in Russia, and inherited mental tendencies are not easily blotted out even though one is brought up in free America.

The first movement is decidedly interesting, and there is a brilliant and effective cadenza. The final movement is sprightly, dashing, and reflects the energetic spirit which is a pleasing quality in the composer's personality. All in all the concerto seems a notable addition to the list of important American instrumental works and one that should place its creator in the front rank of this country's composers.

BRILLIANT IN TECHNIQUE

Mr. Gardner played with authority and finish. His tone is larger than when he last played here, and he displayed great technical brilliancy in portions of the work. The character of the concerto's three movements are indicated in the score, as follows: I. Ben moderato—Declamando con molto passione; Allegro con fuoco. II. Lento—alla maniera maestoso. III. Poco moderato et largamente; Allegro con quietezza.

After each movement Mr. Gardner was greeted with prolonged applause and at the close he was recalled many times.

The programme's principal orchestral number was Schumann's Symphony No. 4 in D-minor. It is one of that composer's finest symphonies and has been presented here many times by the Boston orchestra. Its beauties do not fade and Mr. Monteux read it with sympathetic understanding. The Romanza was given with delightful smoothness, Concertmaster Burgin's incidental violin solo being delicately and sweetly played. The Berlioz overture to "Benvenuto Cellini" opened the programme. In this descriptive piece the final martial climax was brought out with tremendous brilliancy.

A Roumanian Rhapsody in A-minor by the young Roumanian composer, Enesco, was the final number. This is a most novel and interesting orchestral concert. It is a series of striking colorful musical episodes. During its progress one almost involuntarily pictures a wild peasant dance of many strange steps and postures which increase in speed and reckless abandon until a final whirling figure ends the spectacle. The orchestra played it with spirit, bringing out the well contrasted instrumental effects in splendid fashion.

A. F. P.

From
AMERICAN,
Baltimore, Md.

Brahms To Be Played.

Brahms' fourth symphony (in E minor), playing of which was deferred courteously by the Boston Symphony Orchestra, Pierre Monteux conductor, at its last Baltimore concert after it was brought to his attention the large work had been played here two weeks before by another orchestra, will be played by the orchestra at its next Baltimore concert on January 5.

Mr. Monteux has decided upon this not only because considerable time has elapsed, now, since the last performance of the symphony but also because several patrons of the Boston Symphony Orchestra's concerts here have written to him of their desire to hear it. It is understood, also, by the orchestra's management that its subscribers in Baltimore are mostly different from those of the other orchestras' concerts.

This decision of Mr. Monteux is equally as wise as his former one (which was for benefit of those who attend practically all concerts). Mendelssohn's octet for stringed instruments, which was substituted for the former occasion, also was enjoyed largely not only for itself, but also for its seldom hearing. The Brahms' symphonies are monumental art works, however, and no illegitimate circumstance should be allowed to hinder their exhibition, particularly in the period when their enjoyment is keenest and appreciation is growing.

Mr. Monteux has earned gratitude again.

Another seldom heard but by no means ancient work will be presented in Baltimore at this same concert by Alfred Cortot, noted French pianist. This is Saint-Saens' fifth concerto (in F major) for solo piano and orchestra.

The overture to Lalo's "Le Roi d'Ys" will be the closing piece of the concert.

From
Evening Sun

Lyric—The Boston Symphony Orchestra will be heard in concert here on the evening of January 5 with Alfred Cortot, the distinguished French pianist, as soloist. He will play the Fifth Concerto by Saint-Saens in F major. The orchestral numbers will include Brahms' Fourth Symphony in E minor and Lalo's Overture to "Le Roi d'Ys."

On December 29 the seat sale will begin for the fourth concert of the Baltimore Symphony Orchestra, which takes place at the Lyric on Sunday afternoon, January 9. The soloist will be Cecil Arden, contralto, now in her fifth season with the Metropolitan Opera Company. The symphony will be the one in E flat by Mozart.

HERALD
ss Washington, D. C.

Cortot as Soloist.

At the third concert of the Boston Symphony season, to be given in the New National Theater on Tuesday afternoon, January 4, at 4:30, Pierre Monteux will conduct Schumann's romantic and melodically beautiful Fourth Symphony in D minor, which has long been one of the favorite orchestral works of this master.

He will also present Lalo's brilliant Overture to the "King of Ys," which features a 'cello solo, and will conclude the concert with Balakireff's Oriental Fantasy, "Islamey."

The soloist of the afternoon will be Alfred Cortot, the finest pianist of France, who will be heard in the brilliant Fifth Concerto by Saint-

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TIMES, N. Y.
Brooklyn, N. Y.

CORTOT BOSTON SOLOIST.

At the third regular concert of the Boston Symphony Orchestra, to be given at the Academy of Music on Friday evening, January 7, at 8:15, Pierre Monteux will conduct Schumann's romantic and melodically beautiful Fourth Symphony in D minor, which has long been one of the favorite orchestral works of this master. He will also present Mozart's overture to the opera "Don Giovanni," and will conclude the concert with Balakireff's Oriental fantasy, "Islamey," which notable Russian piano score has been orchestrated by the revolutionary Italian composer, Alfred Casella. The distinguished soloist of the evening will be Alfred Cortot, indisputably named as the finest pianist in France, who will be heard in the brilliant Fifth Concerto by Saint-Saens, in F major. This music is distinctive by its Oriental subject and character, and the Nubian Love Song, which is the theme of the slow movement.

COURANT
Hartford, Conn.

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ICAN, DEC 26

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Lyric on Sunday afternoon.
The soloist will be Cecil
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ERALD

Washington, D. C.

DEC 26

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n, N. Y. DEC 26

BOSTON SOLOIST.

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This music is distinctive by
subject and character, and
Love Song, which is the

COURANT
Hartford, Conn.

BOSTON SYMPHONY HERE JANUARY 10

At Parsons's Hartford Will Hear Magnificent Music.

Considerable interest centers in the performance of "Scheherazade," by the Boston Symphony Orchestra in Parsons's Theater on Monday evening, January 10, at 8:15, in that this will be one of the first performances of this popular suite by the orchestra under the guidance of Pierre Monteux, who was so famous for his magnificent reading of this score in its ballet version when he conducted the Ballet Russe Orchestra. The symphonic form of this oriental and gorgeously colored music of the Arabian Nights is of course its finest and also its authentic form. Rimsky-Korsakoff, the Russian colorist, wrote it solely for orchestral use, and only after his death in 1908 was it hashed up into a "choreographic drama." His widow protested this desecration and used every legal means to prevent it, but without success. Indeed, the music is so descriptive in itself that dancing and scenery detract rather than add to its effectiveness. Perhaps no score is more difficult and exacting than this, nor better calculated to reveal the attainments of a virtuoso orchestra. There are important solos upon each of the principal instruments—the violin, viola, 'cello, oboe, clarinet, flute, bassoon, horn, even the drum. The violin solo is the most important of these, and a sensuous cadenza-like theme with which the concert master intersperses the music depicts Scheherazade, the Sultan's consort, beginning another of her thousand and one tales. No concerto could exact more of a concert master and indeed this will afford an opportunity to estimate the talents of Richard Burgin, who has newly come to that post of honor in the Boston Symhpony Orchestra. The events described in this score by Rimsky-Korsakoff, who was always fond of setting fairy tales to music are The Sea and Sindbad's Ship. The Story of the Kalander-Prince. The Young Prince and the Young Princess. Festival at Bagdad. The Sea. The Ship goes to Pieces against a rock surmounted by a Bronze Warrior. Conclusion. The undulating measures describing the sea on which Sindbad's ship is wrecked have long been famous, and th climax of the shipwreck near the close is such to make everyone sit on the edge of his seat.

The other numbers to be played at the concert January 10 are Tschaikowsky's Violin Concerto, with Mishel Piastro, the renowned violinist as soloist, and Liszt's splendid symphonic poem, "Tasso." Seats now on sale at Sedgwick & Casey's.

POST

s: Washington, D. C.

Coming Concerts

At the third concert of the Boston
ymphony season, to be given in the
ational Theater on Tuesday af-
rnoon, January 4, at 4:30, Pierre
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ated by Alfredo Casella, the revolu-
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the afternoon will be Alfred Cortot,
e French pianist, who will be heard
the brilliant fifth concerto by Saint-
ens in F major. Tickets may be ob-
ined from Mrs. Wilson-Greene's con-
rt bureau, in Droop's, Thirteenth
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STABLISHED 1881

rom

Morning Telegraph
New York

he Boston Symphony Orchestra will
e its third pair of concerts in Car-
ie Hall Thursday evening and Satur-
afternoon. The program for the
ning concert will comprise Tschaikow-
's little known but highly praised
phony entitled "Manfred," after
on's dramatic poem.
or the matinee Schumann's Fourth
phony in D minor will be prefaced
Mozart's overture to "Don Giovanni."

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ORTH AMERICAN
Philadelphia, Pa.

At the Boston Symphony Orchestra's
ncert in the Academy on Monday
ening, January 3 (the third in the
rrent series here), Conductor Mon-
ux will present Tchaikovski's "Man-
ed" Symphony. The soloist will be
e French pianist, Alfred Cortot, who
ll play Saint-Saens' Fifth Piano Con-
to, in F major. The closing number
the program will be Balakireff's
ental fantasy, "Islamey," which has
n arranged for orchestra by Alfredo
sella, the modern Italian composer.

NEW YORK
ESTABLISHED 1881 DEC 6

From
TIMES,
Washington, D. C.

CORTOT—BOSTON SYMPHONY.

At the third concert of the Boston Symphony season to be given in the New National Theater on Tuesday afternoon, January 4, at 4:30, Pierre Monteux will conduct Schumann's romantic and melodically beatuful Fourth Symphony in D minor, which has long been one of the favorite orchestral works of this master. He will also present Lalo's brilliant overture to the "King of Ys," which features a cello solo, and will conclude the concert with Balakireff's Oriental Fantasy, "Islamey," this notable Russian piano score having been orchestrated by Alfredo Casella, the revolutionary Italian composer.

Alfred Cortot, indisputably named as the foremost pianist of France, will be the soloist. He will play the brilliant Fifth Concerto, F. major, by Saint-Saens, which is distinctive in its Oriental subject and type and for the Nubian love sing that is the theme of the slow movement. Alfred Cortot is identified as a principal founder of the new French piano school, being a favorite soloist at the Colonne and Lamoureux concerts in Paris. In addition to his career as pianist, he was "repetiteur" at Bayreuth and under his conductorship in Paris the Wagner operas had notable performances.

The concerts are under the management of Mrs. Wilson-Greene.

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om EAGLE

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At the third regular concert of the Boston Symphony Orchestra, to be given at the Academy of Music on Friday evening, Jan. 7, Pierre Monteux will conduct Schumann's romantic, beautiful Fourth Symphony in D minor. He will also present Mozart's Overture to the Opera "Don Giovanni," and will conclude the concert with Balakireff's Oriental Fantasy "Islamey," orchestrated by the revolutionary Italian composer, Alfred Casella. The soloist of the evening will be Alfred Cortot, who will be heard in the Fifth Concerto by Saint-Saens in F major.

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dress: Brooklyn, N. Y.

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Lite.

Boston Symphony.

The Boston Symphony Orchestra will give its third pair of concerts in Carnegie Hall on Thursday evening, Jan. 6, and Saturday afternoon, Jan. 8. The program for the evening concert will comprise Tschaikowsky's symphony entitled "Manfred," after Byron's dramatic poem. This work, constructed on large lines, describes "Manfred's Wanderings and Despair, the Fairy of the Alps, Pastorale, the Palace of Arimanes, Invocation to Astartes, Manfred's Death." At this same concert Mr. Monteux will give a work by Arnold Bax, of a Gaelic subject, its first performance in New York, "Au Sluagh Sidhe" (In the Faery Hills). He will also conduct d'Indy's excerpt, "La Questo de Dieu" (The Search for God), from his newest opera, "The Legend of St. Christopher." And the final number will be Lalo's overture to "Le Roi d'Ys."

For the matinee, Schumann's Fourth Symphony in D Minor will be prefaced by Mozart's Overture to his opera, "Don Giovanni." The pictorial score, "The Pleasure Dome of Kubla Khan," by Charles T. Griffes, the promising and talented young American composer who died recently, will be played at this concert. Mr. Monteux gave this piece its first performance in New York at one of the Thursday evening concerts last season. The first of the two suites by Francesco Malipiero, entitled "Impressioni dal Vero," will at this concert hav its first performance in New York. The movements describe: First, Il Capinero (the Blackcap); second, Il Capichio (the Woodpecker); third, Il Chiu (The Owl). The closing number will be Balakireff's Oriental Fantasy, "Islamey," orchestrated by the Italian composer, Alfredo Casella.

From DEC 30 1920
EVENING POST,
New York City

...usic from Wagner's "Walkyrie."

For the third pair of Boston Symphony concerts, to be given in Carnegie Hall next Thursday evening, January 6, at 8:15, and Saturday afternoon, January 8, at 2:30, Pierre Monteux has compiled the following programmes: For Thursday evening, Tchaikovsky's "Manfred" Symphony; a symphonic excerpt from d'Indy's new opera "The Legend of St. Christopher"—"La Queste de Dieu"; "An Slaugh Sidhe" ("In the Faery Hills"), a symphonic poem of Gaelic subject by the English composer, Arnold Bax, which will on this occasion have its first performance in New York; and Lalo's Overture to "The King of Ys." For the Saturday afternoon concert, Mozart's overture to "Don Giovanni"; Schumann's Fourth Symphony; "The Pleasure Dome of Kubla Khan," composed by Charles T. Griffes after the poem of Coleridge. Malipiero's first suite, "Impressioni dal Vero," will have its first performance in New York, and the concert will close with Balakireff's Oriental fantasy "Islamey," orchestrated by Alfredo Casella.

ESTABLISHED 1881 DEC 30 1920
From
EVENING MAIL,
New York City

CONCERT

BOSTON SYMPHONY PROGRAMMES

FOR the third pair of Boston Symphony concerts to be given in Carnegie Hall next Thursday night, January 6, and the following Saturday afternoon, the following programmes will be played:

Thursday: Tschaikowsky's "Manfred" Symphony, a symphonic excerpt from D'Indy's new opera, "The Legend of St. Christopher," the "La Questa de Dieu," recently played by the N. Y. Symphony; "An Slaugh Sidhe" (In the Fayery Hills) a symphonic poem of Gaelic subject by the English composer, Arnold Bax, which will have its first performance in New York; and Lalo's overture to the "King of Ys."

Saturday afternoon: Mozart's overture to "Don Giovanni," Schumann's Fourth Symphony in D minor; "The Pleasure Dome of Kubla Khan," composed by Charles T. Griffes after Coleridge's poem, Malipiero's First Suite "impressioni del Vero," with the movements; Il Capinoro, Il Picchio, Il Chiu, will have its first New York performance.

The concert will close with Brickereff's oriental fantasy, orchestrated by Alfredo Casella.

TIMES
Hartford, Conn.

BOSTON SYMPHONY.

Rimsky-Korsakoff's "Schaherazade" to Be Presented at Parsons's on January 10.

Considerable interest centers in the performance of "Scheherazade" by the Boston Symphony orchestra in Parsons's theater on Monday evening, January 10, at 8:15, in that this will be one of the first performances of this popular suite by the orchestra under the guidance of Pierre Monteux, who was so famous for his magnificent reading of this score in its ballet version when he conducted the Ballet Russe orchestr The symphonic form of this oriental and gorgeously colored music of the Arabian Nights is of course its finest and also its authentic form. Rimsky-Korsakoff, the Russian colorist, wrote it solely for orchestral use, and only after his death in 1908 was it hashed up into a "choreographic drama." His widow protested this desecration and used every legal means to prevent it, but without success. Indeed, the music is so descriptive in itself that dancing and scenery detract rather than add to its effectiveness. Perhaps no score is more difficult and exacting than this, nor better calculated to reveal the attainments of a virtuoso orchestra. There are important solos upon each of the principal instruments—the violin, viola, 'cello, oboe, clarinet, flute, bassoon, horn, even the drum. The violin solo is the most important of these, and a sensuous cadenza-like theme with which the concertmaster intersperses the music depicts Scheherazade, the sultan's consort, beginning another of her thousand and one tales. No concerto could exact more of a concertmaster, and indeed this will afford an opportunity to estimate the talents of Richard Burgin, who has newly come to that post of honor in the Boston Symphony orchestra. The events described in this score by Rimsky-Korsakoff, who was always fond of setting fairy tales to music are—"The Sea and Sindbad's Ship," "The Story of the Kalander-Prince," "The Young Prince and the Young Princess," "Festival at Bagdad." "The Sea," "The Ship Goes to Pieces Against a Rock Surmounted by a Bronze Warrior" and "Conclusion." The undulating measures describing the sea on which Sindbad's ship is wrecked have long been famous, and the climax of the shipwreck near the close is such to make everyone sit on the edge of his seat.

The other numbers to be played at the concert January 10 are Tschaikowsky's "Violin Concerto," with Mishel Piastro, the renowned violinist as soloist, and Liszt's splendid symphonic poem, "Tasso." Seats now on sale at Sedgwick & Casey's.

ESTABLISHED 1881
From DEC 31 1920
EVENING POST,
New York City

For the third pair of Boston Symphony concerts, to be given in Carnegie Hall next Thursday evening, January 6, at 8:15, and Saturday afternoon, January 8, at 2:30, Pierre Monteux has compiled the following programmes: For Thursday evening, Tchaikovsky's "Manfred" Symphony; a symphonic excerpt from d'Indy's new opera "The Legend of St. Christopher"—"La Queste de Dieu"; "An Slaugh Sidhe" ("In the Faery Hills"), a symphonic poem of Gaelic subject by the English composer, Arnold Bax, which will on this occasion have its first performance in New York; and Lalo's Overture to "The King of Ys." For the Saturday afternoon concert, Mozart's overture to "Don Giovanni"; Schumann's Fourth Symphony; "The Pleasure Dome of Kubla Khan," composed by Charles T. Griffes after the poem of Coleridge. Malipiero's first suite, "Impressioni dal Vero," will have its first performance in New York, and the concert will close with Balakireff's Oriental fantasy "Islamey," orchestrated by Alfredo Casella.

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m POST

ress: Washington, D. C.

te

BOSTON ORCHESTRA.

The Boston Symphony Orchestra, Pierre Monteux, conductor, will come to the National Theater Tuesday afternoon at 4:30. Alfred Cortot, the distinguished pianist, will be the soloist. Seats are now on sale at Mrs. Wilson-Greene's concert bureau in Droops, Thirteenth and G streets.

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ew York City JOURNAL

DEC 31

...day evening.

The Boston Orchestra will give its next pair of concerts in Carnegie Hall on Thursday evening and Saturday afternoon. For his first programme Pierre Monteux has chosen Tchaikovsky's "Manfred" symphony; the interlude from Vincent d'Indy's opera, "La legende de Saint Christophe"; Arnold Bax, the English composer's Gaelic piece, "An Sluagh Sidhe" ("In the Faery Hills"), this to be its first performance here, and Lalo's overture to "Le roi d'Ys."

On Saturday afternoon Schumann's Fourth Symphony will be played, the late Charles T. Griffes's "The Pleasure Dome of Kubla Khan"; Francesco Malipiero's first set of "Impressioni dal Vero," to be given here for the first time, and Alfredo Casella's orchestration of Balakirev's "Islamey," also for a first hearing. On Saturday evening Margarete Matzenauer will be the soloist at a Philharmonic concert in Carnegie Hall.

ESTABLISHED 1881
From
Evening Public Ledger
Philadelphia, Pa.

As soloist at the third Boston Symphony concert in the Academy of Music next Monday evening Alfred Cortot will play Saint-Saens' fifth piano concerto in F major. The orchestral numbers are Tschaikowsky's "Manfred" symphony and Balakireff's Oriental fantasy, "Islamey," arranged for orchestra by the Italian composer, Alfredo Casella.

Record
Philadelphia, Pa.

BOSTON ORCHESTRA AND FRENCH PIANIST

Alfred Cortot to Play the Fifth Concerto of Saint-Saens in F-Major.

GIGLI HERE IN "LA BOHEME"

Ossip Gabrilowitsch Will Conduct Academy Concerts, Relieving Stokowski.

—The third concert of the season to be given in the Academy of Music by the Boston Symphony Orchestra tomorrow evening will present Alfred Cortot, eminent French pianist, as soloist. Cortot has been in this country three seasons, and in that time has made a reputation as the finest pianist that France has produced. The clarity of his technique and the color of his tone are shown to particular advantage in the Fifth Concerto of Saint-Saens, in F major, which he will play at this concert. The principal work on the program, however, will be Tschaikowsky's "Manfred" Symphony, which is based upon Byron's dramatic poem of that title. The concert will close with Balakireff's Oriental fantasy "Islamey," named by many as the most difficult pianoforte piece ever written, which has been arranged for orchestra by Alfredo Casella, Italian composer.

ALFRED CORTOT.

* * *

From
NORTH AMERICAN
Philadelphia, Pa.

Cortot With Boston Band; Gabrilowitsch Leads Phila. Men

RECITAL PROGRAMS

At the third concert of the season in the Academy of Music by the Boston Symphony Orchestra tomorrow evening Alfred Cortot, the French pianist, will be the soloist. He will play the Fifth Concerto of Saint-Saens in F major. The principal number will be Tchaikovski's "Manfred" Symphony, based upon Byron's dramatic poem. The concert will close with Balakireff's oriental fantasy, "Islamey," named by many as the most difficult pianoforte piece ever written, which has been arranged for orchestra by Alfredo Casella, the modernistic Italian composer.

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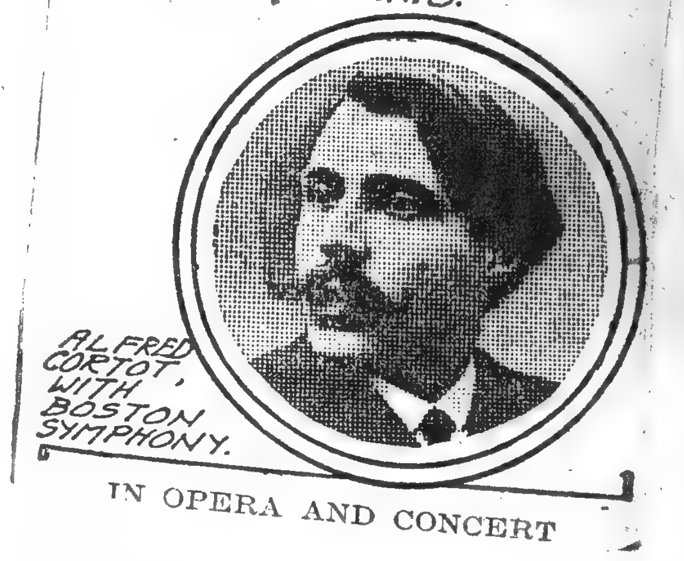
ALFRED CORTOT, WITH BOSTON SYMPHONY.

IN OPERA AND CONCERT

From
Public Ledger
Philadelphia, Pa.

THE third concert of the season to be given in the Academy of Music by the Boston Symphony Orchestra tomorrow evening at 8:15 o'clock, will be a musical event of particular importance in that Alfred Cortot, the eminent French pianist, will be the soloist. Alfred Cortot has been in this country three seasons and in that time has made an undoubted reputation as the finest pianist that France has produced. His technique and the color of his tone are shown to particular advantage in the Fifth Concerto of Saint-Saens in F major, which he will play at this concert and which is rich in the thematic material of an Oriental character. The principal work on the program will be Tschaikowsky's "Manfred" symphony, which is based upon Byron's dramatic poem of that title, and is considered one of his most impressive compositions. The concert will close with Balakireff's Oriental fantasy "Islamey," named by many as the most difficult pianoforte piece ever written, which has been arranged for orchestra by Alfred Casella, the notable Italian composer of the rising generation.

From
TIMES,
Washington, D. C.

CONCERTS

CORTOT-BOSTON SYMPHONY.

As soloist at the third Boston Symphony concert of the season to be given in the New National Theater next Tuesday afternon at 4:30 o'clock, Alfred Cortot, the great French pianist, will play with the Orchestra Saint-Saens' Fifth Piano Concerto in M major, which work is particularly fitted to reveal the amazing quality and the beauty of tone of this great artist's playing. Pierre Monteux will conduct at the same concert Lalo's Overture to "The King of Ys," Schumann's Fourth Symphony in D minor and Balakireff's Oriental fantasy, "Islamey," orchestrated by Alfredo Casella.

From TIMES

Address New York City

Date JAN-7.

Alfred Cortot, the French pianist, is announced as soloist with the Boston Symphony Orchestra at its Brooklyn concert on Friday evening in the Academy of Music.

Oberlin College's alumni...

Friday afternoon, Jan. 14, in Symphony Hall, the eleventh of the afternoon concerts of the Symphony Orchestra, with Mr. Monteux conducting and Mme. Menges as assisting violinist. Two unfamiliar pieces from familiar composers begin the programme—Schubert's "Overture in the Italian Style" and Haydn's "Military Symphony." Then follow Bruch's concerto in G minor for violin and Debussy's symphonic sketches, "The Sea."

[70]

TRANS: DEC. 31

From JAN 2 1921
Morning Telegraph
New York

For the third pair of Boston Symphony concerts, to be given in Carnegie Hall Thursday evening and Saturday afternoon, Pierre Monteux has compiled the following programs:

For Thursday, Tschaikowsky's "Manfred" symphony, after Byron's dramatic poem, the movements of which describe Manfred's wanderings and despair; "The Fairy of the Alps," "Pastorale," "The Palace of Arimanes," "Innovation to Astarte," "Manfred's Death," "La Queste de Dieu," a symphonic excerpt from d'Indy's new opera, "The Legend of St. Christopher'; "An Sluagh Sidhe" ("In the Faery Hills"), a symphonic poem of Gaelic subject by the English composer, Arnold Bax, which will on this occasion have its first performance in New York, and Lalo's "Overture to the King of Ys."

For the Saturday afternoon concert, Mozart's overture to his opera "Don Giovanni," Schumann's Fourth Symphony in D minor, "The Pleasure Dome of Kubla Khan," composed by Charles T. Griffes after the poem of Coleridgre. Shortly after this work was introduced to New York in a Thursday concert by Pierre Monteux last Spring, the noted young American composer died. This and other of his works have aroused considerable musical interest. Malipiero's first suite, "Impressioni dal Vero" ("Impressions from Nature") will have its first performance in New York, and the concert will close with Balakireff's Oriental fantasy "Islamey," orchestrated by the rising young Italian composer, Alfredo Casella.

From JAN 4 - 1921 M
BULLETIN,
Philadelphia, Pa.

Boston Symphony

Third Concert of Season, With Alfred Cortot as Piano Soloist

WHILE made up of only three numbers, consisting of compositions by Tschaikowsky, Saint-Saens and Balakireff, the program presented by the Boston Symphony Orchestra, at its third concert of the season in the Academy of Music last evening, was of rare and distinctive interest. Alfred Cortot, the French pianist, was the soloist, making his first appearance this season in the Saint-Saens Concerto No. 5, in F major, for piano and orchestra.

The symphony was Tschaikowsky's "Manfred," following, as a tonal elucidation, Byron's dramatic poem. Without being exactly of the "program" variety, the music is descriptive, the work having been referred to by the composer himself as "a program symphony." It is remarkable for both its poetic beauty and its dramatic power, large in scope and tremendous in effect, the four varied movements bearing the captions, "Manfred's Wanderings and Despair," "The Fairy of the Alps," "Pastorale" and "The Palace of Arimanes; Invocation to Astarte; Manfred's Death."

That the Boston Orchestra, under the skilfull guidance of Pierre Monteux, rapidly is regaining its lost grou[illegible]-time preparing soon to restore its [illegible] prestige, was evidenced in [illegible] interpretation of this dramatic [illegible]. The strings are of noticeable [illegible]ncy and brilliance, being perhaps the best part of the orchestra. They were particularly effective in the second part—the Scherzo of Tschaikowsky's symphonic composition—in the "Song of the Witch," though there was much beautiful playing elsewhere as well. In fact, the orchestra as a whole distinguished itself in this number, Mr. Monteux receiving a well-merited demonstration of admiration for his comprehensive and sympathetic conducting of it.

In the Saint-Saens concerto the audience was stirred to genuine enthusiasm by some remarkable piano playing. Mr. Cortot has played here several times during the past two or three seasons, but never before with such brilliant success as attended his interpretation last evening. The Saint-Saens work is less familiar, as it is, perhaps, somewhat less direct in melodious appeal than others by the great French composer. It partakes of the modern spirit, particularly in the first part, the allegro, which is surpassed in interest by the two that follow. Its difficulties throughout are apparent, but Cortot mastered them with unfaltering facility. In the finale he fairly dazed the audience by the rapidity with which he dashed off the galloping measures. But there was more than mere "execution," for Cortot has tone and style as well as poise and skill as a pianist, and in even such a spectacular composition as that of Saint-Saens he is "musical" as well as dextrous. He had reason to be well pleased with his success, for the applause reached the height of an ovation, and at the conclusion of the number he was recalled several times with sustained enthusiasm.

The orchestra completed the concert with the transcription by Alfredo Cassella of Balakireff's Oriental fantasy, "Islamey." In its original form the composition is said to present well-nigh insurmountable difficulties to the pianist. It has been frequently played, however. As an orchestral work "Islamey" also has its difficulties, but they are not unusual in this day of involved and intricate instrumentation. Cassella appears to have original ideas, and he uses with unrestrained freedom all the available instruments of the regulation orchestra—and then some. But he loves melody, too, and in this transcription gives something of Italian charm to his profuse orchestration of the Russian's work.

From JAN 9 1921
POST,
Pittsburg, Pa.

MUSICIANS CLUB CONCERT

The Musicians Club of Pittsburgh, of which Mr. Will Earhart, supervisor of music in the public schools, is president, announces a concert which will hold unusual interest for Pittsburghers because of its association. The club will present the Detroit Symphony Orchestra, with Ossip Gabrilowitsch conducting, at Carnegie Music Hal on the evening of Tuesday, February 1. Benno Moisewitsch, the gifted Russian pianist who came to America last season, will be the assisting soloist.

The entire net proceeds of the concert will be devoted by the Musicians Club to the rehabilitation of the Stephen C. Foster homestead. Some few years ago the house in which Foster lived for many years and did [illegible] of his writing was purchased by Mr. James H. Park and presented to the city as a memorial. Unfortunately it has been impossible for the city to make proper provision for the upkeep of the property and the Musicians Club, being particularly interested in the preservation of such a valuable landmark, determined upon some effort having for its object the securing of funds necessary to keep Foster's home in good condition. This concert by the Detroit Symphony Orchestra constitutes the club's first public effort along this line.

Ossip Gabrilowitsch was invited to become the conductor of the Detroit Symphony Orchestra two years ago, since which time this body of players has become one of the foremost orchestras in the country. Due to the difficulties which for a time threatened the total disbandment of the Boston Symphony Orchestra many of the leading players of that famous organization left Boston and became affiliated with other orchestras throughout the country. A large number of these men have become associated with the Detroit Symphony under Mr. Gabrilowitsch, bringing additional strength to a body of players which already ranked very high. The Musicians Club anticipates a sold out house for this the first appearance in two seasons of the Detroit Symphony Orchestra.

From 9 - 1921 Y
COURANT
Hartford, Conn.

BOSTON SYMPHONY ORCHESTRA HERE

At Parsons's Theater Tomorrow Night With Pierre Monteux Conducting.

Beginning at 8:15 tomorrow evening, the famous Boston Symphony Orchestra will give a concert in Parsons's Theater, the only one of the season.

No more splendid and brilliantly colorful score exists than Rimsky-Korsakoff's Suite "Scheherazade", based upon the Arabian Nights, which Pierre Monteux, conductor of the Orchestra, will present at this concert in lieu of a classic symphony. Liszt's symphonic poem "Tasso", considered by many his masterpiece, will also be heard. As soloist of the evening, Mishel Piastro, the much-praised violinist, will play with the Orchestra Tschaikowsky's concerto in D major, which is one of the most popular of all concertos written for the violin. Coming from Europe, where he was considered a supreme master of his instrument, Piastro made his debut in this country last autumn in New York. The advent of this pupil of Auer was looked forward to as still another of the numerous notable violinists which Russia in general, and that great violin teacher in particular, had produced. Piastro's preliminary concert surprised everyone, however, and the wondrous beauty of his playing surpassed all expectations. He has readily taken his place in the very forefront of violinists.

A few lower floor seats to be had at Sedgwick & Casey's, box seats and chair tickets for the orchestra pit. Standing room admission will be sold at the theater at night.

LASHANSKA SINGS AT SYMPHONY CONCERT

Two Scott Passacaglias the Orchestral Novelty

Dvorak and Wagner Contribute the Remainder of the Program

Hulda Lashanska, who made her first appearance in Boston yesterday afternoon as soloist at the Symphony concert, sang Pamina's aria from Mozart's "Magic Flute" and "Depuis le jour" from Charpentier's "Louise" with rare beauty and skill. She is wholly admirable as a concert singer.

Her interpretation showed, in addition to the unassuming perfection of vocal technique to be expected of a pupil of Sembrich, a fine and sure dramatic instinct. No new singer in recent years has used as lovely a voice with as exquisite an artistry as hers. The audience applauded her with unusual warmth.

Two Passacaglias by Cyril Scott were [illegible]

other [illegible] of the sort one recalls off hand in the repertory of the Symphony Orchestra are the last movement of Brahms' Fourth Symphony and the Passacaglia by Seth Bingham, given its first performance last week. These both treat the given theme in the bass far more contrapuntally than Mr Scott has done.

They may be accused of pedantry, but at least they escape the rhythmic and melodic monotony of his two works, which depend on harmonic and orchestral color for whatever interest they possess. Mr Scott's color schemes are more blatant than subtle. They impose themselves upon the listener by sheer volume of sound, and bring applause by nervous stimulus rather than by thoughtful appreciation.

Dvorak's Second Symphony sounds as though he had tried to please the celebrated Viennese critic Hanslick by imitating that gentleman's ideal, Brahms. He imitates Brahms' themes, in one case, the second theme of the first movement which resembles the song "Immer leiser wird mein Schlummer," he even copies them, but of Brahms' skill in development and variation he has little. His themes are always interesting, but the padding he puts between them is often rather dull.

Wagner's "A Faust Overture" is one of the least interesting of all his works. It lacks the robust vulgarity of the "Rienzi" overture, but its musical material is trivial, though skilfully handled.

The performance gave renewed evidence of the way in which Mr Monteux is slowly but steadily bettering the ensemble of the reorganized orchestra. There are still many perfunctory bits where he has not had time to try for nuances, but the places he has polished grow smoother and smoother.

GLOBE JAN 2.

13TH CONCERT OF SYMPHONY

Two Passacaglias by Cyril Scott Heard Here for First Time

MME. LASHANSKA'S SINGING ENJOYED

By PHILIP HALE

The 13th concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Dvorak, Symphony No. 2, D minor; Cyril Scott, Two Passacaglias (first time in Boston); Mozart, Air of Pamina, from "The Magic Flute"; Charpentier, "Depuis le jour," from "Louise"; Wagner, A Faust overture. Mme. Hulda Lashanska sang for the first time in this city.

Mr. Scott's Passacaglias, according to Dr. A. Eaglefield Hull, Mr. Scott's rapt biographer, were first played in London in 1916. The two melodies that serve as subjects are of Irish origin—"The Irish Famine Song" and "The Poor Irish Boy." The latter song is said to have been often heard in the earlier Georgian period. The Passacaglias are scored for the swollen modern orchestra.

There are two ways of looking at these compositions. One is to regard them simply as curious experiments in harmonization and instrumentation; amusing, in the sense with which this word is used in the jargon of the Parisian studio, but not to be taken seriously. The other way is to accept them as a serious work of a composer endowed by nature, whose inventive faculty and technical skill are of no mean order; the work of a man who has original views and his own method of expression; a man whose independence and boldness—call it aesthetic arrogance, if you will—are not displeasing. This Englishman has surely fluttered the Academicians and the Doctors of Music in Great Britain.

If there is talk about form, Mr. Scott's Passacaglias are more orthodox in this respect than the one by Mr. Seth Bingham performed at the last concert. The subject is inexorably maintained; the hearer does not strain ears in detecting it. The structures built upon the two subjects as foundations may often be fantastical, even extravagant; gargoyles may serve at times in the decoration; but there is always the suggestion of native power. The composer does not build at random, he does not fail, or stand aghast at his own work; he knows exactly his purpose; he accomplishes it in his own defiant way.

Does some one, to whom music is a means of exciting a "gentleman-like joy," as an old Greek put it, exclaim in protestation: "But these Passacaglias are noisy"? When there is a tremendous volume of sound, it is not a din. The sound is as well-defined as a thunder-clap. Nor is there a constant orchestral whirlwind; there are variations of ingenious contrast, free from platitudes. Furthermore in each Passacaglia the hearer feels a certain continuity. He does not see Mr. Ceott putting down his pen, knocking his pate, and addressing the ceiling: "There, that's done. What in the world should come next?"

Whether the audience was startled from its well-bred and traditional composure; whether, forgetting the soothing charm of conventional music, it frankly enjoyed the music; whether it was hugely amused—this would be difficult to say. The applause was fervent and prolonged. Mr. Scott rose from the guest seat and bowed in a dignified manner, not effusively; and he applauded, as was eminently fitting the brilliant, stirring performance of the orchestra.

Dvorak's Symphony had not been heard at a Symphony concert since 1903. Mr. Monteux is to be thanked for the revival. The symphony shows Dvorak at his best. A master of rhythm and color, a melodist of direct appeal, naive, but not without art; seldom far away from his beloved Bohemian woods, fields, and simple, joyous life; not afraid of suggesting the folk songs and the dances of his country even in a symphonic work, he wrote during the years of his poverty from his heart. In his later years he became sophisticated. When his too-familiar symphony "From the New World"—was new in Boston, we wondered at the late Horatio Parker describing it as pleasing but "meretricious." In comparison with the symphony in D minor, the later one is "meretricious," indeed. It is a pity that to the younger generation Dvorak is known chiefly as the composer of "From the New World" Symphony and a certain "Humoresque" transcribed for the fiddle.

Wagner's overture has sadly aged.

Mme. Lashanska has a beautiful voice, which she uses skilfully and emotionally. Her admirable qualities were at once displayed in the pathetic air of Pamina; Mozart's music still remains the supreme test of a singer. She gave a concert version of the air from "Louise," the air itself is not for a symphony concert—and sang it delightfully. Perhaps in a performance of the opera, her interpretation would not be dramatically suited to the situation.

The concert will be repeated tonight. There will be no concerts next week. The program for Feb. 11 and 12 includes these works: Schumann, Symphony, C major, No. 2; Carpenter, Suite from the Ballet, "The Birthday of the Infanta" (first time in Boston); Beethoven, Concerto No. 3, C minor, for piano. Mr. Levitzki will be the pianist.

HERALD - JAN. 29

NEW SOPRANO HEARD AT SYMPHONY

Two novelties appeared on the program of the Boston Symphony Orchestra, the thirteenth of the present season, Mme. Hulda Lashanska, soprano, sang for the first time in this city, and two Passacaglias by Cyril Scott, the English composer, were given their first performance in Boston.

Besides the latter, the program included Dvorak's Symphony No. 2 in D minor, Wagner's "Faust" overture and two operatic arias, sung by Mme. Lashanska, Pamina's aria from Mozart's "The Magic Flute" and "Depuis le Jour," from Charpentier's "Louise."

Mme. Lashanska, favorably known here by reputation, was enthusiastically greeted, but the applause which welcomed her first appearance was slight compared with that which broke forth at the end of her first number. She has voice of extraordinary beauty, rich and smooth in the middle and lower registers, clear and pure in the higher. The song from "Louise" has been given very few performances here comparable to that of Mme. Lashanska; nor should the performance of the orchestra be passed by without special mention. The singer was recalled again and again.

Enthusiasm marked the entire program. The Spanish dances by Mr. Scott were of unusual interest, the first especially striking, brilliantly orchestrated and brilliantly performed. Mr. Scott, who was in the audience, was forced to respond to the applause after Mr. Monteux had shown the audience by signs where he was sitting.

Both director and players were warmly applauded after the fine performance of the symphony, and the conductor summoned the meen to rise and share honors with him.

AMER. DEC. 29.

TENTH CONCERT OF SYMPHONY

Percy Grainger, Pianist, Assists in Impressive Program

TSCHAIKOWSKY'S "MANFRED" HEARD

By PHILIP HALE

The 10th concert of the Boston Symphony Orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Tschaikowsky, "Manfred" Symphony; Griffes, "The Pleasure Dome of Kubla Khan"; Saint-Saens, Concerto in G minor, No. 2 for the piano; Lalo, Overture to "Le Roi d'Ys." Percy Grainger was the pianist.

The "Manfred" symphony had not been played at these concerts for nine years. In no one of Tschaikowsky's important works is the composer's labor more apparent. He was practically hounded to the task by Balakireff, who sketched a program for him in 1882, told him what he should and should not do, assuring him that Byron's tragedy as a subject for a symphonic poem had contemporaneous interest, "for modern humanity is such because it knows not how to preserve its ideals."

The performance yesterday was impressive and brilliant. The French musicians and critics have for some years not been over-friendly towards Tschaikowsky's music. It does not appeal to them so much as the music of Rimsky-Korsakoff or that of Borodin, or even that of Balakireff. Perhaps Tschaikowsky's mannerisms, never more noticeable than in this symphony, annoy them; the endless repe[illegible] negligable phrase by various solo instruments or groups of instruments; a certain coarseness in choice of thematic material; his tendency to shriek his emotions; a gloomy atmosphere, which he breathed as a man. Yet, now and then, in "Manfred" there are eloquently Byronic moments. Manfred and Astarte are strongly portrayed by their respective themes. Scorn, remorse, despair are thundered forth, while the memory and the vision of Astarte are expressed with a tenderness, now human, now unearthly that we find in Tschaikowsky's letters when he pours out his soul in confidence. The second movement, "The Fairy of the Alps," with its tonal representation of the cataract, and the final bacchanal show the influence of Berlioz. Tschaikowsky is no more fortunate in a musical orgy than Berlioz was in his finale of "Harold in Italy"; but for his finale the former found contrasting measures of a sepulchral solemnity that he alone could imagine; measures that speak of the tomb and the end of all desires; hopeless, desolate measures, as those in the first and last movements of the "Pathetic" Symphony.

"The symphonic poem of Griffes, played for the first time at a concert of this orchestra a little over a year ago, when the composer was suffering in body, unable to pay for the copying of the orchestral parts, and thus taxing what strength was his, teaching by day and working far into the night that his "Kubla Khan" might be ready for performance, brought vividly to mind the loss to the world by his untimely departure. For here is music of genuine fancy, music that by the thought and the expression reveal individuality and the soul of a poet. Nor was this composer guilty of abusing pseudo-Orientalism; he heard music that might have stirred the revellers beneath Kubla's pleasure dome.

Mr. Grainger played the familiar concerto in a delightfully musical manner. Not relying solely on fleetness and brilliancy, he gave a finely conceived and detailed performance of the first movement, too often read in a perfunctory manner by pianists impatient to show what they "can do" later when insistent demands are made on technical proficiency. And so, well-worn as the concerto is, yesterday it had fresh life, nor was the workmanship displayed by the composer the only attractive feature of the music itself.

The concert was too long, yet who would have missed Lalo's overture or Mr. Monteux's interpretation of it?

The concert will be repeated tonight. The program of the concert next week is as follows: Schubert, "Overture in C-Major," in Italian style; Hadyn, "Military Symphony"; Bruch, "Violin Concerto, G-Minor, No. 1"; Debussy, "The Sea." Isolde Menges will be the violinist.

H[illegible] JAN. 1.

From JAN 29
Brooklyn Life
New York City

Boston Symphony Concert

The Boston Symphony Orchestra announces the following program for its concert to be given in the Brooklyn Academy of Music on Friday evening, February fourth: Beethoven's Symphony No. 1 in C Major, Opus 21; Wagner Faust Overture; Romanza of Juliet from the Opera "The Capulets and the Montagues" by Bellini, and Cavatina de Leila from "The Pearl Fishers" by Bizet, to be sung by Madam Lashanska; closing with Debussy's "The Sea"—three Orchestral Sketches, 1. From Dawn till Noon on the Ocean; Frolics of the Waves, and Dialogues of the Wind and the Sea.

GRAINGER APPLAUDED AT THE SYMPHONY

Soloist in Saint-Saens G-Minor Concerto

Griffes' "Kubla Khan" Wins Adde Appreciation

Percy Grainger, the soloist at yesterday's Symphony concert, gave a musicianly performance of Saint-Saens' familiar Concerto in G minor which wo him prolonged and enthusiastic applause. The pretty allegretto scherzando b which most people remember the piec has seldom been more effectively playe here.

The music is hardly a severe test o a pianist's imaginative power. Agreeable and well-made, it cannot be called either original or great. Like Leo Ornstein, who chose a MacDowell concerto last season, Mr Grainger seemed bent on avoiding displeasing a supposedly conservative audience by inflicting anything modern and startling upon them. Nor did either of the young modernists challenge comparison with their great elders by choosing a classic like the Beethoven Fourth Concerto.

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From JAN 2 1921
Morning Telegraph
New York

For the third pair of Boston Symphony concerts, to be given in Carnegie Hall Thursday evening and Saturday afternoon, Pierre Monteux has compiled the following programs:

Thursday, Tschaikowsky's "Manfred" symphony, after Byron's dramatic poem, the movements of which describe Manfred's wanderings and despair; "The Fairy of the Alps," "Pastorale," "The Palace of Arimanes," "Innovation to Astarte," "Manfred's Death," "La Queste de Dieu," a symphonic excerpt from d'Indy's new opera, "The Legend of St. Christopher'; "An Sluagh Sidhe" ("In the Faery Hills"), a symphonic poem of Gaelic subject by the English composer, Arnold Bax, which will on this occasion have its first performance in New York, and Lalo's "Overture to the King of Ys."

For the Saturday afternoon concert, Mozart's overture to his opera "Don Giovanni," Schumann's Fourth Symphony in D minor, "The Pleasure Dome of Kubla Khan," composed by Charles T. Griffes after the poem of Coleridgre. Shortly after this work was introduced to New York in a Thursday concert by Pierre Monteux last Spring, the noted young American composer died. This and other of his works have aroused considerable musical interest. Malipiero's first suite, "Impressioni dal Vero" ("Impressions from Nature") will have its first performance in New York, and the concert will close with Balakireff's Oriental fantasy "Islamey," orchestrated by the rising young Italian composer, Alfredo Casella.

From
BULLETIN,
Philadelphia, Pa.

Boston Symphony

Third Concert of Season, With Alfred Cortot as Piano Soloist

WHILE made up of only three numbers, consisting of compositions by Tschaikowsky, Saint-Saens and Balakireff, the program presented by the Boston Symphony Orchestra, at its third concert of the season in the Academy of Music last evening, was of rare and distinctive interest. Alfred Cortot, the French pianist, was the soloist, making his first appearance this season in the Saint-Saens Concerto No. 5, in F major, for piano and orchestra.

The symphony was Tschaikowsky's "Manfred," following, as a tonal elucidation, Byron's dramatic poem. Without being exactly of the "program" variety, the music is descriptive, the work having been referred to by the composer himself as "a program symphony." It is remarkable for both its poetic beauty and its dramatic power, large in scope and tremendous in effect, the four varied movements bearing the captions, "Manfred's Wanderings and Despair," "The Fairy of the Alps," "Pastorale" and "The Palace of Arimanes; Invocation to Astarte; Manfred's Death."

That the Boston Orchestra, under the skilfull guidance of Pierre Monteux, rapidly is regaining its lost grow-time preparing soon to restore its [illegible] prestige, was evidenced in its interpretation of this dramatic [illegible] ancy and strings are of noticeable [illegible] brilliance, being perhaps the best part of the orchestra. They were particularly effective in the second part—the Scherzo of Tschaikowsky's symphonic composition—in the "Song of the Witch," though there was much beautiful playing elsewhere as well. In fact, the orchestra as a whole distinguished itself in this number, Mr. Monteux receiving a well-merited demonstration of admiration for his comprehensive and sympathetic conducting of it.

In the Saint-Saens concerto the audience was stirred to genuine enthusiasm by some remarkable piano playing. Mr. Cortot has played here several times during the past two or three seasons, but never before with such brilliant success as attended his interpretation last evening. The Saint-Saens work is less familiar, as it is, perhaps, somewhat less direct in melodious appeal than others by the great French composer. It partakes of the modern spirit, particularly in the first part, the allegro, which is surpassed in interest by the two that follow. Its difficulties throughout are apparent, but Cortot mastered them with unfaltering facility. In the finale he fairly dazed the audience by the rapidity with which he dashed off the galloping measures. But there was more than mere "execution," for Cortot has tone and style as well as poise and skill as a pianist, and in even such a spectacular composition as that of Saint-Saens he is "musical" as well as dextrous. He had reason to be well pleased with his success, for the applause reached the height of an ovation, and at the conclusion of the number he was recalled several times with sustained enthusiasm.

The orchestra completed the concert with the transcription by Alfredo Cassella of Balakireff's Oriental fantasy, "Islamey." In its original form the composition is said to present well-nigh insurmountable difficulties to the pianist. It has been frequently played, however. As an orchestral work "Islamey" also has its difficulties, but they are not unusual in this day of involved and intricate instrumentation. Cassella appears to have original ideas, and he uses with unrestrained freedom all the available instruments of the regulation orchestra—and then some. But he loves melody, too, and in this transcription gives something of Italian charm to his profuse orchestration of the Russian's work.

[71]

From AN 9 1921
POST,
Pittsburg, Pa.

MUSICIANS CLUB CONCERT

The Musicians Club of Pittsburgh, of which Mr. Will Earhart, supervisor of music in the public schools, is president, announces a concert which will hold unusual interest for Pittsburghers because of its association. The club will present the Detroit Symphony Orchestra, with Ossip Gabrilowitsch conducting, at Carnegie Music Hal on the evening of Tuesday, February 1. Benno Moisewitsch, the gifted Russian pianist who came to America last season, will be the assisting soloist.

The entire net proceeds of the concert will be devoted by the Musicians Club to the rehabilitation of the Stephen C. Foster homestead. Some few years ago the house in which Foster lived for many years and did [illegible] of his writing was purchased by Mr. James H. Park and presented to the city as a memorial. Unfortunately it has been impossible for the city to make proper provision for the upkeep of the property and the Musicians Club, being particularly interested in the preservation of such a valuable landmark, determined upon some effort having for its object the securing of funds necessary to keep Foster's home in good condition. This concert by the Detroit Symphony Orchestra constitutes the club's first public effort along this line.

Ossip Gabrilowitsch was invited to become the conductor of the Detroit Symphony Orchestra two years ago, since which time this body of players has become one of the foremost orchestras in the country. Due to the difficulties which for a time threatened the total disbandment of the Boston Symphony Orchestra many of the leading players of that famous organization left Boston and became affiliated with other orchestras throughout the country. A large number of these men have become associated with the Detroit Symphony under Mr. Gabrilowitsch, bringing additional strength to a body of players which already ranked very high. The Musicians Club anticipates a sold out house for this the first appearance in two seasons of the Detroit Symphony Orchestra.

From
COURANT
Hartford, Conn.

BOSTON SYMPHONY ORCHESTRA HERE

At Parsons's Theater Tomorrow Night With Pierre Monteux Conducting.

Beginning at 8:15 tomorrow evening, the famous Boston Symphony Orchestra will give a concert in Parsons's Theater, the only one of the season.

No more splendid and brilliantly colorful score exists than Rimsky-Korsakoff's Suite "Scheherazade", based upon the Arabian Nights, which Pierre Monteux, conductor of the Orchestra, will present at this concert in lieu of a classic symphony. Liszt's symphonic poem "Tasso", considered by many his masterpiece, will also be heard. As soloist of the evening, Mishel Piastro, the much-praised violinist, will play with the Orchestra Tschaikowsky's concerto in D major, which is one of the most popular of all concertos written for the violin. Coming from Europe, where he was considered a supreme master of his instrument, Piastro made his debut in this country last autumn in New York. The advent of this pupil of Auer was looked forward to as still another of the numerous notable violinists which Russia in general, and that great violin teacher in particular, had produced. Piastro's preliminary concert surprised everyone, however, and the wondrous beauty of his playing surpassed all expectations. He has readily taken his place in the very forefront of violinists.

A few lower floor seats to be had at Sedgwick & Casey's, box seats and chair tickets for the orchestra pit. Standing room admission will be sold at the theater at night.

LASHANSKA SINGS AT SYMPHONY CONCERT

Two Scott Passacaglias the Orchestral Novelty

Dvorak and Wagner Contribute the Remainder of the Program

Hulda Lashanska, who made her first appearance in Boston yesterday afternoon as soloist at the Symphony concert, sang Pamina's aria from Mozart's "Magic Flute" and "Depuis le jour" from Charpentier's "Louise" with rare beauty and skill. She is wholly admirable as a concert singer.

Her interpretation showed, in addition to the unassuming perfection of vocal technique to be expected of a pupil of Sembrich, a fine and sure dramatic instinct. No new singer in recent years has used as lovely a voice with as exquisite an artistry as hers. The audience applauded her with unusual warmth.

Two Passacaglias by Cyril Scott were

other pieces of the sort one recalls off hand in the repertory of the Symphony Orchestra are the last movement of Brahms' Fourth Symphony and the Passacaglia by Seth Bingham, given its first performance last week. These both treat the given theme in the bass far more contrapuntally than Mr Scott has done. They may be accused of pedantry, but at least they escape the rhythmic and melodic monotony of his two works, which depend on harmonic and orchestral color for whatever interest they possess. Mr Scott's color schemes are more blatant than subtle. They impose themselves upon the listener by sheer volume of sound, and bring applause by nervous stimulus rather than by thoughtful appreciation.

Dvorak's Second Symphony sounds as though he had tried to please the celebrated Viennese critic Hanslick by imitating that gentleman's ideal, Brahms. He imitates Brahms' themes, in one case, the second theme of the first movement which resembles the song "Immer leiser wird mein Schlummer," he even copies them, but of Brahms' skill in development and variation he has little. His themes are always interesting, but the padding he puts between them is often rather dull.

Wagner's "A Faust Overture" is one of the least interesting of all his works. It lacks the robust vulgarity of the "Rienzi" overture, but its musical material is trivial, though skilfully handled.

The performance gave renewed evidence of the way in which Mr Monteux is slowly but steadily bettering the ensemble of the reorganized orchestra. There are still many perfunctory bits where he has not had time to try for nuances, but the places he has polished grow smoother and smoother.

GLOBE JAN. 2.

13TH CONCERT OF SYMPHONY

Two Passacaglias by Cyril Scott Heard Here for First Time

MME. LASHANSKA'S SINGING ENJOYED

By PHILIP HALE

The 13th concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Dvorak, Symphony No. 2, D minor; Cyril Scott, Two Passacaglias (first time in Boston); Mozart, Air of Pamina, from "The Magic Flute"; Charpentier, "Depuis le jour," from "Louise"; Wagner, A Faust overture. Mme. Hulda Lashanska sang for the first time in this city.

Mr. Scott's Passacaglias, according to Dr. A. Eaglefield Hull, Mr. Scott's rapt biographer, were first played in London in 1916. The two melodies that serve as subjects are of Irish origin—"The Irish Famine Song" and "The Poor Irish Boy." The latter song is said to have been often heard in the earlier Georgian period. The Passacaglias are scored for the swollen modern orchestra.

There are two ways of looking at these compositions. One is to regard them simply as curious experiments in harmonization and instrumentation; amusing, in the sense with which this word is used in the jargon of the Parisian studio, but not to be taken seriously. The other way is to accept them as a serious work of a composer endowed by nature, whose inventive faculty and technical skill are of no mean order; the work of a man who has original views and his own method of expression; a man whose independence and boldness—call it aesthetic arrogance, if you will—are not displeasing. This Englishman has surely fluttered the Academicians and the Doctors of Music in Great Britain.

If there is talk about form, Mr. Scott's Passacaglias are more orthodox in this respect than the one by Mr. Seth Bingham performed at the last concert. The subject is inexorably maintained; the hearer does not strain ears in detecting it. The structures built upon the two subjects as foundations may often be fantastical, even extravagant; gargoyles may serve at times in the decoration; but there is always the suggestion of native power. The composer does not build at random, he does not fail, or stand aghast at his own work; he knows exactly his purpose; he accomplishes it in his own defiant way.

Does some one, to whom music is a means of exciting a "gentleman-like joy," as an old Greek put it, exclaim in protestation: "But these Passacaglias are noisy"? When there is a tremendous volume of sound, it is not a din. The sound is as well-defined as a thunder-clap. Nor is there a constant orchestral whirlwind; there are variations of ingenious contrast, free from platitudes. Furthermore in each Passacaglia the hearer feels a certain continuity. He does not see Mr. Ceott putting down his pen, knocking his pate, and addressing the ceiling: "There, that's done. What in the world should come next?"

Whether the audience was startled from its well-bred and traditional composure; whether, forgetting the soothing charm of conventional music, it frankly enjoyed the music; whether it was hugely amused—this would be difficult to say. The applause was fervent and prolonged. Mr. Scott rose from the guest seat and bowed in a dignified manner, not effusively; and he applauded, as was eminently fitting the brilliant, stirring performance of the orchestra.

Dvorak's Symphony had not been heard at a Symphony concert since 1903. Mr. Monteux is to be thanked for the revival. The symphony shows Dvorak at his best. A master of rhythm and color, a melodist of direct appeal, naive, but not without art; seldom far away from his beloved Bohemian woods, fields, and simple, joyous life; not afraid of suggesting the folk songs and the dances of his country even in a symphonic work, he wrote during the years of his poverty from his heart. In his later years he became sophisticated. When his too-familiar symphony "From the New World"—was new in Boston, we wondered at the late Horatio Parker describing it as pleasing but "meretricious." In comparison with the symphony in D minor, the later one is "meretricious," indeed. It is a pity that to the younger generation Dvorak is known chiefly as the composer of "From the New World" Symphony and a certain "Humoresque" transcribed for the fiddle.

Wagner's overture has sadly aged.

Mme. Lashanska has a beautiful voice, which she uses skilfully and emotionally. Her admirable qualities were at once displayed in the pathetic air of Pamina; Mozart's music still remains the supreme test of a singer. She gave a concert version of the air from "Louise," the air itself is not for a symphony concert—and sang it delightfully. Perhaps in a performance of the opera, her interpretation would not be dramatically suited to the situation.

The concert will be repeated tonight. There will be no concerts next week. The program for Feb. 11 and 12 includes these works: Schumann, Symphony, C major, No. 2; Carpenter, Suite from the Ballet, "The Birthday of the Infanta" (first time in Boston); Beethoven, Concerto No. 3, C minor, for piano. Mr. Levitzki will be the pianist.

HERALD - JAN. 29

NEW SOPRANO HEARD AT SYMPHONY

Two novelties appeared on the program of the Boston Symphony Orchestra, the thirteenth of the present season, Mme. Hulda Lashanska, soprano, sang for the first time in this city, and two Passacaglias by Cyril Scott, the English composer, were given their first performance in Boston.

Besides the latter, the program included Dvorak's Symphony No. 2 in D minor, Wagner's "Faust" overture and two operatic arias, sung by Mme. Lashanska, Pamina's aria from Mozart's "The Magic Flute" and "Depuis le Jour," from Charpentier's "Louise."

Mme. Lashanska, favorably known here by reputation, was enthusiastically greeted, but the applause which welcomed her first appearance was slight compared with that which broke forth at the end of her first number. She has voice of extraordinary beauty, rich and smooth in the middle and lower registers, clear and pure in the higher. The song from "Louise" has been given very few performances here comparable to that of Mme. Lashanska; nor should the performance of the orchestra be passed by without special mention. The singer was recalled again and again.

Enthusiasm marked the entire program. The Spanish dances by Mr. Scott were of unusual interest, the first especially striking, brilliantly orchestrated and brilliantly performed. Mr. Scott, who was in the audience, was forced to respond to the applause after Mr. Monteux had shown the audience by signs where he was sitting.

Both director and players were warmly applauded after the fine performance of the symphony, and the conductor summoned the meen to rise and share honors with him.

AMER. DEC. 29.

TENTH CONCERT OF SYMPHONY

Percy Grainger, Pianist, Assists in Impressive Program

TSCHAIKOWSKY'S "MANFRED" HEARD

By PHILIP HALE

The 10th concert of the Boston Symphony Orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Tschaikowsky, "Manfred" Symphony; Griffes, "The Pleasure Dome of Kubla Khan"; Saint-Saens, Concerto in G minor, No. 2 for the piano; Lalo, Overture to "Le Roi d'Ys," Percy Grainger was the pianist.

The "Manfred" symphony had not been played at these concerts for nine years. In no one of Tschaikowsky's important works is the composer's labor more apparent. He was practically hounded to the task by Balakireff, who sketched a program for him in 1882, told him what he should and should not do, assuring him that Byron's tragedy as a subject for a symphonic poem had contemporaneous interest, "for modern humanity is such because it knows not how to preserve its ideals."

The performance yesterday was impressive and brilliant. The French musicians and critics have for some years not been over-friendly towards Tschaikowsky's music. It does not appeal to them so much as the music of Rimsky-Korsakoff or that of Borodin, or even that of Balakireff. Perhaps Tschaikowsky's mannerisms, never more noticeable than in this symphony,

annoy them; the endless repetition of a negligable phrase by various solo instruments or groups of instruments; a certain coarseness in choice of thematic material; his tendency to shriek his emotions; a gloomy atmosphere, which he breathed as a man. Yet, now and then, in "Manfred" there are eloquently Byronic moments. Manfred and Astarte are strongly portrayed by their respective themes. Scorn, remorse, despair are thundered forth, while the memory and the vision of Astarte are expressed with a tenderness, now human, now unearthly that we find in Tschaikowsky's letters when he pours out his soul in confidence. The second movement, "The Fairy of the Alps," with its tonal representation of the cataract, and the final bacchanal show the influence of Berlioz. Tschaikowsky is no more fortunate in a musical orgy than Berlioz was in his finale of "Harold in Italy"; but for his finale the former found contrasting measures of a sepulchral solemnity that he alone could imagine; measures that speak of the tomb and the end of all desires; hopeless, desolate measures, as those in the first and last movements of the "Pathetic" Symphony.

"The symphonic poem of Griffes, played for the first time at a concert of this orchestra a little over a year ago, when the composer was suffering in body, unable to pay for the copying of the orchestral parts, and thus taxing what strength was his, teaching by day and working far into the night that his "Kubla Khan" might be ready for performance, brought vividly to mind the loss to the world by his untimely departure. For here is music of genuine fancy, music that by the thought and the expression reveal individuality and the soul of a poet. Nor was this composer guilty of abusing pseudo-Orientalism; he heard music that might have stirred the revellers beneath Kubla's pleasure dome.

Mr. Grainger played the familiar concerto in a delightfully musical manner. Not relying solely on fleetness and brilliancy, he gave a finely conceived and detailed performance of the first movement, too often read in a perfunctory manner by pianists impatient to show what they "can do" later when insistent demands are made on technical proficiency. And so, well-worn as the concerto is, yesterday it had fresh life, nor was the workmanship displayed by the composer the only attractive feature of the music itself.

The concert was too long, yet who would have missed Lalo's overture or Mr. Monteux's interpretation of it?

The concert will be repeated tonight. The program of the concert next week is as follows: Schubert, "Overture in C-Major," in Italian style; Hadyn, "Military Symphony"; Bruch, "Violin Concerto, G Minor, No. 1"; Debussy, "The Sea." Isolde Menges will be the violinist.

From JAN 29
Brooklyn Life
New York City

Boston Symphony Concert

The Boston Symphony Orchestra announces the following program for its concert to be given in the Brooklyn Academy of Music on Friday evening, February fourth: Beethoven's Symphony No. 1 in C Major, Opus 21; Wagner Faust Overture; Romanza of Juliet from the Opera "The Capulets and the Montagues" by Bellini, and Cavatina de Leila from "The Pearl Fishers" by Bizet, to be sung by Madam Lashanska; closing with Debussy's "The Sea" three Orchestral Sketches, 1. From Dawn till Noon on the Ocean; Frolics of the Waves, and Dialogues of the Wind and the Sea.

GRAINGER APPLAUDED AT THE SYMPHONY

Soloist in Saint-Saens' G-Minor Concerto

Griffes' "Kubla Khan" Wins Added Appreciation

Percy Grainger, the soloist at yesterday's Symphony concert, gave a musicianly performance of Saint-Saens' familiar Concerto in G minor which won him prolonged and enthusiastic applause. The pretty allegretto scherzando by which most people remember the piece has seldom been more effectively played here.

The music is hardly a severe test of a pianist's imaginative power. Agreeable and well-made, it cannot be called either original or great. Like Leo Ornstein, who chose a MacDowell concerto last season, Mr Grainger seemed bent on avoiding displeasing a supposedly conservative audience by inflicting anything modern and startling upon them. Nor did either of the young modernists challenge comparison with their great elders by choosing a classic like the Beethoven Fourth Concerto.

Mr Monteux for the first time in his conductorship put a piece by Tschaikowsky on a regular program, presumably to satisfy the diminishing number who admire that composer. The "Manfred" Symphony has never been as popular as the Fourth, Fifth and "Pathetic." It sounded distinctly old-fashioned and often intolerably bombastic.

The clever orchestration shows the influence of Berlioz. There are pleasing bits of rather banal melody and color amid much stage thunder and lightning which prove that Tschaikowsky had

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INFORMATION OBSCURED

From
INQUIRER 2 - 1921
Philadelphia, Pa.

Cortot With Boston Symphony

The third concert of the season to be given in the Academy of Music by the Boston Symphony Orchestra tomorrow evening at 8.15 will be a musical event of particular importance in that Alfred Cortot, the eminent French pianist, will be the soloist. Alfred Cortot has been in this country three season and in that time has made an undoubted reputation as the finest pianist that France has produced. The amazing clarity of his technique, and the color of his tone are shown to particular advantage in the Fifth Concerto of Saint-Saens in F major, which he will play at this concert and which is unusually interesting on account of its Oriental themes. The principal work on the programme, however, will be Tschaikowsky's "Manfred" Symphony, which is based upon Byron's dramatic poem of that title, and is considered one of his most impressive works. The work is constructed on a large scale and its many episodes are wondrously impressive and thematically beautiful. The concert will close with Balakireff's Oriental fantasy, "Islamey," named by many as the most difficult pianoforte piece ever written, which has been arranged for orchestra by Alfredo Casella, the notable Italian composer of the rising generation.

From
~~Evening~~ Sun
Baltimore, Md.

ALFRED Cortot, the distinguished pianist, who will be heard here with the Boston Symphony Orchestra, was born in Switzerland of French parents. He came to Paris at a very early age, where he entered the Conservatory under Decombes. one of the last of Chopin's disciples, and under Diemer, in whose class, in 1896, he obtained first prize. Immediately thereafter he played as soloist at the Colonne and Lamoureux concerts. This led to several extensive tours of Europe, in which he was heard both with the orchestras in city after city and in recitals of his own, and was identified as a principal founder of the new French piano school. In addition to his career as pianist, he accepted the position (at the age of 24) of répétiteur at Bayreuth, and under his conductorship in Paris, Wagner's operas had notable performances. A year later, in 1903, he founded the Société des Concerts, the purpose of which was to give auditions of great choral works. Thus, to his organizing and conducting ability choral productions of "Parsifal," Beethoven's "Missa Solennis," Liszt's "St. Elizabeth" and many new works were due. In America, however, he is only known as pianist, and his European reputation as a master of this instrument has been confirmed here.

From
TIMES
Hartford, Conn.

BOSTON SYMPHONY.

Piastro Remarkable Genius of the Violin—Here January 10.

The coming concert by the Boston Symphony orchestra, to be given in Parsons's theater on Monday evening, January 10, will be an event of additional musical importance by the first appearance here of Mishel Piastro, the violinist, as soloist. Coming recently from Russia, his native country, where he had become one of the foremost pupils of Auer, Piastro made a more than notable debut in Carnegie hall, New York, in October. The consensus was that "he towers head and shoulders above any violinists presented thi season." Individual comments unreservedly acclaim his tone as one of the biggest, clearest and most sensuous of any heard in a concert hall.

Henry S. Krehbiel, in the Tribune, said: "His tone is something in which to rejoice. Piastro may write his name large upon the long list of virtuosi." Max Smith, of the New York American, calls him "A master of tone production," G. W. Gabriel of the Sun states that "Piastro with a beautiful tone and validity of technique, musicianly feeling and skill, will survive." William B. Murray of the Brooklyn Daily Eagle, in a long artice on violinists of the day has this to say: "At present writing, we believe that only one of the newcomers has a chance for success in America. He, of course, is Mischel Piastro."

Seat sale now in progress at Sedgwick & Casey's.

Prices $1 to $3. Gallery admission 75 cents.

ESTABLISHED 1881 1921 Y
From
TIMES,
Brook n, N. Y.

BOSTON SYMPHONY HEARD.

The only novelty in last night's Boston Symphony Orchestra concert at Carnegie Hall was Arnold Bax's symphonic poem, "In the Fairy Hills," a clever interweaving of Irish themes. Other numbers were Tschaikowsky's "Manfred," "La Queste de Dieu" from Vincent D'Indy's "La Legende de Sainte-Christophe," and the "Le Roi d'Ys" of Lalo.

ESTABLISHED 1881 JAN - 1921 A
From
CITIZEN,

THIRD BOSTON SYMPHONY.

Alfred Cortot, Soloist, Heard to Good Advantage.

The symphony played at the third Boston Symphony concert of the season in the Academy of Music last evening was Schumann's Fourth in D Minor, one of the master's last works. Pierre Monteux opened the concert with Mozart's overture to his opera, "Don Giovanni," and closed it with Balakireff's Oriental fantasy, "Islamey."

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From
Record - 1921 K
Philadelphia, Pa.

BOSTON ORCHESTRA

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Conducted by G. Pierre Monteux, the third concert in the series of this season's appearance of the Boston Orchestra in Philadelphia was given before a large audience in the Academy of Music last night. Alfred Cortot, who has an especially warm place in the hearts of Philadelphia concert-goers, was the enthusiastically welcomed piano soloist. His selection, the fifth concerto of Saint-Saens, was admirably adapted to his versatility and displayed advantageously those qualities of tone and technique so widely admired. The fluency of the Cortot style, the brilliancy and endless polish were beautifully brought out in his interpretation of the glittering, scintillating passages of Saint-Saens, who is always interesting if seldom profound or moving. It was a very effective performance, the conductor supplementing the work of the soloist in an enjoyable manner and the audience expressing pronounced approval by recalling the young French artist several times.

The symphony was the "Manfred" of Tschaikowsky, a tonal delineation of Byron's great poem. While not as great a favorite as the other Tschaikowsky symphonies, it is a work of great beauty, power and expression and was graphically produced under the sympathetic direction of Monteux. A novelty on the program was an orchestral transcription of Balakireff's Oriental fantasy, "Islamey," a work which gains color and expression from the orchestral handling and which was received with keen enjoyment.

From
Public Ledger
Philadelphia, Pa.

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The Boston Symphony Orchestra, Pierre Monteux leading, gave a concert last evening for an audience that left a number of seats vacant in the Academy. The program began with Tschaikowsky's "Manfred" overture, owing its inspiration to Byron's poem and reflecting in grandiose and ornate fashion the temptestuous career of its hero. The best portions were the "Andante con duolo" at the close of the first movement, the delightful apparition of the Fairy of the Alps in the second movement, the work of the oboes at the start of the "pastorale," and the climax in largo time which brings the proceedings to a close with a passage that is one of the great moments in Tschaikowski's symphonic works.

Alfred Cortot enhanced his already lustrous reputation among us by a performance of Saint-Saens' fifth piano concerto transcending in excellence the subject-matter. He magnified the dimensions of the work by the big, broad way he played it. A tremendous physical vitality and virile power went to the making of the rolling arpeggios of the finale; in the second movement a similar immensity of tone was found for the plangent. Oriental effects directly inspired by the composer's Egyptian sojourn.

The audience was exceedingly enthusiastic over the pianist's exceptional performance. Rarely have we heard a player who seemed so perfectly in command of his medium and his technique. At times he fairly seemed to lift and [illegible] orchestra along with him, lukewarm in its support. The recalls were numerous.

Finally a spirited presentment of "Islamey," the Oriental fantasy orchestrated by Alfredo Casella, was appropriately linked with the Oriental episode of the Saint-Saens score. One could not fail to find in the stir and the swing of its passionate abandon the very spirit of the Cossacks in the region where Balakireff found his inspiration, [illegible]n as Saint-Saens felt the stimulus of old Nile. "Islamey" puts one in mind of the wild and whirling dances that raise the dust in Berodin's "Prince [illegible]r."

From JAN 4
INQUIRER
Philadelphia, Pa.

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Alfred Cortot Heard Last Night in Saint-Saens' Fifth Concerto

The programme presented at the Academy of Music last evening by the Boston Symphony Orchestra under the direction of Mr. Pierre Monteux was not one of the most attractive imaginable. Tschaikowsky's "Manfred Symphony," its most substantial feature, is an ambitious composition which contains some moments of extreme beauty and great impressiveness, but which upon the whole is a labored, turgid, inconsequential work, which becomes tiresome by reason of the scale of magnitude upon which it is projected, and which suggests aspiration rather than achievement. The other notable number for orchestra alone was Balkireff's Oriental fantasy of "Islamey," arranged by Alfredo Casella from the piano score in which it was originally written.

Both were played with a good deal of power and brilliancy and with an appreciable return to the exquisite loveliness of tone and perfecion of finish for which the Boston organization was for so many years distinguished. But the most notable and satisfying contribution to the evening's entertainment was made by Mr. Alfred Cortot, the famous French pianist, whose exceptional powers of execution and interpretation were wonderfully well displayed in an excellent and highly enjoyable performance of Saint-Saens' rather meretricious but decidedly effective concerto in F major, No. 5.

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ESTABLISHED
From
NORTH AMERICAN
Philadelphia, Pa.

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Monteux Leads in Brilliant Rendering of Tchaikovski Work

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Writing to a program was an irksome undertaking to Tchaikovski. His method of merely writing in the mood of a poem as he has done in "Manfred" was a most satisfactory way out of the difficulty. In the first and last movements an intensity of despair is achieved that would transcend a program. In the "Fairy of the Alps" and "The Palace of Arimanes" sections the composer reveals a mastery of tone color that is not duplicated in any of his symphonies.

Mr. Monteux led his orchestra thru a brilliant reading of the work. The strings outdid themselves in dynamics and variety of color. The woodwinds performed with virtuosity in balance, the orchestra has improved greatly.

Alfred Cortot was the soloist and played the fifth piano concerto of Saint-Saens. The choice was not a particularly happy one. Saint-Saens wrote the work at the age of 60 and had nothing at all to say musically. The qualities of grace, ingenuity and technical skill, which are characteristics of all Saint-Saens' works, were there in abundance. But of inspiration there is none. The melodies sound machine-made and cheap. The only lyric episode is in the second movement, the two melodies of which are attributed to Moorish sources.

Mr. Cortot's playing did not infuse any warmth into the work. His touch glitters, but never glows. But rhythm and spirit were there in abundance. The audience was apathetic after the empty first movement and the inconsequential andante. But in the finale Mr. Cortot aroused a storm of applause by the speed and fury of his playing. Aided by the flashy technical tricks written into the music, he made it seem what it certainly is not—spontaneously brilliant.

A transcription of Balakireff's 'Islamey," made by Casella, closed the program. It is a work built on three oriental themes undistinguished for beauty or melodic appeal. The orchestration is well done, but the work fails in effectiveness.

From EAGLE
Address: Brooklyn, N. Y. , 188

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There was brilliancy in Mr. Cortot's playing of Saint-Saens's musically dull but pianistically exciting concerto. The performance represented Mr. Cortot's first since his return from a triumphal English tour. Likewise, brilliancy predominated in the orchestra's playing of Mozart's Overture. What trombones can sound as eloquent as these of Boston?

HERALD
ress New York City
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Fantastic Oriental Music Played by Boston Symphony Orchestra.

Alph, the sacred river, will flow down to the sunless sea through many a winter day and summer night. "The Pleasure Dome of Kubla Khan," a fantastic Oriental symphonic poem in which Charles T. Griffes, an American composer, sings of it should be here to stay. The Boston Symphony Orchestra produced the work here on December 4, 1919, and repeated it yesterday afternoon in Carnegie Hall. And again it was good to hear. The untimely death of Mr. Griffes robbed us of other well written music. Let us enjoy this while we can.

Few composers handle the Oriental idioms with the mastery of Mr. Griffes. Few use an orchestra with more certainty or greater variety of color. And still fewer of this barren period possess the American's picturesque conceptions. The symphonic poem was well performed yesterday afternoon and it received more applause than anything else on the list. And this, too, was an event. An American composition warmly approved by Americans! That is something to remember.

For some reason the same Americans were less enthusiastic about the "Impressioni del Vero" of Malipiero. Perhaps it was because the music was slighter of texture and less direct in its methods of expression except in the matter of the owl. It was no tragic owl "that shrieked, the fatal bellman, which gives the stern'st goodnight," but a gentle solitary that chanted its last "to whoo" through the whispering pianissimo of a mellow clarinet. One loved that owl. For the blackcap and the woodpecker there is less to say. And all three sounded somewhat thin after the luscious utterances of Mr. Griffes's score.

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INFORMATION OBSCURED

From
INQUIRER 2 - 1921
Philadelphia, Pa.

Cortot With Boston Symphony

The third concert of the season to be given in the Academy of Music by the Boston Symphony Orchestra tomorrow evening at 8.15 will be a musical event of particular importance in that Alfred Cortot, the eminent French pianist, will be the soloist. Alfred Cortot has been in this country three season and in that time has made an undoubted reputation as the finest pianist that France has produced. The amazing clarity of his technique, and the color of his tone are shown to particular advantage in the Fifth Concerto of Saint-Saens in F major, which he will play at this concert and which is unusually interesting on account of its Oriental themes. The principal work on the programme, however, will be Tschaikowsky's "Manfred" Symphony, which is based upon Byron's dramatic poem of that title, and is considered one of his most impressive works. The work is constructed on a large scale and its many episodes are wondrously impressive and thematically beautiful. The concert will close with Balakireff's Oriental fantasy, "Islamey," named by many as the most difficult pianoforte piece ever written, which has been arranged for orchestra by Alfredo Casella, the notable Italian composer of the rising generation.

From
Evening Sun
Baltimore, Md.

ALFRED Cortot, the distinguished pianist, who will be heard here with the Boston Symphony Orchestra, was born in Switzerland of French parents. He came to Paris at a very early age, where he entered the Conservatory under Decombes, one of the last of Chopin's disciples, and under Diemer, in whose class, in 1896, he obtained first prize. Immediately thereafter he played as soloist at the Colonne and Lamoureux concerts. This led to several extensive tours of Europe, in which he was heard both with the orchestras in city after city and in recitals of his own, and was identified as a principal founder of the new French piano school. In addition to his career as pianist, he accepted the position (at the age of 24) of répétiteur at Bayreuth, and under his conductorship in Paris, Wagner's operas had notable performances. A year later, in 1903, he founded the Société des Concerts, the purpose of which was to give auditions of great choral works. Thus, to his organizing and conducting ability choral productions of "Parsifal," Beethoven's "Missa Solennis," Liszt's "St. Elizabeth" and many new works were due. In America, however, he is only known as pianist, and his European reputation as a master of this instrument has been confirmed here.

From
TIMES
Hartford, Conn.

BOSTON SYMPHONY.

Piastro Remarkable Genius of the Violin—Here January 10.

The coming concert by the Boston Symphony orchestra, to be given in Parsons's theater on Monday evening, January 10, will be an event of additional musical importance by the first appearance here of Mishel Piastro, the violinist, as soloist. Coming recently from Russia, his native country, where he had become one of the foremost pupils of Auer, Piastro made a more than notable debut in Carnegie hall, New York, in October. The consensus was that "he towers head and shoulders above any violinists presented thi season." Individual comments unreservedly acclaim his tone as one of the biggest, clearest and most sensuous of any heard in a concert hall.

Henry S. Krehbiel, in the Tribune, said: "His tone is something in which to rejoice. Piastro may write his name large upon the long list of virtuosi." Max Smith, of the New York American, calls him "A master of tone production," G. W. Gabriel of the Sun states that "Piastro with a beautiful tone and validity of technique, musicianly feeling and skill, will survive." William B. Murray of the Brooklyn Daily Eagle, in a long artice on violinists of the day has this to say: "At present writing, we believe that only one of the newcomers has a chance for success in America. He, of course, is Mischel Piastro."

Seat sale now in progress at Sedgwick & Casey's.

Prices $1 to $3. Gallery admission 75 cents.

ESTABLISHED 1881 921
From
TIMES,
Brook n, N. Y.

BOSTON SYMPHONY HEARD.

The only novelty in last night's Boston Symphony Orchestra concert at Carnegie Hall was Arnold Bax's symphonic poem, "In the Fairy Hills," a clever interweaving of Irish themes. Other numbers were Tschaikowsky's "Manfred," "La Queste de Dieu" from Vincent D'Indy's "La Legende de Sainte-Christophe," and the "Le Roi d'Ys" of Lalo.

ESTABLISHED 1881 JAN - 1921 A
From
CITIZEN,

THIRD BOSTON SYMPHONY.

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INQUIRER
Philadelphia, Pa.

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ESTABLISHED 1881
From
Telegram
New York City

The Boston Symphony.

Schumann's Fourth Symphony was the principal offering of the Boston Symphony Orchestra, which held another concert in Carnegie Hall yesterday afternoon under the direction of Pierre Monteux. It was played with beauty of tone from the strings and wood winds. Mr. Monteux conducted earnestly and in the main gave this beautiful work rather a poetic reading. As a novelty, a short work by the late Charles T. Griffes, a very talented American composer, who died a few months ago, prematurely, was played. It was "The Pleasure Dome of Kubla Khan," after the poem of Coleridge. A series of tone pictures, written in a modern idiom, it is a pleasing work, though not the best that Mr. Griffes wrote.

The latest Italian style of composition was brought to prominence in a stirring performance of Malipiero's "Impressioni del Vero." The final number of a somewhat incoherent programme was Balakireff's oriental fantasy "Islamey."

From JAN 10 1921 K
Evening Globe
New York

Music.

Selma Kurz Makes Local Debut —Other Concerts.

By PITTS SANBORN.

A singer who used to be talked of as either a Metropolitan or a Manhattan possibility in the days when Oscar Hammerstein was at the height of his operatic activities finally appeared before a New York audience last evening at the Hippodrome. She is Selma Kurz, for years the chief florid soprano of the Vienna Opera, and formerly a favorite with the audiences at Covent Garden, London. Appearing with Miss Kurz was the National Symphony Orchestra, under the direction of Paul Eisler.

Miss Kurz sang yesterday with a still, small voice that would have resembled more closely the voice of conscience if it had been ruthlessly true to pitch. But it was rather ruthlessly untrue to that quantity—so much so that any prime donne who have been reproached for singing out of tune can now take great comfort. They will be known henceforth as human pitch pipes. On the rare occasions when Miss Kurz vouchsafed a full-voice tone it was clear that her voice is somewhat worn. Her carefully advertised crescendo trill was not much like the crescendo trill for which Dame Nellie Melba was once famous. The pieces she elected to sing—"Deh, vieni non tardar" from "The Marriage of Figaro," Handel's "Sweet Bird," "Caro nome" from "Rigoletto," "Ah fors' è lui" from "La Traviata," and Strauss's "Voci di primavera" waltz—are replete with memories of Mmes Sembrich, Melba, Tetrazzini, Barrientos, and Galli-Curci. At least Miss Kurz must have the credit of an admirable courage.

The orchestral accompaniments were frequently at odds with the singer, a point the latter emphasized by turning now and then in piteous appeal to the conductor's cold, cold shoulders. It is possible to accuse that gentleman of too novel ideas as to tempo in familiar airs, but in extenuation of any vagaries on his part it must be said that the singer's delivery seldom showed anything like rhythmic incisiveness. The purely orchestral numbers on the programme were Beethoven's third "Leonore" overture, the third movement of Tchaikovsky's sixth symphony, and the prelude to "Die Meistersinger." A large audience, which included many persons prominent in the world of music, applauded Miss Kurz rapturously.

The concert of the Boston Symphony Orchestra Saturday afternoon was a reminder of the loss to American music in the untimely death of Charles T. Griffes, a victim in this rich country to underpay and overwork. The orchestra played his "Pleasure-Dome of Kubla Kahn," which Mr. Monteux introduced here last season, and once more the imaginative splendor of the music and its promise of still better things to come were most impressive. The programme included also some bird studies by Malipiero ("Impressions from Nature," suite No. 1), a novelty in New York; the overture to "Don Giovanni," Schumann's fourth symphony, and an orchestral version by Alfredo Casella of Balakireff's oriental fantasy for piano, "Islamey."

The Symphony Society in Aeolian Hall yesterday afternoon offered its patrons Schubert's "Rosamunde" overture, two movements from Berlioz's "Harold in Italy" symphony, Victor de Sabatas symphonic poem "Juventus" (introduced here the other day by Mr. Toscanini), and Albert Spalding in the Beethoven violin concerto.

In Carnegie Hall yesterday afternoon Reinald Werrenrath gave another of his delightful song recitals.

ESTABLISHED 1881
From JAN 10 1921 K
EVENING JOURNAL,
New York City

Malipiero and de Sabata.

Out of the three orchestral concerts of the week-end, given by the Boston Orchestra in Carnegie Hall on Saturday, the Philharmonic that evening and the New York Symphony Orchestra in Aeolian Hall yesterday afternoon, emerge the names of G. Francesco Malipiero and Victor de Sabata, two of the younger Italian composers of the day. Mr. Monteux played the former's first series of "Impressioni dal Vero" and Mr. Damrosch played the latter's "Juventus," introduced here only last week at one of the Toscanini concerts.

Malipiero's suite dates back ten years, was written when he was twenty-eight, and is considerably less successful than the second series of "Impressions from Nature" played here earlier in the season. Malipiero seeks to treat subjectively, rather than objectively, three moods of the forest which he has called "The Blackcap," "The Woodpecker" and "The Owl." The first is an Autumn dirge, the second the blazing woods of Summer, and the last a nocturne. But Malipiero is

ot convincing, his means of expres on are rather thin, the music does ot "come off." The really brilliant oments of Mr. Monteux's afternoon ere the late Charles T. Griffes's "The leasure Dome of Kubla Khan" (potic, beautiful music), and the final iece of this programme, Balakirev's riental fantasia, "Islamey," as orhestrated with enormous cleverness by lfredo Casella, who, by the way, is a ar more significant figure among ontemporary Italian composers than Malipiero.

Mr. Damrosch's programme of yesterday apparently had given him some little trouble, not improbably due to the rehearsals of other matter necessitated during the visit of Albert Coates as a guest conductor. The Sabata piece took the place originally intended for Ottorino Respighi's "Fontane di Roma" (also played by Mr. Toscanini); Chausson's B flat symphony gave way to two movements from Berlioz's "Harold in Italy," repeated from last Thursday and Friday's pair of concerts, and Schubert's "Rosamunde" overture, also previously given this season, was added at the last moment. The only thing remaining from the original plan was the Beethoven concerto for violin and orchestra, with Albert Spalding as soloist—a painstaking but scarcely uplifting performance. Mr. Damrosch gave a stirring account of the Sabata piece, but it seemed even rather less worth while, as music, than when Mr. Toscanini played it.

Margaret Matzenauer sang the Beethoven scena, "Ah! Perfido" and the so-called Immolation Scene from Wagner's "Die Goettedaemmerung" (in Mr. Krehbiel's translation) at the concert of the Philharmonic, which was otherwise given over to the "Pastoral" symphony of Beethoven and Listz's "Mazeppa"—a wearisomely lustreless performance of the former.

From JAN 10 1921 M
EVENING MAIL
New York City

THERE was a novelty on the programme of the Boston Symphony Orchestra at Carnegie Hall, when Malipiero's "Impressions from Nature" was played, with a hint of the Siegfried forest warblings. The bird images were created with deft orchestral craft.

The colorful, picturesque "Palace of Kubla Khan" by Charles T. Griffes, and Schumann's Tenth symphony were the other numbers.

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lowing program for its concert to be given in the Brooklyn Academy of Music on Friday evening, February fourth: Beethoven's Symphony No. 1 in C Major, Opus 21; Wagner Faust Overture; Romanza of Juliet from the Opera "The Capulets and the Montagues" by Bellini, and Cavatina de Leila from "The Pearl Fishers" by Bizet, to be sung by Madam Lashanska; closing with Debussy's "The Sea"—three Orchestral Sketches, 1. From Dawn till Noon on the Ocean; Frolics of the Waves, and Dialogues of the Wind and the Sea.

ER APPLAUDED
THE SYMPHONY

in Saint-Saens'
minor Concerto

bla Khan" Wins Added
Appreciation

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nal ambition lain that way, could have written really admirable light music. Griffes' "Kubla Khan" again seemed beautiful and original music deserving repeated hearings. Everyone interested in American music must bitterly regret the composer's untimely death last April. If he had not been forced to earn a living by uncongenial drudgery as piano teacher in a boys' school he might have had reserve strength to resist the illness which killed him. One hopes to hear more of the few compositions he was able to finish in his scanty leisure, played at these concerts.

Lalo's familiar overture to "Le Roi d'Ys," boisterously performed, brought a rather dull concert, except for the Griffes piece to a somewhat belated end.

Next week Toscanini and his La Scala orchestra replace the Boston Symphony, giving two concerts with different programs at the usual hours in Symphony Hall.

G

GRAINGER SYMPHONY SOLOIST

Restore Tschaikowsky to Place on the List

BY OLIN DOWNES

The variety and interest of Mr. Monteux's programmes continuing, the Boston Symphony Orchestra played Tschaikowsky's "Manfred" symphony; Griffith's symphonic poem, "Pleasure Dome of Kubla Khan"; Lalo's overture, "Le Roi d'Ys," and, with the assistance of Percy Grainger, pianist, Saint-Saens' G minor concerto, yesterday afternoon in Symphony Hall.

TSCHAIKOWSKY WELCOME

Mr. Monteux has conducted comparatively few compositions of Tschaikowsky—is Tschaikowsky waning in the concert hall?—and his choice of the "Manfred" symphony, or fantasie, which has not been heard at these concerts for many years, was a welcome one. Writing this work, Tschaikowsky is Russian "Manfred" himself, and we would listen willingly to this long, picturesque, dramatic composition, if only to hear again the superbly tragic theme of "Manfred," so ominously intoned at the opening of the work, so nobly flung out against the tumultuous tonal background of the conclusion.

Other Beauties in Work

But there are other pages. There is the movement in which Tschaikowsky suggests the appearance of the Witch of the Alps in the waterfall, which remains, in these days of virtuoso instrumentation, a fascinating passage of scoring, and other pages, in which Tschaikowsky shows his Slavic passion for the picturesque. Above all, there is the haunting beauty and poignancy of the dialogue with the ghost of Astarte.

Well, there are those who look with condescension on this composer Tschaikowsky. They talk about his over-emotionalism, his unrestrained revelations of self, his tonal mannerisms and excesses, his difficulty in mastering symphonic form. This fact remains: as no other Russian, with the possible exception of Moussorgsky, who could never have filled a canvas the size of the "Manfred" symphony, Tschaikowsky can rise to an occasion.

Puts Other Writers to Shame

He may flag at moments when exigencies of form embarass him. But confront him with a dramatic moment, and he will portray Manfred with a theme as Byronic as Byron. Give him such a situation as that which follows the orgy in the Palace of Arimenes, in Byron's poem, and Tschaikowsky will match it with his music. He will match it in a way you will never forget. He will put most of the composers of his day, not only composers of Russia, but of all Europe, to shame by the fervor, the sincerity, the flaming intensity of his utterance.

There was occasion again, listening to "The Pleasure Dome of Kubla Kahn," to lament the untimely taking off of Charles Tomlinson Griffes, the young American of great genius who was just finding himself in his art when he died. "The Pleasure Dome of Kubla Kahn" had, in fact, barely become known and recognized for its work when there came to an end a career of extraordinary promise.

Mr. Grainger's Playing

Then, at the hands of Mr. Percy Grainger, as fluent a pianist as he is a composer, a performer born to play this popular work, the Saint-Saens G minor concerto, with its astonishingly grand opening and its astonishingly superficial progress, rattled to its end.

A less noted composer, in a less pretentious manner, does something which stirs us far more—ala in the overture to "Le Roi d'Ys."

POST JAN. 1.

Events and Comments of Current Interest

The Boston Symphony Orchestra is on tour for the current week, though symphony concerts will be given at the usual hours in Symphony Hall by La Scala Orchestra, Arturo Toscanini, conductor. The program for Jan 14 and 15 as now arranged begins with Schubert's seldom heard overture in the Italian style. The symphony is Haydn's "Military" in G major. Isolde Menges, the English violinist, will play Bruch's First Concerto. The only modern number is Debussy's familiar "La Mer."

The second and last Pension Fund concert of the Symphony Orchestra on Feb 6 will have an all-Wagner program. This is a welcome return to a former custom, which is likely to pay better at the box office than excursions into Tschaikowsky and Saint-Saens.

GLOBE JAN. 2.

MENGES WITH SYMPHONY

At the Symphony concerts on Friday afternoon, January 14, and Saturday evening, January 15, will come the first appearance in Boston of Isolde Menges, the English violinist. She will be heard in Bruch's first concerto in G minor. Schubert's Overture in the Italian style in C major, Haydn's so-called "military" symphony and Debussy's suite "La Mer" will complete the program.

ADVERTISER-JAN.2.

GRAINGER AS PIANIST STAR

Makes First Appearance With the Symphony, Winning Ovation

Percy Grainger, who may now be described as a permanent resident in the great musical colony established over here during the war, made his first appearance as Symphony soloist at the tenth pair of concerts. His selection was the second Saint-Saens concerto, in G minor, which the composer himself, now living in Paris and looking back over eighty-five years of turbulent French history, first introduced to the public when Andrew Johnson was President.

Mr. Grainger's artistry is not of the classic order, but he is picturesque, red-blooded, with much poetry in his mind if not in his fingers. He ranks high among British pianists, who are pedagogic figures hardly of the virtuoso stamp. Nor is the concerto one of Saint-Saens' masterpieces. However, the audience at the matinee waxed enthusiastic, recalling the soloist again and again. No doubt it was glad to see this militant musician, built like a football tackle and investing his performance with athletic ardor.

There was another ovation for Mr. Monteux and his men after the performance of Tschaikowsky's "Manfred" symphony, which had not been heard for nearly ten years. The composer thought exceedingly well of this work—as fond fathers do of all their children—but the public has not agreed with him. The symphony is long-winded, after the Byronic manner; but there are saving graces, such as the characteristic lyrical third movement and the powerful peroration with organ accompaniment. Mr. Monteux achieved a frenzied finale, which awakened the audience and raised much applause.

Griffes' imaginative symphonic poem, "The Pleasure-Dome of Kubla Khan," a work first performed here not long before the gifted composer's premature death, and Lalo's melodious overture to "Le Roi d'Ys," gave a graceful fillip to a program that threatened to be ponderous.

This week the orchestra will make its third Southern trip.

DVERTISER. JAN 2

MENGES BOSTON SYMPHONY SOLOIST

Following the third tour by the Boston Symphony Orchestra, which will occupy the coming week, the next pair of Symphony concerts to be given in Symphony Hall will take place Friday afternoon, Jan. 14, and Saturday evening, Jan. 15. For these concerts Pierre Monteux has arranged a conventional but interesting programme, which will be made the more eventful by the first appearance in Boston of Isolde Menges, the renowned English violinist, as soloist with the orchestra.

WAGNER PROGRAMME FOR PENSION FUND

For Sunday afternoon, Feb. 6, is planned the second and last Pension Fund concert of the season by the Boston Symphony Orchestra, to be given in Symphony Hall, the proceeds to be devoted to the Pension Fund for retired members. One of the most notable orchestral programmes of the season may be looked for on this occasion in that the entire concert will be given over to excerpts from the great music dramas of Wagner. The programme in detail will be announced later.

POST JAN 2

MENGES BOSTON SYMPHONY SOLOIST

Following the third tour by the Boston Symphony Orchestra, which will occupy the coming week, the next pair of symphony concerts to be given in Symphony Hall will take place Friday afternoon, Jan. 14, and Saturday evening, Jan. 15.

For these concerts Mr. Monteux has arranged an interesting program, which will be the more eventful through the first appearance in Boston of Isolde Menges, the renowned English violinist, as soloist. Miss Menges first became known in her own country and in the cities of Ireland and Scotland in 1913, when she was generally accorded the highest praise. Having played in the larger cities of Europe until the war broke out in 1916, she came to the United States and gave several highly successful concerts in New York; later in Canada, playing in several cities there. At the coming concert she will play Bruch's First Concerto in G minor.

Schubert's Overture in the Italian Style in C major, and Haydn's so-called "Military" symphony in G major have not been played at these concerts for a long time. The co
with Debussy's "La
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HERALD. JAN. 2.

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dress New York City

te TIMES

Griffes's "Pleause Dome of Kubla Khan" will be revived and Malipiero's Suite No. 1 of "Impressioni dai Vero" will be new at the Boston Symphony matinee on Saturday, which opens with Mozart's "Don Giovanni" overture, then Schumann's Symphony No. 4, and closes with Balakireff's "Islamey."

Margaret Matzenauer will assist the

From
AMERICAN,
New York City

THE Boston Symphony Orchestra gives its third pair of concerts for the season in Carnegie Hall on Thursday evening and Saturday afternoon. The programme for the first event consists of "Manfred" Symphony by Tschaikowsky; "Au Sluagh Sidhe (In the Faery Hills) by Bax, first time here; "The Search for God," from D'Indy's "Legend of St. Christopher;" Overture, "Le Roi d'Ys" by Lalo. At the afternoon concert the orchestra will play Symphony D minor by Schumann; Overture, "Don Giovanni," by Mozart;" "The Pleasure Dome on Kubla Khan," by Griffes; "Impressions dal ver o," by Malipiero (first time).

From
TIMES,
Brooklyn, N. Y.

JAN 2 1921 Y

CORTOT SYMPHONY SOLOIST

The symphony to be played at the third Boston Smyphony concert of the season in the Academy of Music next Friday night, at 8:15, will be Schumann's Fourth in D minor, one of the master's last works and also one of his most beautiful. Pierre Monteux will open the concert with Mozart's Overture to his opera "Don Giovanni," and close it with Balakireff's Oriental fantasy, "Islamey." The soloist will be Alfred Cortot, considered the finest pianist of France.

HERALD

s New York City

The programmes for the third pair of Boston Symphony concerts at Carnegie Hall this week are: Thursday evening—Tschaikovsky, "Manfred" symphony; D'Indy, symphonic interlude, "La Queste de Dieu"; Arnold Bax, symphonic poem, An Sluagh Sidhe" (Gaelic subject, "In the Faery Hills"), new here; Lalo, overture to "The King of Ys." Saturday matinee—Mozart, overture, "Don Giovanni"; Schumann, Symphony No. 4; Griffes, "The Pleasure Dome of Kubla Khan"; Malipiero, Suite No. 1, "Impressioni dal Vero," new here; Balakireff, Oriental fantasy, "Islamey," orchestrated by Casella.

POST

ss: Washington, D. C.

An English Opinion.

When Alfred Cortot, who is to b
the soloist with the Boston Sym
phony Orchestra here, recently playe
in London, the London Daily Tele
graph voiced opinion of his gre
powers in the following terms:

"That Cortot is colossal as piani
we have long known, but never h
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how truly great he is than at t
Wigmore Hall on Saturday afterno
when he gave a very beautiful Sch
mann recital. Of course, the pla
was packed to the doors and b
yond, but it was packed with an au
ence that knew not where to stop,
that the great man was obviou
tired out when, after the recital,
encore fiends had their way. Qu
possibly there were some who
garded the playing as a little
clear cut, too steely, too Fre
if you like.

HERALD

ress Washington, D. C.

JAN 2 1921

e show.

Cortot as Soloist.

The third concert of the season to be given in the New National Theater by the Boston Symphony Orchestra next Tuesday afternoon at 4:30 o'clock, will be a musical event of particular importance in that Alfred Cortot, the eminent French pianist, will be the soloist.

The concert will be opened with Lalo's "Overture to the King of Yes," and the closing number will be Balakireff's Oriental fantasy, "Islamey," with piano work set for orchestra by the Italian composer, Alfredo Casella.

ESTABLISHED
From
STANDARD UNION
Brooklyn, N. Y.

JAN 2 1921 A

The Boston Symphony Orchestra will be at the Brooklyn Academy of Music to-morrow evening, Alfred Cortot, pianist, is the soloist.

ESTABLISHED 1881
From Republican
Springfield, Mass.

BOSTON SYMPHONY HERE FOR SUNDAY

Famous Hub Organization to Furnish Concert Sunday

The annual appearance at the Auditorium of the Boston symphony orchestra under the auspices of the Young Men's Christian association will take place on Sunday. The full strength of the orchestra of 100 pieces will be present under the leadership of Pierre Monteaux. This is the association's choicest contribution to the city's enjoyment this season.

The attention of the public is called to the change in the time of this concert, made necessary by the length of the program. The concert will begin at 3 instead of 3.30, the usual hour. The terrace subscribers' door will open at 2.15 and the front doors will open at 2.45.

SUN

ss New York City

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Tschaikowsky's "Manfred" Symphony was the feature of the third Thursday night programme played here this season by the Boston Symphony Orchestra in Carnegie Hall last night. It is a work rarely enough heard here now. Byron, who once inspired more musicians than probably any other English poet, and perhaps more than any other poet in the world outside of Goethe—and possibly Dante—is almost as distant from modern audiences as are most of the composers he inspired.

Byron himself called "Manfred" his witch drama. That is almost all he gave by way of clue to it too. But the busy biographers have been finding all sorts of secret allusions to his own life in its lines. Every imaginable horror has been thrust up as its motif. Goethe himself wrote, with more directness than generosity:

"This singularly intellectual poet has extracted from my *Faust* the strongest nourishment for his hypochondria; but he has made use of the impelling principles for his own purpose . . . When a bold and enterprising young man he won the affections of a Florentine lady. Her husband discovered the amour and murdered his wife; but the murderer was the same night found dead in the street, and there was no one to whom any suspicion could be attached. Lord Byron removed from Florence, but these spirits have haunted him all his life. This romantic incident explains innumerable allusions. . . ."

Which is all plausible enough, considering that the allusions all do have to do with a murdered lady, were it not for the fact that Byron never saw Florence until after "Manfred" was completed. He was at the time of writing "Manfred" living mostly in Venice, jilting a cloth merchant's wife for a baker's wife—hence La Fornarina, he called her, after Raphael—and then jilting the baker's wife because she pulled the hats from the heads of any other dames who looked at her poet. Such was the background for a plot which Galt thought turned on a "tradition of unhallowed necromancy—a human sacrifice . . ."

But Byron himself says that "Manfred" owns no plot and hints away with dramatic delight: "It was the Staubbach and the Jungfrau, and something else more than Faustus, which made me write 'Manfred.'" And he says to Murray of one of his critics: "It had a better origin than he can devise or divine, for the soul of him!"

Tschaikowsky, with his hypochondriachal self-searchments, was the one to do most with such a theme, no matter how many might try it. The movements of "Manfred's wandering and despair" and the "invocation to Astarte" are acute in their suffering, great in their gloominess. The "Pastorale" throws a glacier glow over Byron's monarch of mountains, and Manfred's death sums up the whole of it in a terror pierced by a peal of beautiful hope. There is more of Byron in it all, surely, than in Schumann's pagodalike overture of angular solemnities.

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came "La Queste de Dieu," a symphonic excerpt from D'Indy's new opera, "The Legend of St. Christopher," played here only a few weeks ago by the New York Symphony. And for another and more absolute novelty there followed a symphonic poem of Gaelic subject, "An Slaugh Sidhe" (In the Faery Hills). It is the work of the English composer Arnold Bax, and this was its first performance in New York.

Mr. Bax, whose name is still in the ascendant abroad, scarcely on the horizon here, has been greeted by the English critics as a very brilliant, gifted composer. Mr. Ernest Newman hopes that of the younger generation of British musicians America will take Mr. Bax as the most truly representative. But this fairy piece is representative of no English characteristic as that of the English eclecticism—and Rimsky-Korsakov stalks through County Clare in ways that are long and circuitous. There was much reliance upon the harp, accounting for the Irish element.

From
Telegram
New York City

JAN 7 1921 L

Boston Orchestra in 'Manfred' Symphony

That the Boston Symphony Orchestra is regaining much of its past efficiency has been demonstrated at all of its concerts this season. Last night in Carnegie Hall another programme was played admirably. Pierre Monteux led his men through the length of Tschaikowsky's "Manfred" symphony. That was a feat, for it is a long and arduous composition. But it was hardly a worth while thing, except for those music lovers who like to hear the less important works of great composers. This symphony is rather a tedious work. Some of its music is characteristically melodious and moves with sweeping rhythms. But for the most part it is not calculated to add greatly to the reputation of its composer.

For the first time here a symphonic poem by Arnold Bax, an English composer, who appears to be fond of the music of Claude Debussy, was heard. It is called "An Slaugh Sidhe." It is more Russian than it is English and more French than it is Russian.

Another unusual number on the programme was Vincent d'Indy's "Le Queste de Dieu," from his opera "La Legende de Saint Christophe," which was heard recently at a concert of the Symphony Society. It is interesting chiefly because it is one of the latest things by one of France's most distinguished composers.

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n EAGLE

ress: Brooklyn, N. Y.

e JAN 7 1921

THURSDAY'S MUSIC

Dullness was the predominating quality in Carnegie Hall last evening when the Boston Symphony was heard in the third of its Thursday programs. Mr. Monteux began with Tschaikowsky's "Manfred," as full-throated an expression of monotony as we know. Nor did the band lighten the Stygian atmosphere that adheres to these pages. By his stricture against Byron, Goethe probably did more to make the poem "Manfred" immortal than the English poet himself; Tschaikowsky's music only serves to heap additional sod on the Byronic grave.

However, "Manfred" was mild in comparison with the succeeding "La Queste de Dieu" of Vincent d'Indy (as dull this time as when it was played recently under Walter Damrosch) and "In the Faery Hills," a symphonic poem by Arnold Bax, one of the younger English composers. Despite much contemporary British praise, Mr. Bax seems to be at best a clever eclectic. The composer was inspired by Irish poets, but the fairies in this case are Gallic rather than Keltic.

NEW YORK
ESTABLISHED 1881
From
EVENING WORLD
New York City

Pierre Monteux And Bostonians; The Symphony

By Sylvester Rawling.

PIERRE MONTEUX, leading the Boston Symphony Orchestra at a concert in Carnegie Hall last night, was greeted cordially as he came upon the stage. He may not be a "prima donna" conductor, but he has removed the stigma that, for a time, was applied to the once preeminent organization of "shot all to pieces." He has welded the recruits with the old members and marshalled a body of players that commands respect.

Mr. Monteux began with Tchaikovsky's "Manfred" symphony, founded upon Byron's poem, which, after the first colorful movement depicting Manfred's wanderings and despair, loses strength. "The Fairy of the Alps" movement is trivial, the "Pastoral" is of no great weight, and the finale is more imposing in construction than inspired. D'Indy's descriptive symphony "La Queste de Dieu," from his opera "La Legende de St. Christophe" came next. It was played by Walter Damrosch and the Symphony Orchestra, and was worth hearing again. Mr. Monteux and his musicians gave it a lucid exposition.

Then there was Arnold Bax's "An Slaugh Sidhe" ("In the Faery Hills"), played for the first time in New York, a musical attempt to suggest the note of the Hidden People in the hills of Ireland after twilight, the composer says. It is cleverly orchestrated, is not without appeal, and has a refreshing jig movement; but the musical devices to indicate the fairies are familiar ones. Mr. Bax might have changed their Nighties, an irreverent listener whispered in my ear. For the end there was Lalo's overture to "Le Roi d'Ys."

JAN 7 - 1921 A

From Morning Telegraph
New York City

BOSTON SYMPHONY GIVES THIRD CONCERT

"La Queste de Dieu," d'Indy's Symphonic Interlude, Is Featured on Program.

For the third time this season the Boston Symphony Orchestra, generaled by Pierre Monteux, is paying New York a visit and with a program of varying quality gave the first of its two concerts, scheduled for the week, in Carnegie Hall last evening.

Following the example recently set by Walter Damrosch and the New York Symphony Orchestra, Vincent d'Indy's symphonic interlude, "La Queste de Dieu," was featured by the Bostonians who illustrated with a veritable riot of instrumental color and forceful emphasis the story of the life of St. Christopher. This selection from the opera, "St. Christopher," which was produced in Paris last Summer, bids fair to take permanent place on American orchestra programs. It was given fair treatment last night by Mr. Monteux and his players.

Tschaikowsky's "Manfred" symphony, built upon the Byron poem, also held the concentrated attention of an appreciative audience. The movements of this work describe the wanderings of the restless Manfred through changing moods to the final scene which depicts his death.

"Slaugh Sidhe," another symphonic poem, this time dealing with Gaelic Faery-land and life, by the English composer, Arnold Bax, was given its first performance in New York. The work has a lilt and delicious observance of rhythm which make it appealing even in its incongruous places. Lalo's overture to "Le Roi d'Ya" closed the program.

ESTABLISHED 1881 JAN 7 1921 M
From
EVENING MAIL,
New York City

By KATHARINE SPAETH.

WHERE so lately the tempestuous toes of Albert Coates pirouetted, the majestic arms of the volatile Toscanini waved, and the blond head of Leopold Stokowski nodded, last night le petit Pierre Monteux led the Boston Orchestra.

And that means the platform of Carnegie Hall, but no invidious comparisons are intended. Tschaikowsky's "Manfred" Symphony flowed along, with a great deal of sweetness and light tempering the despair of that Italian Peer-Gynt-Faust, Don Juan.

More interesting was D'Indy's "La Queste de Dieu," which Walter Damrosch explained so delightfully three Sundays ago. You could hear the wistful questioning of the giant Auferus, "Are you the King of Heaven?" and the vigorous denials.

A new work by Arnold Bax, "In the Faery Hills," was not too important. Its suggestion of Irish folk tunes was confined largely to vague bits of conventional jig-rhythms and the fluent use of harps.

That sprightly overture to the Lalo opera "Le Roi d'Ys" concluded the programme.

ESTABLISHED
From JAN 7 - 1921 A
STANDARD UNION
Brooklyn, N. Y.

The Boston Symphony

A new composer of Irish music has arisen, and he is an Englishman! Arnold Bax by name, a young Britisher whose works are attracting attention far and wide. Mr. Edwin Evans, in an exceedingly intimate study of Bax, has pointed out the Celtic influence "plainly visible in all his musical work. * * * The special quality of which is a paradoxical blend of musical thought which, however evanescent its expression, is as definite as it is concise, with a sense of beauty that demands a continuous softening of outlines." Further on the writer, discussing Mr. Bax's music itself, refers to its "curious beauty, eminently sane, and yet tinged with a certain wistfulness wherein resides at once its charm and its paradoxical nature, for to be wistful and at the same time robust is a combination of qualities that falls to few."

A New York audience assembled at Carnegie Hall, Manhattan, last evening, heard Mr. Pierre Monteaux and the Boston Symphony Orchestra in the first presentation hereabouts of this interesting composer's symphonic poem, "An Sluagh Sidhe" (In the Faery Hills"), an attempt [illegible] the composer [illegible] suggest the note of the Hidden People in the hills of Ireland after twilight. A liberal use is made of Irish dance tunes, but their appearance occurs in a guise of elegantly adorned instrumentation and moderately applied harmonic formulae. Certain it is that Mr. Bax, although inclining towards contemporary French idioms, has nevertheless succeeded in capturing the soul of Celtic lyrical poesy and limning it in tone. Debussy's "Faun" gambols in the Bax musical pasturage quite frequently, otherwise his music is more or less quite much his own original expression. "In the Faery Hills" makes good listening and should be heard more than once.

At a time when Tschaikowsky's fourth, fifth and sixth symphonies are going strong with the public fancy, it is good to hear his obscure "Manfred" symphony if for no other reason than to admire its composer's sincerity of effort and dexterity of workmanship. His is a Russian Manfred, perhaps Tschaikowsky himself is portrayed. And yet the score, despite its burning and yearning melancholy, fails to attain the sustained flights of the "Francesca" fantasie or the "Romeo and Juliet" overtures. Tschaikowsky confesses his physical weakness when working upon this "Manfred" score, and yet it is the product of a master, not a weakling. All that is lacked is the gripping themes. The same mastery of orchestration applied to more inspired material would have brought forth a masterpiece. Although expressing his belief that it was his best work for orchestra, the great Russian composer predicted that it would be played "once or twice and then it will disappear." Now thirty-four years old, it is still given at season intervals. That it will ever equal the popularity of Tschaikowsky's other symphonic works, however, is not to be expected. Taking one hour in performance, the "Manfred" received an earnest reading at the hands of Mr. Monteau and his players. There were many moments of fine power and beautiful tonal shades throughout the instrumental ensemble. Though not the band of yore, the Boston Orchestra can yet boast pre-eminent qualities a-many. Its oboe, clarionet and first violins still sing with their wonted beauty.

Other numbers were Vincent d'Indy's "La Queste de Dieu," and Lalo's "Le Roi d'Ys" overture. The audience was of good size, though not over large.

ESTABLISHED 1881
From JAN 7 - 1921
Evening Globe
New York

Music.

Symphony Concerts by a Visiting and Local Orchestra.

By PITTS SANBORN.

The Boston Symphony Orchestra revisited Carnegie Hall last evening and performed in the presence of a considerable audience a programme consisting of Tchaikovsky's "Manfred" symphony, "The Search for God" from Vincent d'Indy's "Legend of St. Christopher," a symphonic poem by Arnold Bax entitled "In the Faery Hills," and the overture to Lalo's opera, "Le Roi d'Ys."

The feature of this long and curious concert was the performance of the overture that ended it. This overture is beautiful music by a man who had something to say and who knew how to say it. Played with spirit and tonal richness, this music came as a belated relief where relief was welcome. The "Manfred" symphony used to be performed here a good deal in the Safonoff period. Of late years it has mainly rested. An occasional performance is worth while for historical reasons, but really the symphony is very much of a bore. Mr. Monteux conducted a good performance of it.

It is impossible to write of the symphonic interlude from d'Indy's legend without touching on the controversy that continues about its composer. One thing is certain: it comprises the most successful pages of the score of which it makes a part. And, of course, the science of its composer never fails to command admiration. The Bax piece, which was done for the first time in New York, is, like so much other music that sets out to be supernaturally agreeable, distinctly tiresome in the hearing.

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From
EVENING JOURNAL, JAN 7 - 1921
New York City

BOSTON AND N. Y. ORCHESTRAS IN CONCERTS

Monteux Plays New English Music—Harold Bauer, Soloist, with Damrosch Band.

An exceptionally large dose of music of the purely romantic type was administered to the concertgoer yesterday, both by Pierre Monteux and his Boston Orchestra and by Walter Damrosch and the New York Symphony band. The matter was of course fortuitous—the treading on one another's programmatic heels by orchestral conductors is nothing if not accidental—but in any case Mr. Damrosch may be said to have had the right of way. He was giving the sixth of his series of concerts concerned with the chronological evolution of symphonic music and had reached the French romanticists. Mr. Monteux merely hit upon a heterogeneous lot of romantic composers, from Tchaikovsky to Pierre Lalo and Vincent d'Indy, as well as Arnold Bax on the way.

The music of this same Arnold Bax was the only unfamiliar piece on either of these programmes, Bax himself being an unfamiliar, almost an unknown person locally. His name is, completely, Arnold E. Trevor Bax, and he is one of the younger English, or perhaps, Gaelic-English composers of the day, being now thirty-seven years old. The Gaelic touch, or rather, a Gaelic significance appears in much of the music he has written, notably in the work played last night, which has, indeed, a Gaelic title—"An Sluagh Sidhe" ("In the Faery Hills"). This dates from some eleven or twelve years ago, but the Gaelic fragrance also arises from a later symphonic piece, "Christmas Eve in the Mountains," in the early "Celtic Song Cycle" and other matters.

The acquaintance of Mr. Bax appeared to be well worth making, although this music of his, written when he was twenty-five or thereabouts, had considerable of the imitative flavor that it could scarcely fail to have as the product of a man at that age. But it also held arresting talent—of inventive fancy, neat adjustment of expressive needs to expressive means, delicate and apt instrumentation, and a certain deft assurance—enough of this sort of potentiality to cause one to wish to hear some of the more recent of the man's music. The piece was excellently played by Mr. Monteux and his men.

This programme otherwise held the now seldom played "Manfred" symphony by Tchaikovsky; the orchestral interlude, "La queste de Dieu," from d'Indy's new opera, "La legende de Saint Christophe," recently introduced here by Mr. Damrosch, and, finally, the overture to Lalo's opera, "Le roi d'Ys." Tchaikovsky, in this work, battles with generally befuddled Byronics and whilst there are brilliant flashes of the real Tchaikovsky through the haze, the music as a whole is second-rate. Mr. Monteux energized it manfully wherever the opportunity offered, but now and then narrowly grazed the banality of melodramatics, and lost altogether some of its finer and more subtle moments. The d'Indy opera is already dead dog and repetition of its orchestral interlude describing the as yet unsanctified Auferus's search for the "King of Heaven," awakened no new belief that it was fit to survive the rest of d'Indy's childish allegory.

Mr. Damrosch's standard romantics

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m TRIBUNE

dress New York City

te JAN 7 - 1921 D

Harold Bauer Is Soloist

Plays in Brilliant Manner With the Symphony Society

Harold Bauer, pianist; Pietro Yon, organist, and Rene Pollain Viola were the soloists at yesterday afternoon's concert by the Symphony Society at Carnegie Hall. The compositions were all familiar scenes from Berlioz's "Harold in Italy," Saint-Saëns's Symphony No. 3 in C minor and Franck's Symphonic Variations for piano with orchestra, played by Mr. Bauer with his accustomed brilliance and fluency.

In the evening at the same hall there was a concert by the Boston Symphony Orchestra. The only novelty was a symphonic poem, "In the Fairy Hills," by Arnold Bax, in which the composer has skillfully framed Irish themes in the modern orchestral idioms. The other numbers were Tschaikowsky's "Manfred" symphony, D'Indy's "La Queste de Dieu," from his opera "La Legende de Saint-Christophe," and Lalo's overture to "Le Roi d'Ys."

From
TIMES JAN 7 - 1921 K
New York City

PLAY BAX'S 'IN F[illegible] HILLS.'

Boston Orchestra Gives a Symphonic Poem of Rare Beauty.

The Boston Symphony Orchestra introduced in its concert at Carnegie Hall last night a work of rare beauty by Arnold Bax, composer of neo-Gaelic fantasies, whose "In the Faery Hills," but ten years old in London, was now performed for the first time in New York, following an American production in Boston. Frederick Stock in Chicago had given one of Bax's later pieces, "The Garden of Fand." Conductor Monteux opened his program with other "fairy-like music" in Tschaikovsky's "Manfred" symphony after Byron. There were also d'Indy's "The Search for God," lately heard here, from an opera, "St. Christopher," given in Paris last year, and Lalo's overture to "Le Roi d'Ys."

Bax's music was of arresting novelty, wistful, ghostly, demoniac, at the same time that it was curiously strong, coherent in harmony and powerfully based in the folklore of Ireland. It was one of those tales of the "little people," the bad fairies, that stir in whirls of the wind on a restless weather-breeding day. Between Bax and Tschaikovsky, as between their inspiring poems, W. B. Yeats's of how a demon trapped the blind bard, Oisin, and Byron's episode of a witch of the Alps, there was a great gulf fixed; as great indeed, as was the contrast of their expressive musical means, Tchaivoksky's glowing finale with organ as against Bax's exotic belled celesta and "silver harp," the poet's "saddest harp in all the world."

All the instruments of the orchestra gave potency to the varied inner voices of these spirits shrieking, crying, whispering, ventriloquially peering through a web of tone; it was an apt juxtaposition that brought the two works together, and where the older symphony was greeted by the audience with insistent recalls, the new and briefer "poem," which came near the close of two hours' playing, left the audience in rapt mood, as if the vision would not pass. The sense of unearthly calls and answers was in the air; the Bax composition suggested, through a never lifted veil, the soul of a people. For the rest, Mr. Monteux led his own pair of compatriots with a hand of caressing gentleness, like a true Parisian.

ESTABLISHED 1881
From JAN - 1921
Evening Post
New York

"In the Faery Hills"

Pierre Monteux, conductor of the Boston Symphony Orchestra, is industrious in bringing musical novelties to New York, and at the Bostonians' third concert of the season, in Carnegie Hall last night, he scored again over his local competitors by giving the first performance here of an exquisitely beautiful and masterfully orchestrated symphonic poem, a novel Gaelic fantasy, entitled "In the Faery Hills," by Arnold E. Trevor Bax. Arnold Bax is an English composer (at least he was born in London, in 1883), and at an early age he came under the influence of the Neo-Celtic movement in literature and art and took an absorbing interest in everything touched by the glamour of Ireland in ancient days. This symphonic poem was written when he was twenty-six years old, in 1909, and had its first performance in London in 1910. It is a work of such instant appeal to lovers of orchestral music and of such unmistakable poetry and power that the wonder is that it took ten years to reach New York, and then had to be brought by a visiting conductor.

Mr. Bax has vouchsafed so much of a programme as to say that his music attempts to suggest the note of the Hidden People in the hills of Ireland after twilight. "The composer has endeavored also to shadow forth the atmosphere of mystery and almost of terror with which the Irish people regard their faery compatriots. The middle section was to some extent suggested by a passage in Mr Yeats's 'Wanderings of Oisin,' in which a human bard having strayed among the host of the Sidhe (wind) is asked by them to sing a song for their pleasure. But when he sings a song of human joy the faeries declare it the saddest song that was ever sung and throw the harp away in sorrow and anger while the harper is swept away into their revel."

The music—mystic, wistful, ghostly, weird, yet at the same time eminently sane, vigorous, strong and coherent, with now and then a snatch of typical Irish melody boldly sung above its rushing winds of ethereal sound—has the impress of new and individual beauty, of sincerity and of power; and is of a curiously paradoxical character in that it is equally wistful and robust, a rare combination of qualities. It was superbly played by the Boston men and was received with prolonged plaudits of favor and delight by the large audience.

G. W. H.

From JAN 7 - 1921
WORLD,
New York City

BOSTON SYMPHONY PLAYS.

It is not often that New York enjoys the chance to hear in one day two such orchestras as the Symphony Society and the Boston Symphony. They represent the very apex of our musical culture—for symphony is a superior art form and opera seldom is—no matter what one thinks of their conductors. The band from Boston last night at Carnegie Hall discoursed most eloquently Tchaikowsky's "Manfred" symphony. Toujours Byron. Earlier in the day we had listened to the "Harold" of Berlioz-Byron, but not altogether convinced that the monster machine had been worth the trouble of fabrication. The Russian's version of Byron did convince; in that vast land Byron has always been understood; there are Poushekine and Lermontov as witnesses. Berlioz's method of composition was the juxtaposition of huge blocks of tone; nothing melts or merges, while continual flux and flow are the life of the Tschaikowsky music, banal as some of it now sounds. But the chief weakness of Berlioz is his contrapuntal handling. Therein he is the eternal amateur. As Harold Bauer sensibly puts it: You can't make bricks without straw, and you can't make good music without counterpoint.

Pierre Monteux conducted the symphony vigorously and drew from his instrument a rich volume of tone. "The Search for God," by Vincent D'Indy is no longer a novelty, thanks to Mr. Damrosch. It is the most viable quotation from his opera, "The Legend of St. Christopher," produced at Paris with success. Still, we couldn't help recalling unhappy and tortured August Strindberg, crucified on the cross of his own morose genius. He said: "I searched for God and found the Devil." D'Indy searched too, but only found the devil of cacophony. The music is brilliantly dull.

The novelty of this curiously arranged programme was an ambitious symphonic poem, "In the Faery Hills," which contained one jolly, jigging Celtic, or Gaelic, tune served with modern harmonic sauce. Clever and well scored. It is by Arnold Bax, an English composer. The evening was announced to end with Lalo's overture, "Le Roi d'Ys."

HERALD

New York City

7 - 1921 H

Boston Symphony Concert.

The January concerts of the Boston Symphony Orchestra began in Carnegie Hall last evening. The second will take place to-morrow afternoon. The thermometer fell considerably yesterday and not even the second stimulant in the shape of Byronic music administered in the evening (there had been one in the afternoon) served to keep some people from feeling the chill. M. Pierre Monteux, conductor of the wise men of the East, began his entertainment with the "Manfred" symphony of Tschaikowsky. The work was vigorously played and there were some moments of finish in the performance. Also there were some of false intonation. But the audience seemed to like it.

Tschaikowsky was a great master, but if his fame had to rest on the "Manfred" symphony no one would ever cry "Beware the Muscovite." It is an exceedingly ponderous, dull and empty work, in which the only good ideas are those which sound like echoes of Rimsky-Korsakov. However, it seemed last evening to be a fitting prelude to the descriptive symphony from Vincent d'Indy's opera, "Le Legende de St. Christophe," called "La Queste de Dieu."

This music probably would be much more interesting in its place in the opera. Only such tid-bits as the intermezzo of "Cavalleria Rusticana" or the "Thais" meditation, which, like the flowers that bloom in the spring, have nothing to do with the case, can be transferred successfully to the concert room. D'Indy's intermezzo should be heard between the acts by those who do not feel obliged to go out.

It sounded last evening as if it meant something, but there was no key to the composer's purpose, and as sheer music it presented too many changes of front to be clear and satisfying. The orchestra played it very well. There was also a work of Arnold Bax, "In the Fairy Hills," a symphonic poem which will have to be heard earlier in the evening in order to receive proper consideration. The long concert came to an end with Lalo's "Le Roi d'Ys" overture.

NOTED VIOLINIST TO PLAY AT SYMPHONY

As soloist with the Boston Symphony Orchestra at the 11th pair of concerts to be given in Symphony Hall Friday afternoon, Jan. 14, and Saturday evening, Jan. 15, Isolde Menges will be heard with the orchestra in Bruch's First Violin Concerto in G minor.

This will be her Boston debut, for, although she has been long famous in the larger cities of Europe and has played in New York and in Canada as well, mischance has hitherto prevented her appearance in Boston. At the same concerts Pierre Monteux will conduct Schubert's Overture in the Italian style in C major, Haydn's "Military" Symphony in G major, and Debussy's symphonic suite "La Mer."

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recently by Walter Damrosch and the Symphony Orchestra, and was worth hearing again. Mr. Monteux and his musicians gave it a lucid exposition.

Then there was Arnold Bax's "An Slaugh Sidhe" ("In the Faery Hills"), played for the first time in New York, a musical attempt to suggest the note of the Hidden People in the hills of Ireland after twilight, the composer says. It is cleverly orchestrated, is not without appeal, and has a refreshing jig movement; but the musical devices to indicate the fairies are familiar ones. Mr. Bax might have changed their Nighties, an irreverent listener whispered in my ear. For the end there was Lalo's overture to "Le Roi d'Y's."

From Morning Telegraph

New York City

BOSTON SYMPHONY GIVES THIRD CONCERT

"La Queste de Dieu," d'Indy's Symphonic Interlude, Is Featured on Program.

For the third time this season the Boston Symphony Orchestra, generaled by Pierre Monteux, is paying New York a visit and with a program of varying quality gave the first of its two concerts, scheduled for the week, in Carnegie Hall last evening.

Following the example recently set by Walter Damrosch and the New York Symphony Orchestra, Vincent d'Indy's symphonic interlude, "La Queste de Dieu," was featured by the Boston ans who illustrated with a veritable riot of instrumental color and forceful emphasis the story of the life of St. Christopher. This selection from the opera, "St Christopher," which was produced in Paris last Summer, bids fair to take permanent place on American orchestra programs. It was given fair treatment last night by Mr. Monteux and his players.

Tschaikowsky's "Manfred" symphony built upon the Byron poem, also held the concentrated attention of an appreciative audience. The movements of this work describe the wanderings of the restless Manfred through changing moods to the final scene which depicts his death.

"Slaugh Sidhe," another symphonic poem, this time dealing with Gaelic Faery-land and life, by the English composer, Arnold Bax, was given its first performance in New York. The work has a lilt and delicious observance of rhythm which make it appealing even in its incongruous places. Lalo's overture to "Le Roi d'Ya" closed the program.

ESTABLISHED 1881

From

EVENING MAIL,

New York City

By KATHARINE SPAETH.

WHERE so lately the tempestuous toes of Albert Coates pirouetted, the majestic arms of the volatile Toscanini waved, and the blond head of Leopold Stokowski nodded, last night le petit Pierre Monteux led the Boston Orchestra.

And that means the platform of Carnegie Hall, but no invidious comparisons are intended. Tschaikowsky's "Manfred" Symphony flowed along, with a great deal of sweetness and light tempering the despair of that Italian Peer-Gynt-Faust, Don Juan.

More interesting was D'Indy's "La Queste de Dieu," which Walter Damrosch explained so delightfully three Sundays ago. You could hear the wistful questioning of the giant Auferus, "Are you the King of Heaven?" and the vigorous denials.

A new work by Arnold Bax, "In the Faery Hills," was not too important. Its suggestion of Irish folk tunes was confined largely to vague bits of conventional jig-rhythms and the fluent use of harps.

That sprightly overture to the Lalo opera "Le Roi d'Ys" concluded the programme.

ESTABLISHED

From JAN 7 - 1921 A

STANDARD UNION

Brooklyn, N. Y.

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EVENING JOURNAL,

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m TRIBUNE

dress JAN 7 - 1921 D New York City

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From

TIMES JAN 7 - 1921 K

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Boston Orchestra Gives a Symphonic Poem of Rare Beauty.

The Boston Symphony Orchestra introduced in its concert at Carnegie Hall last night a work of rare beauty by Arnold Bax, composer of neo-Gaelic fantasies, whose "In the Faery Hills," but ten years old in London, was now performed for the first time in New York, following an American production in Boston. Frederick Stock in Chicago had given one of Bax's later pieces, "The Garden of Fand." Conductor Monteux opened his program with other "fairy-like music" in Tschaikovsky's "Manfred" symphony after Byron. There were also d'Indy's "The Search for God," lately heard here, from an opera, "St. Christopher," given in Paris last year, and Lalo's overture to "Le Roi d'Ys."

Bax's music was of arresting novelty, wistful, ghostly, demoniac at the same time that it was curiously strong, coherent in harmony and powerfully based in the folklore of Ireland. It was one of those tales of the "little people," the bad fairies, that stir in whirls of the wind on a restless weather-breeding day. Between Bax and Tschaikovsky, as between their inspiring poems, W. B. Yeats's of how a demon trapped the blind bard, Oisin, and Byron's episode of a witch of the Alps there was a great gulf fixed; as great indeed, as was the contrast of their expressive musical means, Tchaikovsky's glowing finale with organ as against Bax's exotic belled celesta and "silver harp," the poet's "saddest harp in all the world."

All the instruments of the orchestra gave potency to the varied inner voices of these spirits shrieking, crying, whispering, ventriloquially peering through a web of tone; it was an apt juxtaposition that brought the two works together, and where the older symphony was greeted by the audience with insistent recalls, the new and briefer "poem," which came near the close of two hours' playing, left the audience in rapt mood, as if the vision would not pass. The sense of unearthly calls and answers was in the air; the Bax composition suggested, through a never lifted veil, the soul of a people. For the rest, Mr. Monteux led his own pair of compatriots with a hand of caressing gentleness, like a true Parisian.

ISHED 1881

From

Evening Post

New York

"In the Faery Hills"

Pierre Monteux, conductor of the Boston Symphony Orchestra, is industrious in bringing musical novelties to New York, and at the Bostonians' third concert of the season, in Carnegie Hall last night, he scored again over his local competitors by giving the first performance here of an exquisitely beautiful and masterfully orchestrated symphonic poem, a novel Gaelic fantasy, entitled "In the Faery Hills," by Arnold E Trevor Bax. Arnold Bax is an English composer (at least he was born in London, in 1883), and at an early age he came under the influence of the Neo-Celtic movement in literature and art and took an absorbing interest in everything touched by the glamour of Ireland in ancient days. This symphonic poem was written when he was twenty-six years old, in 1909, and had its first performance in London in 1910. It is a work of such instant appeal to lovers of orchestral music and of such unmistakable poetry and power that the wonder is that it took ten years to reach New York, and then had to be brought by a visiting conductor.

Mr. Bax has vouchsafed so much of a programme as to say that his music attempts to suggest the note of the Hidden People in the hills of Ireland after twilight. "The composer has endeavored also to shadow forth the atmosphere of mystery and almost of terror with which the Irish people regard their faery compatriots. The middle section was to some extent suggested by a passage in Mr Yeats's 'Wanderings of Oisin,' in which a human bard having strayed among the host of the Sidhe (wind) is asked by them to sing a song for their pleasure. But when he sings a song of human joy the faeries declare it the saddest song that was ever sung and throw the harp away in sorrow and anger while the harper is swept away into their revel."

The music—mystic, wistful, ghostly, weird, yet at the same time eminently sane, vigorous, strong and coherent, with now and then a snatch of typical Irish melody boldly sung above its rushing winds of ethereal sound—has the impress of new and individual beauty, of sincerity and of power; and is of a curiously paradoxical character in that it is equally wistful and robust, a rare combination of qualities. It was superbly played by the Boston men and was received with prolonged plaudits of favor and delight by the large audience.

G. W. H.

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owsky's "Manfred" symphony. Toujours Byron. Earlier in the day we had listened to the "Harold" of Berlioz-Byron, but not altogether convinced that the monster machine had been worth the trouble [illegible] tion. The Russian's version of Byron did convince; in that vast land Byron has always been understood; there are Poushekine and Lermontov as witnesses. Berlioz's method of composition was the juxtaposition of huge blocks of tone; nothing melts or merges, while continual flux and flow are the life of the Tschaikowsky music, banal as some of it now sounds. But the chief weakness of Berlioz is his contrapuntal handling. Therein he is the eternal amateur. As Harold Bauer sensibly puts it: You can't make bricks without straw, and you can't make good music without counterpoint.

Pierre Monteux conducted the symphony vigorously and drew from his instrument a rich volume of tone. "The Search for God," by Vincent D'Indy is no longer a novelty, thanks to Mr. Damrosch. It is the most viable quotation from his opera, "The Legend of St. Christopher," produced at Paris with success. Still, we couldn't help recalling unhappy and tortured August Strindberg, crucified on the cross of his own morose genius. He said: "I searched for God and found the Devil." D'Indy searched too, but only found the devil of cacophony. The music is brilliantly dull.

The novelty of this curiously arranged programme was an ambitious symphonic poem, "In the Faery Hills," which contained one jolly, jigging Celtic, or Gaelic, tune served with modern harmonic sauce. Clever and well scored. It is by Arnold Bax, an English composer. The evening was announced to end with Lalo's overture, "Le Roi d'Ys."

HERALD

New York City

Boston Symphony Concert.

The January concerts of the Boston Symphony Orchestra began in Carnegie Hall last evening. The second will take place to-morrow afternoon. The thermometer fell considerably yesterday and not even the second stimulant in the shape of Byronic music administered in the evening (there had been one in the afternoon) served to keep some people from feeling the chill. M. Pierre Monteux, conductor of the wise men of the East, began his entertainment with the "Manfred" symphony of Tschaikowsky. The work was vigorously played and there were some moments of finish in the performance. Also there were some of false intonation. But the audience seemed to like it.

Tschaikowsky was a great master, but if his fame had to rest on the "Manfred" symphony no one would ever cry "Beware the Muscovite." It is an exceedingly ponderous, dull and empty work, in which the only good ideas are those which sound like echoes of Rimsky-Korsakov. However, it seemed last evening to be a fitting prelude to the descriptive symphony from Vincent d'Indy's opera, "Le Legende de St. Christophe," called "La Queste de Dieu."

This music probably would be much more interesting in its place in the opera. Only such tid-bits as the intermezzo of "Cavalleria Rusticana" or the "Thaïs" meditation, which, like the flowers that bloom in the spring, have nothing to do with the case, can be transferred successfully to the concert room. D'Indy's intermezzo should be heard between the acts by those who do not feel obliged to go out.

It sounded last evening as if it meant something, but there was no key to the composer's purpose, and as sheer music it presented too many changes of front to be clear and satisfying. The orchestra played it very well. There was also a work of Arnold Bax, "In the Fairy Hills," a symphonic poem which will have to be heard earlier in the evening in order to receive proper consideration. The long concert came to an end with Lalo's "Le Roi d'Ys" overture.

NOTED VIOLINIST TO PLAY AT SYMPHONY

As soloist with the Boston Symphony Orchestra at the 11th pair of concerts to be given in Symphony Hall Friday afternoon, Jan. 14, and Saturday evening, Jan. 15, Isolde Menges will be heard with the orchestra in Bruch's First Violin Concerto in G minor.

This will be her Boston debut, for, although she has been long famous in the larger cities of Europe and has played in New York and in Canada as well, mischance has hitherto prevented her appearance in Boston. At the same concerts Pierre Monteux will conduct Schubert's Overture in the Italian style in C major, Haydn's "Military" Symphony in G major, and Debussy's symphonic suite "La Mer."

RE [illegible] 6.

From

WORLD,

New York City

BOSTON SYMPHONY PLAYS.

It is not often that New York enjoys the chance to hear in one day two such orchestras as the Symphony Society and the Boston Symphony. They represent the very apex of our musical culture—for symphony is a superior art form and opera seldom is—no matter what one thinks of their conductors. The band from Boston last night at Carnegie Hall discoursed most eloquently Tchai-

Familiar and Unfamiliar Music on Mr. Monteux's Programme—Mr. Hofmann and Mr. Bauer for Notable Pianists—Mme. Szumowska Anew—Mr. Kubelik Returns—Again the Harvard Glee Club—Other Impending Joys

EXPLORING the less familiar music of Schubert and Haydn, rather than taking the easy way of "repertory pieces," Mr. Monteux has drawn from them two numbers for the Symphony Concerts of next Friday afternoon and Saturday evening—from Schubert, an Overture in the Italian style, presumably with what those days called "a grand crescendo," and from Haydn the so-called "Military Symphony." These items fill the first half of the conductor's programme. The second he divides between Bruch's Concerto for Violin in G minor, and Debussy's Symphonic Sketches of "The Sea"—a piece that has probably been heard oftener in Boston than in Paris itself. There is little need to recall the pictorial and imaginative quality of the music. In the concerto a violinist as yet unheard in Boston—Mme. Isolde Menges—will play the solo part. She plays with large tone and manner. German and English audiences have applauded her.

On Thursday evening, the Symphony Orchestra and Mr. Monteux will be heard at Sanders Theatre in Cambridge, in Schumann's Fourth Symphony, Lalo's overture, "The King of Ys," and Grieg's Concerto for Piano. In that piece Mme. Goodson, the pianist of fine, nervous energies, crisp touch and bright tone, long unheard hereabouts, will play the solo part.

TRANS. JAN. 8.

SYMPHONY PROGRAM

At the Symphony concerts this week Pierre Monteux will conduct Schubert's "Overture in the Italian Style," Haydn's symphony in G minor, and Debussy's symphonic suite, "La Mer." Ysolde Menges, the English violinist, will be heard in Bruch's concerto in G minor.

ADVERTISER JAN 9

Menges Symphony Soloist

Next Friday afternoon, Jan. 14, and Saturday evening, Jan. 15, the 11th regular pair of Boston Symphony concerts will be given in Symphony Hall. Pierre Monteux will head the programme with Schubert's Overture in the Italian Style in C major. This composer always aspired to write an opera which would be as popular as those of his contemporary, Rossini, and the overture to be played at this concert is said to have been influenced by Rossini's manner. Mr. Monteux will revive at this concert Haydn's Symphony in G minor, which is known as the "Military' symphony, composed in his last years for one of his Saloman concerts in England. This work has taken its name from the martial character of many of its pages and the number of percussion instruments used unusually large for the time. A notable number on this programme will be Debussy's symphonic suite, "La Mer." The movements describe "From Dawn Till Noon on the Ocean," "Frolic of Waves," "Dialogue of Wind and Sea." As soloist at this concert Ysolde Menges, the young English violinist, will be heard in Bruch's first violin Concerto in G minor. Although she has become famous in her own country and the cities of Europe, and in New York and Canada as well, it has happened that Miss Menges has never played in Boston.

POST-JAN. 9

Friday at 2:30 and Saturday at 8. Boston Symphony Orchestra, 11th program. Overture in the Italian style, Schubert; Symphony in G minor, "Military," Haydn; Concerto in G minor, Bruch; "La Mer," Debussy. Soloist, Isolde Menges, violinist. (First appearance in Boston.)

Events and Comments of Current Interest

Isolde Menges, the English violinist, who makes her first appearance in Boston at this week's Symphony concerts, has a reputation in her own country which rouses favorable anticipations of her playing.

GLOBE JAN. 9.

SYMPHONY CONCERT

Friday afternoon and Saturday evening, the 11th pair of Boston Symphony concerts will be given in Symphony Hall. Mr. Monteux heads the program with Schubert's Overture in the Italian Style in C major. The overture was influenced by Rossini's manner. Mr. Monteux will revive at this concert Haydn's Symphony in G minor, the "Military" symphony, composed in his last years for one of his Saloman concerts in England. This work has taken its name from the martial character of certain pages and the number of percussion instruments used unusually large for the time. A notable number will be Debussy's "La Mer," one of the finest and most graphic works of the French composer, which has figured prominently in the repertory of the orchestra. The movements describe "From Dawn Till Noon on the Ocean," "Frolic of Waves," "Dialogue of Wind and Sea." As soloist at this concert Isolde Menges, the young English violinist, will be heard in Bruch's Violin Concerto No. 1 in G minor. Although she has become famous in her own country, the cities of Europe, and in New York and Canada as well, Miss Menges has never played in Boston.

APPEARING THIS WEEK

ISOLDE MENGES, VIOLINIST, IN SYMPHONY CONCERTS OF THIS WEEK
HER FIRST APPEARANCE IN BOSTON

WORLD,
New York City
JAN 9 1921 L

MUSIC

By James Gibbons Huncker

AN INTERESTING CONCERT.

The programme at the Boston Symphony Orchestra concert yesterday afternoon in Carnegie Hall was interesting: Mozart's "Don Giovanni" overture, the fourth symphony of Schumann, "The Pleasure Dome of Kubla Khan," by the late Charles T. Griffes; a novelty by the sprightly young Italian composer, Malipiero, "Impressions From Nature," Suite No. 1, all ending with Balakireff's "Islamey," orchestrated by Alfredo Casella.

The bird music of Malipiero might have extorted a smile from the sardonic Aristophanes; fellow feeling makes us wondrous sour. There are plenty of sour notes in this charming music, for charming it is as a whole. The owl was in it, but not the pussycat; the woodpecker pecked and the blackcap warbled. We liked the little two-note call of Minerva's pet fowl, best of all we admired the rustic piping of Mr. Longy's oboe. He evoked true woodland air. The Malipiero dissonances no longer disturb; they derive from the genial Mr. Strawinski, who must keep a harmonious vinegar factory somewhere down the River Don. Strictly speaking, we preferred the "Islamey" Oriental fantasy when it was so astonishingly played years ago by the Russian virtuoso and famous Liszt pupil, Arthur Friedheim. Notwithstanding the kaleidoscopic orchestration of the clever Casella, we missed the incisive "martellato" of the pianoforte. However, it was a brilliant experiment in color and rhythm and gorgeously played under Pierre Monteaux's energetic baton. Rimsky-Korsakoff evidently remembered one of its themes when he wrote "The Golden Cock."

It is always with a feeling of hesitation that a critic hears for the second time a composition that made an appeal to him when a novelty. Will the magic operate again? We are glad to record the fact that in the case of the Griffes setting of Coleridge's magnificent poem, "Kubla Khan," the magic still lurked in its mysterious and opulent measures, and always will be there because a poet-composer has stamped his music with the seal of a vivid imagination, a planturous imagination, one that revels in the fantastic dreams of faraway, mystic Asia. Slavic influences are easy to trace in this score, Rimsky-Korsakoff and some traits of Tchaikovsky, in the manipulation of the brass choir. The narrative tone, after the [illegible] atmosphere of the [illegible]

HERALD JAN. 9

—the line of force and continuity escapes us, but the ensemble effect of the picture is impressive in its evocation of a light that never was on sea or land. The loss to American art through the death of Griffes is twofold; he was a musician doubled by a poet. He would have outlived the sultry and opiate spirit of Coleridge, but he would have always remained the imaginative thinker in tone.

The Boston organization made a better showing at this matinee than it did last Thursday evening. The Schumann symphony, redolent with melody, is a favorite of Pere Monteux. There was a crowded house and much genuine enthusiasm after the Griffes music.

From JAN 9 1921 L
TRIBUNE,
New York City

Boston Symphony Plays Novelty Picturing Birds

Symphonic Poem by Griffes Repeated in Interesting Program at Carnegie Hall

There was a novelty on the program of the concert given by the Boston Symphony Orchestra in Carnegie Hall yesterday afternoon, Malipiero's "Impressioni dal Vero" ("Impressions from Nature") Suite No. 1. It comprises three little sketches suggested by three birds, the Blackcap, the Woodpecker and the Owl. The first pictures the song of the bird in autumn woods. In the second the woodpecker is at work on the mildewed trunks o the oaks at high noon. The forest is en fête, teeming with life under the warming rays of the sun. In the third the mournful note of the owl is heard through the stillness of night. All three show imagination and exquisite fancy, and Malipiero has not found it necessary to wallow in dissonance. Each of the pieces has character and distinction, each is skilfully orchestrated.

Another feature of a delightful program was a repetition of "The Pleasure Dome of Kubla Khan" by the late Charles Griffes, a symphonic poem first played here last season by Mr. Monteux. A second hearing renews the excellent impression made by the music at its first performance, and deepens the realization of the tragic loss to American music caused by the composer's early death. This music is a fitting musical embodiment of Coleridge's superb poem. The poetry is Coleridge at his best and one is almost tempted to say that the music is greater than the poem. Griffes is magnificently Oriental, but his Orientalism is no mere borrowing or imitation. It is his own.

The symphony was Schumann's No. 4, Op. 120 in D minor, one of his lesser works chiefly notable for its Romanza, which has a distinctly Celtic flavoring. Mozart's Overture to "Don Giovanni" and Casella's ingenious orchestration of Balakireff's "Islamey" were the other pieces. An interesting program delightfully played.

From TIMES
Address New York City
Date JAN 9 - 19

MUSIC

By Richard Aldrich

The Boston Symphony Orchestra.

The Boston Symphony Orchestra gave the second concert of its New York visit in Carnegie Hall yesterday afternoon. The fourth symphony of Schumann was the chief number of the program, which included also the overture to Mozart's "Don Giovanni," Charles Tomlinson Griffes's symphonic poem, "The Pleasure Dome of Kubla Khan," Malipiero's "Impressioni dal Vero" and Alfredo Casella's orchestration of Balakireff's brilliant piano piece, "Islamey."

In Schumann's symphony neither orchestra nor conductor was very satisfactory. The performance was distinctly a commonplace one; it seemed perfunctory. Now this symphony, however much its orchestration may be criticised, is not commonplace music, nor is it perfunctory in spirit; and it is indispensable that it should not be played so. The romantic glow in it is still warm and there is a fault somewhere when a performance so signally fails to recapture that spirit as did the performance yesterday afternoon. It centred, no doubt, in a lack of sympathy or a lack of comprehension. Nor could it be said that the performance of Mozart's "Don Giovanni" overture was a brilliant one.

There was far more of the spirit of the music in Griffes's symphonic poem, "The Pleasure Dome of Kubla Khan." This piece was first played here last season, while the composer was still alive; and he had the pleasure of knowing of its very favorable reception in New York and in other cities. Mr. Monteux did an excellent thing in repeating the composition in his concerts this year. One of the grievances of the American composer—though Mr. Griffes is not known to have audibly voiced grievances—is that his music is played once and then shelved, even when it is found deserving.

This symphonic poem is well worth keeping in the orchestral repertory. It is filled with imagination, with picturesque and poetical imagery, and these are expressed in a manner essentially musical in ideas and development, so that the interest and value of the piece are musical beyond and outside of the picturesque and graphic suggestion that is set in motion by Coleridge's verses. Once again Mr. Griffes's composition gave a deep pleasure.

There was a new piece on the program Francesco Malipiero's "Impressioni dal Vero"—the title is paraphrased as "Impressions from Nature"—was played for the first time in New York. It consists of three sections called, respectively, "The Blackcap," "The Woodpecker," "The Owl." It is not to be supposed that the composer was greatly preoccupied with the calls or notes of these three birds. He has endeavored to recall "the musical impression that he himself one day felt in listening to the confidences of the woods peopled with birds." The music is evocative of woods. There are native wood notes, more or less wild. The first is a "Waldweben" of a sort; the peck of the woodpecker is indeed heard in the rapid movement of the second; and the suggestion of the owl in the third, in which the music is carried through in the mood of the nocturne, is that of a gentle bird. The composer is less concerned with giving form and shape to his music, which has charm and a varied harmonic beauty, than in developing atmosphere and effect. These were pleasingly in evidence, but the composition did not assert itself as

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SYMPHONY PERFORMS "THE SEA"

Debussy's Work Easily Feature of Its Concert

BY OLIN DOWNES

Miss Isolde Menges, violinist, was soloist at the concert given by the Boston Symphony Orchestra, Pierre Monteux conductor, yesterday afternoon in Symphony Hall. The orchestral compositions were: Schubert's Overture in the Italian manner; Haydn's Military symphony, and Debussy's three pieces for orchestra, which go under the collective title of "La Mer."

DEBUSSY THE FEATURE

The performance of this music of Debussy was for some the feature of the concert. Not but what Mr. Monteux led a superb performance of a delightful and insufficiently known symphony of Haydn, not but what Schubert's overture in the manner of Rossini entertained the audience hugely. But the crown of the concert was Debussy's impressionistic score, which was given by far the best performance thus far heard in this city.

As to the permanent value of this music, one hesitates after many hearing in coming to a conclusion. Debussy's sea is as baffling as the sea itself, in its many moods. These moods, or these sounds [illegible]

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chestra.

Marvelous Orchestration

The orchestration of this composition seems almost past compare. It is wonderful in every way and in every department of the orchestra. If one took the scoring for the woodwind choir alone, the woodwind choir without strings or brass or even percussion to help it out, one would be fascinated. In fact, some times we wonder if fewer strings than those of the standard symhony orchestra of today, with the retention of the standard number of wind instruments, would not make even a more effective performance. We have heard this music in the smaller spaces of Sanders Theatre in Cambridge, where the wood showed more than it does in the spaces of Symphony Hall, and the effect was wilder, more eerie, more uncannily of the sea. But what is true of the woodwind is likewise true of the strings and other divisions of the orchestra. Debussy writes for one as for all, with complete mastery.

In Debussy's orchestra the winds whisper, the waves crash, sirens sing strange songs. But in spite of all this tonal magic the music seems to lack the grip and the unity of conception which make so wonderful for example, the earlier and less mature music of the movement "Sirens" from the three orchestral nocturnes. In that movement is the essence of "La Mer," and the Nocturne is much less sophisticated, much less fussed over, while simple and wonderful ideas, put very modestly, tell with becoming brevity, an unforgetable tale.

Best Way to Enjoy It

The way to take "La-Mer"—and one could not help taking it that way during the sympathetic and engrossing performance of Mr. Monteux—is perhaps to listen to each measure for what it is, to immerse oneself in its sheer tonal beauty and wonder; to forget all instinctive demands for some kind of a form, some kind of an artistic structure; to meet the composer half way, not to reflect that this sound might represent a wind that was shaking the shutters as well as a wind disturbing ocean depths, to take Debussy's word for it that this is the sea and revel in the fantasy with the composer. Thus Wilde lamented the decay of the art of lying. To him every artist was a liar, a man who invents something which is not so, and his greatness to be measured by the quality of his yarn. Let us listen to Mr. Debussy, artist-liar, with the understanding that if he will please keep on lying so wonderfully about the sea we will listen to him, promise not to interrupt or ask embarrassing questions as to the accuracy of his tale, but take it for what it is and neither inquire nor speculate as to its probability. But we personally think down deep in our hearts that this music is a little less genuine, less spontaneous and inspired than earlier music of Debussy. It is certain that much of its tonal fascination was the accomplishment of Mr. Monteux and his superb orchestra.

The performance of Haydn's symphony showed again what foolish and traditional fallacies historians and students of music, as well as of every other subject under the sun, will maintain. The particular Haydn fallacy is that Haydn was a very proper and respectable composer, an apostle of form for form's sake, and a man without too many elemental human impulses in him. Whereas the truth is that Haydn was an extremely red-blooded man, who danced attendance on a prince only because he had to, but whose heart went out to the people and the fields, which found their way into his lusty, melodious music.

Miss Menges, who was widely applauded, played the Bruch G minor concerto, a conventional though excellently written work, a work which will soon be as dead as the dodo, a work over which Mendelssohn would have shed tears of joy, and pointed it out to Schumann as a model of composition. This work Miss Menges played in a conventional manner with an abuse of vibrato, without individuality, without artistic distinction.

POST JAN. 15

Mr. Monteux has put together a promising miscellany for the Symphony Concerts of next week. It begins with Beethoven's First Symphony—music of eighteenth-century accent and manner; continues with Franck's rarely heard Symphonic Poem "The Djinns," and a new Passacaglia by Seth Bingham; and ends with the French Suite of Roger-Ducasse. Verses of Hugo about these spirits of Arab mythology suggested Franck's piece. It contains a considerable piano-part to be played by Mr. Schmitz. Mr. Bingham is an American composer of the younger generation, a teacher as well at Columbia College. Presumably his Passacaglia is a brief set of variations. Roger-Ducasse's French Suite, a spirited piece in short movements, was played at the Symphony Concerts under Mr. Fiedler and since, for nearly ten years, has lain on the shelf. Neither French nor American audiences hear his music too often.

Much in the ~~present~~ hullaballoo about Mr. ~~Toscanini~~ as the one and only conductor for the Symphony Orchestra is amusing. Not least so the fact that some of his loudest advocates were, no more than two short years ago, equally ardent champions of le bonhomme Rabaud as a "great conductor." In view of the difference between the two men, these notions of "greatness" do seem rather mixed.

TRANS. JAN. 13.

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RD. JAN. 8.

Familiar and Unfamiliar Music on Mr. Monteux's Programme—Mr. Hofmann and Mr. Bauer for Notable Pianists—Mme. Szumowska Anew—Mr. Kubelik Returns—Again the Harvard Glee Club—Other Impending Joys

EXPLORING the less familiar music of Schubert and Haydn, rather than taking the easy way of "repertory pieces," Mr. Monteux has drawn from them two numbers for the Symphony Concerts of next Friday afternoon and Saturday evening—from Schubert, an Overture in the Italian style, presumably with what those days called "a grand crescendo," and from Haydn the so-called "Military Symphony." These items fill the first half of the conductor's programme. The second he divides between Bruch's Concerto for Violin in G minor, and Debussy's Symphonic Sketches of "The Sea"—a piece that has probably been heard oftener in Boston than in Paris itself. There is little need to recall the pictorial and imaginative quality of the music. In the concerto a violinist as yet unheard in Boston—Mme. Isolde Menges—will play the solo part. She plays with large tone and manner. German and English audiences have applauded her.

On Thursday evening, the Symphony Orchestra and Mr. Monteux will be heard at Sanders Theatre in Cambridge, in Schumann's Fourth Symphony, Lalo's overture, "The King of Ys," and Grieg's Concerto for Piano. In that piece Mme. Goodson, the pianist of fine, nervous energies, crisp touch and bright tone, long unheard hereabouts, will play the solo part.

TRANS JAN. 8

SYMPHONY PROGRAM

At the Symphony concerts this week Pierre Monteux will conduct Schubert's "Overture in the Italian Style," Haydn's symphony in G minor, and Debussy's symphonic suite, "La Mer." Ysolde Menges, the English violinist, will be heard in Bruch's concerto in G minor.

ADVERTISER JAN 9

Menges Symphony Soloist

Next Friday afternoon, Jan. 14, and Saturday evening, Jan. 15, the 11th regular pair of Boston Symphony concerts will be given in Symphony Hall. Pierre Monteux will head the programme with Schubert's Overture in the Italian Style in C major. This composer always aspired to write an opera which would be as popular as those of his contemporary, Rossini, and the overture to be played at this concert is said to have been influenced by Rossini's manner. Mr. Monteux will revive at this concert Haydn's Symphony in G minor, which is known as the "Military' symphony, composed in his last years for one of his Saloman concerts in England. This work has taken its name from the martial character of many of its pages and the number of percussion instruments used unusually large for the time. A notable number on this programme will be Debussy's symphonic suite, "La Mer." The movements describe "From Dawn Till Noon on the Ocean," "Frolic of Waves," "Dialogue of Wind and Sea." As soloist at this concert Ysolde Menges, the young English violinist, will be heard in Bruch's first violin Concerto in G minor. Although she has become famous in her own country and the cities of Europe, and in New York and Canada as well, it has happened that Miss Menges has never played in Boston.

JAN. 9

Friday at 2:30 and Saturday at 8. Boston Symphony Orchestra, 11th program. Overture in the Italian style, Schubert; Symphony in G minor, "Military," Haydn; Concerto in G minor, Bruch; "La Mer," Debussy. Soloist, Isolde Menges, violinist. (First appearance in Boston.)

Events and Comments of Current Interest

Isolde Menges, the English violinist, who makes her first appearance in Boston at this week's Symphony concerts, has a reputation in her own country which rouses favorable anticipations of her playing.

JAN. 9

SYMPHONY CONCERT

Friday afternoon and Saturday evening, the 11th pair of Boston Symphony concerts will be given in Symphony Hall. Mr. Monteux heads the program with Schubert's Overture in the Italian Style in C major. The overture was influenced by Rossini's manner. Mr. Monteux will revive at this concert Haydn's Symphony in G minor, the "Military" symphony, composed in his last years for one of his Saloman concerts in England. This work has taken its name from the martial character of certain pages and the number of percussion instruments used unusually large for the time. A notable number will be Debussy's "La Mer," one of the finest and most graphic works of the French composer, which has figured prominently in the repertory of the orchestra. The movements describe "From Dawn Till Noon on the Ocean," "Frolic of Waves," "Dialogue of Wind and Sea." As soloist at this concert Isolde Menges, the young English violinist, will be heard in Bruch's Violin Concerto No. 1 in G minor. Although she has become famous in her own country, the cities of Europe, and in New York and Canada as well, Miss Menges has never played in Boston.

APPEARING THIS WEEK

ISOLDE MENGES, VIOLINIST, IN SYMPHONY CONCERTS OF THIS WEEK
HER FIRST APPEARANCE IN BOSTON

HERALD JAN. 9

WORLD,
New York City

MUSIC

By James Gibbons Huneker

AN INTERESTING CONCERT.

The programme at the Boston Symphony Orchestra concert yesterday afternoon in Carnegie Hall was interesting: Mozart's "Don Giovanni" overture, the fourth symphony of Schumann, "The Pleasure Dome of Kubla Khan," by the late Charles T. Griffes; a novelty by the sprightly young Italian composer, Malipiero, "Impressions From Nature," Suite No. 1, all ending with Balakireff's "Islamey," orchestrated by Alfredo Casella.

The bird music of Malipiero might have extorted a smile from the sardonic Aristophanes; fellow feeling makes us wondrous sour. There are plenty of sour notes in this charming music, for charming it is as a whole. The owl was in it, but not the pussy-cat; the woodpecker pecked and the blackcap warbled. We liked the little two-note call of Minerva's pet fowl. best of all we admired the rustic piping of Mr. Longy's oboe. He evoked true woodland air. The Malipiero dissonances no longer disturb; they derive from the genial Mr. Stra[illegible]nski, who must keep a harmonious vinegar factory somewhere down the River Don. Strictly speaking, we preferred the "Islamey" Oriental fantasy when it was so astonishingly played years ago by the Russian virtuoso and famous Liszt pupil, Arthur Friedheim. Notwithstanding the kaleidoscopic orchestration of the clever Casella, we missed the incisive "martellato" of the pianoforte. However, it was a brilliant experiment in color and rhythm and gorgeously played under Pierre Monteaux's energetic baton. Rimsky-Korsakoff evidently remembered one of its themes when he wrote "The Golden Cock."

It is always with a feeling of hesitation that a critic hears for the second time a composition that made an appeal to him when a novelty. Will the magic operate again? We are glad to record the fact that in the case of the Griffes setting of Coleridge's magnificent poem, "Kubla Khan," the magic still lurked in its mysterious and opulent measures, and always will be there because a poet-composer has stamped his music with the seal of a vivid imagination, a planturous imagination, one that revels in the fantastic dreams of far-away, mystic Asia. Slavic influences are easy to trace in this score, Rimsky-Korsakoff and some traits of Tchalkovsky, in the manipulation of the brass choir. The narrative tone, after the dusky atmosphere of the opening, is often broken into episodes—the line of force and continuity escapes us, but the ensemble effect of the picture is impressive in its evocation of a light that never was on sea or land. The loss to American art through the death of Griffes is twofold; he was a musician doubled by a poet. He would have outlived the sultry and opiate spirit of Coleridge, but he would have always remained the imaginative thinker in tone.

The Boston organization made a better showing at this matinee than it did last Thursday evening. The Schumann symphony, redolent with melody, is a favorite of Pere Monteux. There was a crowded house and much genuine enthusiasm after the Griffes music.

From
TRIBUNE,
New York City

Boston Symphony Plays Novelty Picturing Birds

Symphonic Poem by Griffes Repeated in Interesting Program at Carnegie Hall

There was a novelty on the program of the concert given by the Boston Symphony Orchestra in Carnegie Hall yesterday afternoon, Malipiero's "Impressioni dal Vero" ("Impressions from Nature") Suite No. 1. It comprises three little sketches suggested by three birds, the Blackcap, the Woodpecker and the Owl. The first pictures the song of the bird in autumn woods. In the second the woodpecker is at work on the mildewed trunks o the oaks at high noon. The forest is en fête, teeming with l[illegible] under the warming rays of the sun. [illegible] the third the mournful note of the owl is heard through the stillness of night. All three show imagination and exquisite fancy, and Malipiero has not found it necessary to wallow in dissonance. Each of the pieces has character and distinction, each is skilfully orchestrated.

Another feature of a delightful program was a repetition of "The Pleasure Dome of Kubla Khan" by the late Charles Griffes, a symphonic poem first played here last season by Mr. Monteux. A second hearing renews the excellent impression made by the music at its first performance, and deepens the realization of the tragic loss to American music caused by the composer's early death. This music is a fitting musical embodiment of Coleridge's superb poem. The poetry is Coleridge at his best and one is almost tempted to say that the music is greater than the poem. Griffes is magnificently Oriental, but his Orientalism is no mere borrowing or imitation. It is his own.

The symphony was Schumann's No. 4, Op. 120 in D minor, one of his lesser works chiefly notable for its Romanza, which has a distinctly Celtic flavoring. Mozart's Overture to "Don Giovanni" and Casella's ingenious orchestration of Balakireff's "Islamey" were the other pieces. An interesting program delightfully played.

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MUSIC

By Richard Aldrich

The Boston Symphony Orchestra.

The Boston Symphony Orchestra gave the second concert of its New York visit in Carnegie Hall yesterday afternoon. The fourth symphony of Schumann was the chief number of the program, which included also the overture to Mozart's "Don Giovanni," Charles Tomlinson Griffes's symphonic poem, "The Pleasure Dome of Kubla Khan," Malipiero's "Impressioni dal Vero" and Alfredo Casella's orchestration of Balakireff's brilliant piano piece, "Islamey."

In Schumann's symphony neither orchestra nor conductor was very satisfactory. The performance was distinctly a commonplace one; it seemed perfunctory. Now this symphony, however much its orchestration may be criticised, is not commonplace music, nor is it perfunctory in spirit; and it is indispensable that it should not be played so. The romantic glow n it is still warm and there is a fault somewhere when a performance so signally fails to recapture that spirit as did the performance yesterday afternoon. It centred, no doubt, in a lack of sympathy or a lack of comprehension. Nor could it be said that the performance of Mozart's "Don Giovanni" overture was a brilliant one.

There was far more of the spirit of the music in Griffes's symphonic poem, "The Pleasure Dome of Kubla Khan." This piece was first played here last season, while the composer was still alive; and he had the pleasure of knowing of its very favorable reception in New York and in other cities. Mr. Monteux did an excellent thing in repeating the composition in his concerts this year. One of the grievances of the American composer—though Mr. Griffes is not known to have audibly voiced grievances—is that his music is played once and then shelved, even when it is found deserving.

This symphonic poem is well worth keeping in the orchestral repertory. It is filled with imagination, with picturesque and poetical imagery, and these are expressed in a manner essentially musical in ideas and development, so that the interest and value of the piece are musical beyond and outside of the picturesque and graphic suggestion that is set in motion by Coleridge's verses. Once again Mr. Griffes's composition gave a deep pleasure.

There was a new piece on the program Francesco Malipiero's "Impressioni dal Vero"—the title is paraphrased as "Impressions from Nature"—was played for the first time in New York. It consists of three sections called, respectively, "The Blackcap," "The Woodpecker," "The Owl." It is not to be supposed that the composer was greatly preoccupied with the calls or notes of these three birds. He has endeavored to recall "the musical impression that he himself one day felt in listening to the confidences of the woods peopled with birds." The music is evocative of woods. There are native wood notes, more or less wild. The first is a "Waldweben" of a sort; the peck of the woodpecker is indeed heard in the rapid movement of the second; and the suggestion of the owl in the third, in which the music is carried through in the mood of the nocturne, is that of a gentle bird. The composer is less concerned with giving form and shape to his music, which has charm and a varied harmonic beauty, than in developing atmosphere and effect. These were pleasingly in evidence, but the composition did not assert itself as

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SYMPHONY PERFORMS "THE SEA"

Debussy's Work Easily Feature of Its Concert

BY OLIN DOWNES

Miss Isolde Menges, violinist, was soloist at the concert given by the Boston Symphony Orchestra, Pierre Monteux conductor, yesterday afternoon in Symphony Hall. The orchestral compositions were: Schubert's Overture in the Italian manner; Haydn's Military symphony, and Debussy's three pieces for orchestra, which go under the collective title of "La Mer."

DEBUSSY THE FEATURE

The performance of this music of Debussy was for some the feature of the concert. Not but what Mr. Monteux led a superb performance of a delightful and insufficiently known symphony of Haydn, not but what Schubert's overture in the manner of Rossini entertained the audience hugely. But the crown of the concert was Debussy's impressionistic score, which was given by far the best performance thus far heard in this city.

As to the permanent value of this music, one hesitates after many hearing in coming to a conclusion. Debussy's sea is as baffling as the sea itself, in its many moods. These moods, or these sounds of the sea are

miraculosuly echoed by Debussy's orchestra.

Marvelous Orchestration

The orchestration of this composition seems almost past compare. It is wonderful in every way and in every department of the orchestra. If one took the scoring for the woodwind choir alone, the woodwind choir without strings or brass or even percussion to help it out, one would be fascinated. In fact, some times we wonder if fewer strings than those of the standard symhony orchestra of today, with the retention of the standard number of wind instruments, would not make even a more effective performance. We have heard this music in the smaller spaces of Sanders Theatre in Cambridge, where the wood showed more than it does in the spaces of Symphony Hall, and the effect was wilder, more eerie, more uncannily of the sea. But what is true of the woodwind is likewise true of the strings and other divisions of the orchestra. Debussy writes for one as for all, with complete mastery.

In Debussy's orchestra the winds whisper, the waves crash, sirens sing strange songs. But in spite of all this tonal magic the music seems to lack the grip and the unity of conception which make so wonderful for example, the earlier and less mature music of the movement, "Sirens" from the three orchestral nocturnes. In that movement is the essence of "La Mer," and the Nocturne is much less sophisticated, much less fussed over, while simple and wonderful ideas, put very modestly, tell with becoming brevity, an unforgetable tale.

Best Way to Enjoy It

The way to take "La-Mer"—and one could not help taking it that way during the sympathetic and engrossing performance of Mr. Monteux—is perhaps to listen to each measure for what it is, to immerse oneself in its sheer tonal beauty and wonder; to forget all instinctive demands for some kind of a form, some kind of an artistic structure; to meet the composer half way, not to reflect that this sound might represent a wind that was shaking the shutters as well as a wind disturbing ocean depths, to take Debussy's word for it that this is the sea and revel in the fantasy with the composer. Thus Wilde lamented the decay of the art of lying. To him every artist was a liar, a man who invents something which is not so, and his greatness to be measured by the quality of his yarn. Let us listen to Mr. Debussy, artist-liar, with the understanding that if he will please keep on lying so wonderfully about the sea we will listen to him, promise not to interrupt or ask embarrassing questions as to the accuracy of his tale, but take it for what it is and neither inquire nor speculate as to its probability. But we personally think down deep in our hearts that this music is a little less genuine, less spontaneous and inspired than earlier music of Debussy. It is certain that much of its tonal fascination was the accomplishment of Mr. Monteux and his superb orchestra.

The performance of Haydn's symphony showed again what foolish and traditional fallacies historians and students of music, as well as of every other subject under the sun, will maintain. The particular Haydn fallacy is that Haydn was a very proper and respectable composer, an apostle of form for form's sake, and a man without too many elemental human impulses in him. Whereas the truth is that Haydn was an extremely red-blooded man, who danced attendance on a prince only because he had to, but whose heart went out to the people and the fields, which found their way into his lusty, melodious music.

Miss Menges, who was widely applauded, played the Bruch G minor concerto, a conventional though excellently written work, a work which will soon be as dead as the dodo, a work over which Mendelssohn would have shed tears of joy, and pointed it out to Schumann as a model of composition. This work Miss Menges played in a conventional manner with an abuse of vibrato, without individuality, without artistic distinction.

POST JAN. 15

Mr. Monteux has put together a promising miscellany for the Symphony Concerts of next week. It begins with Beethoven's First Symphony—music of eighteenth-century accent and manner; continues with Franck's rarely heard Symphonic Poem "The Djinns," and a new Passacaglia by Seth Bingham; and ends with the French Suite of Roger-Ducasse. Verses of Hugo about these spirits of Arab mythology suggested Franck's piece. It contains a considerable piano-part to be played by Mr. Schmitz. Mr. Bingham is an American composer of the younger generation, a teacher as well at Columbia College. Presumably his Passacaglia is a brief set of variations. Roger-Ducasse's French Suite, a spirited piece in short movements, was played at the Symphony Concerts under Mr. Fiedler and since, for nearly ten years, has lain on the shelf. Neither French nor American audiences hear his music too often.

Much in the present hullaballoo about Mr. Toscanini as the one and only conductor for the Symphony Orchestra is amusing. Not least so the fact that some of his loudest advocates were, no more than two short years ago, equally ardent champions of le bonhomme Rabaud as a "great conductor." In view of the difference between the two men, these notions of "greatness" do seem rather mixed.

TRANS. JAN. 13.

[76]

COMPOSERS, CONDUCTORS, SINGERS, BOLSHEVISTS

Pity the Plight of Malipiero, Who Will Not "Stay Put"—Rare Gervase Elwes—Mme du Carp, Earnest and Monotonous Pianist—The Soviets Decide Who Shall and Shall Not Write Music—Mr. Toscanini's Return to Boston — Impending Programmes

FORTUNATE and unfortunate is Malipiero in concert-halls hereabouts. None of the "new Italians" has had such frequent place upon programmes in Boston and in Cambridge; none except Respighi with the tone-poem of the Roman fountains, has made so auspicious a beginning. When Mr. Rabaud set Malipiero's "Pauses of Silence" in the Symphony Concerts, when Mr. Monteux repeated the piece, the music made no small impression. It was moody, emotional, alive with stress and pang. It suggested a tense, introspective, almost self-torturing quality in a composer who seemingly spoke from the depths of his spirit. As individual, strained and darkling was the tonal speech that Malipiero chose. Now, it is our American habit to expect that an artist—poet, painter, musician, actor, what not—will continue in the way in which he has first interested and impressed us. Since "Pauses of Silence" was a sombre music, wrung, as it seemed, from the composer, ever afterward must Malipiero beat high and run deep in the concert-room.

The Italian is a man like the rest of us. Consequently he has other minds and moods. Being composer, he may even express them in music. In fact he did so in the two sets of "Nature-Pictures" ("Impressioni dal Vero") that Mr. Monteux and Mr. Bodanzky have lately included in their programmes: in the quartet for strings, "Madrigals and Grotesques," Playd last week in Cambridge. With surprise audiences heard him musingly minded over the woods in autumn; writing music of the whirr and sheen of the forest in summer; setting the night-wind to drive the cypresses in ghostly round; hearing bells across hazy distances; catching the spirit of rustic merrymaking. Moreover, as he translated these images and sensations into tones, he hinted at Italianate melody; used no more than the lighter idiom of the modernists in fanciful pieces. Where, where, was the soul-wrung Malipiero crying his pain in a strained and darksome speech?

So, again, with the quartet for strings—often written in the clear, sharp accents of Italian song, alternating light music of the folk in antic play with a gentler but no less transparent music of longing, using his medium skilfully, fancifullly, but with no exceptional invention and in no unusual manner. Therefore, weighings, scruples, doubts, among the curious in new men, matter, manners. Is Malipiero, they ask themselves and each other, so rare and remarkable a composer as we believed him after "Pauses of Silence"? Possibly the time is too early and the material too scant for judgment. At least, however, we can all agree that he is a composer of more than one voice and aspect. To be so has advantages. It even upsets preconceived opinions. H. T. P.

TRANS, JAN. 13.

LITTLE HACKNEYED MUSIC IN PROGRAM

Schubert, Bruch, Haydn in Unfamiliar Pieces

Miss Menges Scores a Triumph as a Violin Virtuoso

Mr Monteux put together for yesterday's Symphony concert a program of numbers from the repertory of the orchestra, none of which has had frequent performances in the past. Schubert's overture in the Italian style and Haydn's "Military" Symphony were both last heard in the season of 1899-1900. Bruch's first concerto has been chosen by only eight previous soloists in 40 years. There have been five performances of Debussy's "La Mer," the only piece on the list which was at all familiar to the present generation of concert goers.

Shubert wrote much seldom-heard music for orchestra. Only the thrice familiar symphonies in B minor and C major are usually played, in fact. Although yesterday's overture can scarcely be called great music it is interesting and tuneful. One would like to hear more of the unknown Schubert.

The Haydn symphony is one of his best, superior to the oft heard "Surprise." The performance might have had more subtle dynamic gradations throughout. The slow movement would gain by being taken as a military march instead of as a song without words.

Isolde Menges, who made her first concert appearance in Boston as soloist in Bruch's concerto, is another great violinist to add to one's bewilderingly long list of admirable fiddlers still in their 20's. No woman since the late Maud Powell has played here with such phenomenal technique and sound musicianship combined. This generation may lack great singers, it has almost a surplus of great violinists.

The Bruch concerto is a tuneful show piece of the sort turned out in profusion by Wieniewski and Vieuxtemps. [illegible] longer take Bruch [illegible] t composer. It is [illegible] hat although Bruch [illegible] "patriotic" in Ger[illegible] mporary Saint-Saens [illegible] ring the late war [illegible] y music," nobody pro[illegible] concerto yesterday. [illegible] was [illegible] en a bril[illegible] But the[illegible] s with less [illegible] cent, how[illegible]

Mr Monteux, whatever his shortcomings, deserves more credit than he is likely to get for his success in remolding the orchestra. If everyone did not have memories of bygone excellences, which neither he nor the present players on the whole can yet equal, his work would meet more heartfelt appreciation.

GLOBE. JAN. 15.

Beethoven, Franck, and Two Young Moderns from Mr. Monteux—Mr. Toscanini to Return Once More—The Flonzaleys Again — Novel Pieces from the Musical Association — Rakhmaninov Returns—Miscellaneous Recitals

AGAIN Mr. Monteux is minded to an eighteenth-century symphony—Beethoven's first, in C major—to begin the programme for the Symphony Concerts of next Friday afternoon and Saturday evening. The music actually dates from the early years of the nineteenth, but in voice and spirit, it belongs to the days of Haydn and Mozart. Modern is the second half of the conductor's list: Franck's tone-poem, "The Djinns"; a Passacaglia by Seth Bingham; the French Suite of Roger-Ducasse. According to the title-page, a poem of Victor Hugo about Djinns—good, evil and wandering spirits of earth and air in Arab verse, tale and fancy—suggested Franck's music, but in the score itself there is little hint of such verse. The piece contains an elaborate piano-part to be played by Mr. Schmitz, the Parisian pianist, already heard and liked in Boston at the Symphony Concerts and in recitals of his own. Mr. Bingham is a young and little known American composer, who now teaches music at Columbia College in New York. His Passacaglia—an ancient form that has tempted Cyril Scott among the moderns—is music of diverse voice and mood developed from a motiv recurring in the bass. Roger-Ducasse's Suite was first heard in Boston in Mr. Fiedler's time. It runs in an Overture, Bourrée, Air and Minuet—a spirited and well contrasted music by a French composer of these days, not too often heard either in France or in America.

TRAN. JAN 15.

SYMPHONY PROGRAM

The program to be given by the Boston Symphony Orchestra next Friday afternoon and Saturday evening will comprise Beethoven's First Symphony in C major; Cesar Franck's descriptive symphonic poem, "Les Djinns," which will be given for the first time at these concerts, with E. Robert Schmitz as pianist; a "Passacaglia," by Seth Bingham, the American composer, which will have its first public performance on this occasion, and the "Suite Francaise," by Roger Ducasse.

ADVERTISER-JAN 16

SYMPHONY PROGRAM

The 12th program of the Boston Symphony orchestra, next Friday afternoon and Saturday evening, will be headed by Beethoven's First Symphony in C major. Cesar Franck's descriptive symphonic poem, "Les Djinns," will be performed for the first time at these concerts. The important piano solo part will be played by E. Robert Schmitz, the noted French pianist. A "Passacaglia," by Seth Bingham, the American composer, will have its first public performance on this occasion. The concert will close with the "Suite Francaise," by Roger-Ducasse, which consists of an overture, bourree, recitative and air, and minuet.

HERALD JAN. 16

Boston Symphony Programme

The twelfth regular programme to be given by the Boston Symphony Orchestra next Friday afternoon, Jan. 21, and Saturday evening, Jan. 22, will be headed by Beethoven's First Symphony in C major. Cesar Franck's descriptive symphonic poem, "Les Djinns," will be given for the first time at these concerts. The important piano solo part will be played by Mr. E. Robert Schmitz, the noted French pianist. A "Passacaglia," by Seth Bingham, the American composer, will have its first public performance on this occasion. The programme will close with the "Suite Francaise" by Roger Ducasse, which consists of an Overture, Bourree, Recitative and Air, and Minuet.

Wagner for Pension Fund Concert

The second pension fund concert of the season, given by the Boston Symphony orchestra under Pierre Monteux, on Sunday afternoon, Feb. 6, at 3 o'clock, will be an unusual musical event of the season, in that the programme will consist entirely of the music of Richard Wagner.

POST JAN. 16.

JAN. 16. POST.

[77]

The twelfth program of the Boston Symphony Orchestra, given on January 21 was as follows: Beethoven, Symphony No. 1 in C major; Bingham, Passacaglia (first performance); Franck, "Les Djinns"; Roger-Ducasse, Suite Française. E. Robert Schmitz played the piano part in the Franck piece.

Mr. Monteux's reading of the Beethoven symphony was the outstanding feature of the afternoon. He never sought to imbue the music with an importance foreign to it. All was grace and lightness, and this work of Beethoven's youth, so full of promise of the great genius to be revealed in the compositions of his maturer years, was presented with all the freshness and charm so native to it.

Bingham's passacaglia for orchestra is a magnified exercise in counterpoint. It inspires awe when one reflects on the immense amount of labor involved in the writing of it. If the object of music is to display mathematical ingenuity, this passacaglia is undoubtedly an important composition. Those who look for something more in music will probably find it but dry stuff indeed. Why, in a country so full of poetical ideas and impulses as America, do so many of its native composers seek their inspiration in the abstruse contrapuntal of Reger and his followers? Bach, the greatest contrapuntist of them all, contrived to express emotion in spite of his counterpoint. But then, scarcely one of Bach's fugues would pass muster in a conservatory as an example in "the strict style." The Suite Française by Roger-Ducasse is agreeable music. It is facile, sounding no great emotional depths, and brilliantly orchestrated. Franck's "Les Djinns" was adequately interpreted by Mr. Schmitz. Excellent artist that he is, one regretted that he had not the opportunity to display those qualities, for which he is justly admired, to better advantage.

MONITOR JAN 22

MID-SEASON CONCERT BY SYMPHONY

Work of American Given—Schmitz, Pianist, Soloist

BY OLIN DOWNES

E. Robert Schmitz, pianist, was soloist at the concert given by the Boston Symphony Orchestra, Pierre Monteux conductor, yesterday afternoon in Symphony Hall. Mr. Schmitz played the piano part in Cesar Franck's symphonic poem, "Les Djinns." The orchestral pieces were Beethoven's 1st symphony; a "Passacaglia" by Seth Bingham, a young American, an organist and a graduate of Yale University, who was present in person to respond to the applause of his composition, and Roger-Ducasse's "Suite Francaise."

NOT A DISPLAY LIST

The programme was not one calculated to display to the greatest advantage the capabilities of the conductor and the orchestra. The more noticeable was the interest given to compositions which were not of exceptional importance, the musicianly care for detail, the brilliancy and the technical finish, the tonal glory of the orchestra which Mr. Monteux has developed.

Thus Beethoven's early symphony was made arresting because of the unexpected interest of inner parts and of passages which ordinarily sound old-fashioned, if not commonplace. But why any longer play the symphony? The First symphony is not Beethoven. The Second is, and the Third is one of the greatest of the nine. If we want the style of music presented by Beethoven's first symphony why not play Haydn or Mozart, whose G. minor or C major symphonies are far superior to this one. And yet—there was a day when the opening chords of this first symphony of the youthful Beethoven, chords known and used and introduced with like freedom by inexperienced students of harmony today, were savagely attacked and held up by critics as matter for distrust or ridicule.

Not Franck at Best

Franck's piece is not representative of the composer either. Just why so admirable a musician and so brilliant a virtuoso as Mr. Schmitz should have elected to play this work it is hard to understand. Once in a while there is heard the voice of Franck. Elsewhere it is orchestral racket. When the piano enters with a theme which as a theme of thanksgiving for the passage and the disappearance of the demons of Hugo's poem, we recognize the organist of St. Sulpice.

To say that Mr. Schmitz made of his part as much as could be made of it is merely to state the fulfilment of expectation. But again, why the selection? At best the piano part of "Les Djinns" is an obligato part of a symphonic work and not a concerto, while the work is not a work in itself worth while.

Bingham's "Passacaglia"

Nor can we wax enthusiastic over Mr. Bingham's "Passacaglia." It is brilliantly scored and in that way effective. But we cannot feel that the composer feels natural in this music. It seems mathematically planned. The theme of the Passacaglia appears fussed over. It offers certain facilities for development and variation which the composer no doubt planned carefully, if not fussily. But where is the spontaneity, or the "developments" which develop as though nothing else could happen under God's shining sun?

One of the best places is a variation in which the harmony is most conventional. Listening to that, one queries whether all this elaborate counterpoint and somewhat d'Indyesque d'Indy was one of Mr. Bingham's teachers—this d'Indyesque treatment is not unconsciously artifical, unconsciously assumed by the composer of whose seriousness and idealism there can be no doubt. But respectable intentions do not make good music, and this music is respectable enough to have originated in Boston instead of New Jersey. O for a really wild strain from Camden or Passaic! It is true, nevertheless, that the audience called Mr. Bingham twice to his feet, and that he accepted this applause with a pleasure as unfeigned as his modesty.

Ducasse's Suite

After all, the most entertaining and natural music—barring Beethoven—was that of Roger-Ducasse. It is not great music. It is not deep. It relies over much on sequences and other musicians' tricks. But it has movement, life, rythm, gaiety which is French.

It is clearly written and orchestrated in a frequently piquant manner. And it was beautifully played by Mr. Monteau and his men.

POST JAN. 22

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TRANS. JAN. 22

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Not often, within easy recollection, ha an audience at a Symphony Concert seemed so indifferent toward conductor, music, and even soloist, as did that of yestreday afternoon. Only at the discovery of Mr. Seth Bingham, thrice called upon to acknowledge the applause at the end of his Passacaglia, was there any display of enthusiasm. For the rest, through Beethoven's First Symphony, which began the concert, through César Franck's "Les Djinns,' in which Mr. Robert Schmitz played the accessory piano-part, and even through most of Roger-Ducasse's "Suite Française"—far and away the most interesting music of the afternoon—the apathy continued. Undoubtedly some of this indifference can be laid to the general lassitude occasioned by the thermometer's violent reaction from the recent "cold snap," but the "weather-man" should not be made to bear all the blame. The fact is that Mr. Monteux has a second time put together a rather dull programme—the one really bright spot in it the aforesaid Suite by Roger-Ducasse.

Surely the days of the first of Beethoven's symphonies are numbered, if they are not already told. It was many years ago that Berlioz, one of the most appreciative of all commentators on Beethoven's music, said of the piece, "This is not Beethoven." Nor is it, save in the Minuet, and in certain passages here and there in the other movements. There is a pleasing dignity in the introductory Adagio, once a stumbling block to the pedants because of the tonality of its opening chords, but the Allegro and the amiable Andante are for the most part colorless music, without the light charm, the peasant gaiety of Haydn, the Grecian purity of Mozart, or the robustness and depth of Beethoven himself. The Minuet—it is really a Scherzo—is still fresh and vigorous, though the once celebrated Trio seems now overpraised; and there is a bright cheerfulness in the Finale—though Berlioz found it childish—that still gives a mild pleasure. The performance was in every way admirable—clear, supple, beautifully proportioned and euphonious. Mr. Monteux has never been so fortunate in his reading of the symphonies of Haydn and Mozart as in this symphony of the youthful Beethoven which somewhat resembles them. And so far as the playing of the orchestra was concerned, little that it has done this year has given so happy an augury of return to its former technical perfection.

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TRANS. JAN. 22

WAGNER PROGRAM FOR PENSION FUND CONCERT

A program consisting entirely of selections from Richard Wagner's music dramas will be played by the Boston Symphony Orchestra under Pierre Montaux, its regular conductor, at the second Pension Fund concert of the season in Symphony Hall Sunday afternoon, Feb. 6. Particular attention is called to the fact that this concert will begin at 3 o'clock instead of the usual hour of 3.30.

LASHANSKA IS TO BE SYMPHONY SOLOIST

Pierre Monteux will conduct at the 13th pair of Boston Symphony concerts to be given at Symphony Hall Friday afternoon and Saturday evening, Jan. 28 and 29, Dvorak's Second Symphony in D minor, two Passacaglias by Cyril Scott and a Faust overture by Richard Wagner. As soloist at these concerts, Mme. Hulda La-shanska will make her Boston debut. In New York she made her professional debut several years ago in Carnegie Hall. She will sing Tamina's aria from Mozart's "Magic Flute "and "Depuis le Jour," from Charpentier's "Louise."

RECORD JAN.

Friday at 2:30 and Saturday at
ton Symphony Orchestra, 13th pro
Second Symphony, Dvorak; "Two
caglias," Cyril Scott; aria from
Zauberflote," Mozart; "Depuis
from "Louise," Charpentier;
Overture," Wagner. Soloist
Lashanska, soprano.

COMPOSERS, CONDUCTORS, SINGERS, BOLSHEVISTS

Pity the Plight of Malipiero, Who Will Not "Stay Put"—Rare Gervase Elwes—Mme du Carp, Earnest and Monotonous Pianist—The Soviets Decide Who Shall and Shall Not Write Music—Mr. Toscanini's Return to Boston — Impending Programmes

FORTUNATE and unfortunate is Malipiero in concert-halls hereabouts. None of the "new Italians" has had such frequent place upon programmes in Boston and in Cambridge; none, except Respighi with the tone-poem of the Roman fountains, has made so auspicious a beginning. When Mr. Rabaud set Malipiero's "Pauses of Silence" in the Symphony Concerts, when Mr. Monteux repeated the piece, the music made no small impression. It was moody, emotional, alive with stress and pang. It suggested a tense, introspective, almost self-torturing quality in a composer who seemingly spoke from the depths of his spirit. As individual, strained and darkling was the tonal speech that Malipiero chose. Now, it is our American habit to expect that an artist—poet, painter, musician, actor, what not—will continue in the way in which he has first interested and impressed us. Since "Pauses of Silence" was a sombre music, wrung, as it seemed, from the composer, ever afterward must Malipiero beat high and run deep in the concert-room.

The Italian is a man like the rest of us. Consequently he has other minds and moods. Being composer, he may even express them in music. In fact he did so in the two sets of "Nature-Pictures" ("Impressioni dal Vero") that Mr. Monteux and Mr. Bodanzky have lately included in their programmes: in the quartet for strings, "Madrigals and Grotesques," Playd last week in Cambridge. With surprise audiences heard him musingly minded over the woods in autumn; writing music of the whirr and sheen of the forest in summer; setting the night-wind to drive the cypresses in ghostly round; hearing bells across hazy distances; catching the spirit of rustic merrymaking. Moreover, as he translated these images and sensations into tones, he hinted at Italianate melody; used no more than the lighter idiom of the modernists in fanciful pieces. Where, where, was the soul-wrung Malipiero crying his pain in a strained and darksome speech?

So, again, with the quartet for strings—often written in the clear, sharp accents of Italian song, alternating light music of the folk in antic play with a gentler but no less transparent music of longing, using his medium skilfully, fancifullly, but with no exceptional invention and in no unusual manner. Therefore, weighings, scruples, doubts, among the curious in new men, matter, manners. Is Malipiero, they ask themselves and each other, so rare and remarkable a composer as we believed him after "Pauses of Silence"? Possibly the time is too early and the material too scant for judgment. At least, however, we can all agree that he is a composer of more than one voice and aspect. To be so has advantages. It even upsets preconceived opinions.

H. T. P.

TRANS, JAN. 13.

LITTLE HACKNEYED MUSIC IN PROGRAM

Schubert, Bruch, Haydn in Unfamiliar Pieces

Miss Menges Scores a Triumph as a Violin Virtuoso

Mr Monteux put together for yesterday's Symphony concert a program of numbers from the repertory of the orchestra, none of which has had frequent performances in the past. Schubert's overture in the Italian style and Haydn's "Military" Symphony were both last heard in the season of 1899-1900. Bruch's first concerto has been chosen by only eight previous soloists in 40 years. There have been five performances of Debussy's "La Mer," the only piece on the list which was at all familiar to the present generation of concert goers.

Shubert wrote much seldom-heard music for orchestra. Only the thrice familiar symphonies in B minor and C major are usually played, in fact. Although yesterday's overture can scarcely be called great music it is interesting and tuneful. One would like to hear more of the unknown Schubert.

The Haydn symphony is one of his best, superior to the oft heard "Surprise." The performance might have had more subtle dynamic gradations throughout. The slow movement would gain by being taken as a military march instead of as a song without words.

Isolde Menges, who made her first concert appearance in Boston as soloist in Bruch's concerto, is another great violinist to add to one's bewilderingly long list of admirable fiddlers still in their 20's. No woman since the late Maud Powell has played here with such phenomenal technique and sound musicianship combined. This generation may lack great singers, it has almost a surplus of great violinists.

The Bruch concerto is a tuneful show piece of the sort turned out in pro- by Wieniewski and Vieuxtemps. longer take Bruch t composer. It is hat although Bruch "patriotic" in Ger- mporary Saint-Saens ring the late war, y music," nobody pro- concerto yesterday en a bri- But there s with less cert, how- more pre- for many

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Mr Monteux, whatever his shortcomings, deserves more credit than he is likely to get for his success in remolding the orchestra. If everyone did not have memories of bygone excellences, which neither he nor the present players on the whole can yet equal, his work would meet more heartfelt appreciation.

BLOBE. JAN. 15.

Beethoven, Franck, and Two Young Moderns from Mr. Monteux—Mr. Toscanini to Return Once More—The Flonzaleys Again — Novel Pieces from the Musical Association — Rakhmaninov Returns—Miscellaneous Recitals

AGAIN Mr. Monteux is minded to an eighteenth-century symphony—Beethoven's first, in C major—to begin the programme for the Symphony Concerts of next Friday afternoon and Saturday evening. The music actually dates from the early years of the nineteenth, but in voice and spirit, it belongs to the days of Haydn and Mozart. Modern is the second half of the conductor's list: Franck's tone-poem, "The Djinns"; a Passacaglia by Seth Bingham; the French Suite of Roger-Ducasse. According to the title-page, a poem of Victor Hugo about Djinns—good, evil and wandering spirits of earth and air in Arab verse, tale and fancy—suggested Franck's music, but in the score itself there is little hint of such verse. The piece contains an elaborate piano-part to be played by Mr. Schmitz, the Parisian pianist, already heard and liked in Boston at the Symphony Concerts and in recitals of his own. Mr. Bingham is a young and little known American composer, who now teaches music at Columbia College in New York. His Passacaglia—an ancient form that has tempted Cyril Scott among the moderns—is music of diverse voice and mood developed from a motiv recurring in the bass. Roger-Ducasse's Suite was first heard in Boston in Mr. Fiedler's time. It runs in an Overture, Bourrée, Air and Minuet—a spirited and well contrasted music by a French composer of these days, not too often heard either in France or in America.

TRAN. JAN. 15.

SYMPHONY PROGRAM

The program to be given by the Boston Symphony Orchestra next Friday afternoon and Saturday evening will comprise Beethoven's First Symphony in C major; Cesar Franck's descriptive symphonic poem, "Les Djinns," which will be given for the first time at these concerts, with E. Robert Schmitz as pianist; a "Passacaglia," by Seth Bingham, the American composer, which will have its first public performance on this occasion, and the "Suite Francaise," by Roger Ducasse.

ADVERTISER-JAN 16

SYMPHONY PROGRAM

The 12th program of the Boston Symphony orchestra, next Friday afternoon and Saturday evening, will be headed by Beethoven's First Symphony in C major. Cesar Franck's descriptive symphonic poem, "Les Djinns," will be performed for the first time at these concerts. The important piano solo part will be played by E. Robert Schmitz, the noted French pianist. A "Passacaglia," by Seth Bingham, the American composer, will have its first public performance on this occasion. The concert will close with the "Suite Francaise," by Roger-Ducasse, which consists of an overture, bourree, recitative and air, and minuet.

HERALD JAN. 16

Boston Symphony Programme

The twelfth regular programme to be given by the Boston Symphony Orchestra next Friday afternoon, Jan. 21, and Saturday evening, Jan. 22, will be headed by Beethoven's First Symphony in C major. Cesar Franck's descriptive symphonic poem, "Les Djinns," will be given for the first time at these concerts. The important piano solo part will be played by Mr. E. Robert Schmitz, the noted French pianist. A "Passacaglia," by Seth Bingham, the American composer, will have its first public performance on this occasion. The programme will close with the "Suite Francaise" by Roger Ducasse, which consists of an Overture, Bourree, Recitative and Air, and Minuet.

Wagner for Pension Fund Concert

The second pension fund concert of the season, given by the Boston Symphony orchestra under Pierre Monteux, on Sunday afternoon, Feb. 6, at 3 o'clock, will be an unusual musical event of the season, in that the programme will consist entirely of the music of Richard Wagner.

POST JAN. 16.

JAN. 16. POST.

The twelfth program of the Boston Symphony Orchestra, given on January 21 was as follows: Beethoven, Symphony No. 1 in C major; Bingham, Passacaglia (first performance); Franck, "Les Djinns"; Roger-Ducasse, Suite Française. E. Robert Schmitz played the piano part in the Franck piece.

Mr. Monteux's reading of the Beethoven symphony was the outstanding feature of the afternoon. He never sought to imbue the music with an importance foreign to it. All was grace and lightness, and this work of Beethoven's youth, so full of promise of the great genius to be revealed in the compositions of his maturer years, was presented with all the freshness and charm so native to it.

Bingham's passacaglia for orchestra is a magnified exercise in counterpoint. It inspires awe when one reflects on the immense amount of labor involved in the writing of it. If the object of music is to display mathematical ingenuity, this passacaglia is undoubtedly an important composition. Those who look for something more in music will probably find it but dry stuff indeed. Why, in a country so full of poetical ideas and impulses as America, do so many of its native composers seek their inspiration in the abstruse contrapuntal of Reger and his followers? Bach, the greatest contrapuntist of them all, contrived to express emotion in spite of his counterpoint. But then, scarcely one of Bach's fugues would pass muster in a conservatory as an example in "the strict style." The Suite Française by Roger-Ducasse is agreeable music. It is facile, sounding no great emotional depths, and brilliantly orchestrated. Franck's "Les Djinns" was adequately interpreted by Mr. Schmitz. Excellent artist that he is, one regretted that he had not the opportunity to display those qualities, for which he is justly admired, to better advantage.

MONITOR JAN 22

MID-SEASON CONCERT BY SYMPHONY

Work of American Given—Schmitz, Pianist, Soloist

BY OLIN DOWNES

E. Robert Schmitz, pianist, was soloist at the concert given by the Boston Symphony Orchestra, Pierre Monteux conductor, yesterday afternoon in Symphony Hall. Mr. Schmitz played the piano part in Cesar Franck's symphonic poem, "Les Djinns." The orchestral pieces were Beethoven's 1st symphony; a "Passacaglia" by Seth Bingham, a young American, an organist and a graduate of Yale University, who was present in person to respond to the applause of his composition, and Roger-Ducasse's "Suite Francaise."

NOT A DISPLAY LIST

The programme was not one calculated to display to the greatest advantage the capabilities of the conductor and the orchestra. The more noticeable was the interest given to compositions which were not of exceptional importance, the musicianly care for detail, the brilliancy and the technical finish, the tonal glory of the orchestra which Mr. Monteux has developed.

Thus Beethoven's early symphony was made arresting because of the unexpected interest of inner parts and of passages which ordinarily sound old-fashioned, if not commonplace. But why any longer play the symphony? The First symphony is not Beethoven. The Second is, and the Third is one of the greatest of the nine. If we want the style of music presented by Beethoven's first symphony why not play Haydn or Mozart, whose G. minor or C major symphonies are far superior to this one. And yet—there was a day when the opening chords of this first symphony of the youthful Beethoven, chords known and used and introduced with like freedom by inexperienced students of harmony today, were savagely attacked and held up by critics as matter for distrust or ridicule.

Not Franck at Best

Franck's piece is not representative of the composer either. Just why so admirable a musician and so brilliant a virtuoso as Mr. Schmitz should have elected to play this work it is hard to understand. Once in a while there is heard the voice of Franck. Elsewhere it is orchestral racket. When the piano enters with a theme which as a theme of thanksgiving for the passage and the disappearance of the demons of Hugo's poem, we recognize the organist of St. Sulpice.

To say that Mr. Schmitz made of his part as much as could be made of it is merely to state the fulfilment of expectation. But again, why the selection? At best the piano part of "Les Djinns" is an obligato part of a symphonic work and not a concerto, while the work is not a work in itself worth while.

Bingham's "Passacaglia"

Nor can we wax enthusiastic over Mr. Bingham's "Passacaglia." It is brilliantly scored and in that way effective. But we cannot feel that the composer feels natural in this music. It seems mathematically planned. The theme of the Passacaglia appears fussed over. It offers certain facilities for development and variation which the composer no doubt planned carefully, if not fussily. But where is the spontaneity, or the "developments" which develop as though nothing else could happen under God's shining sun?

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Surely the days of the first of Beethoven's symphonies are numbered, if they are not already told. It was many years ago that Berlioz, one of the most appreciative of all commentators on Beethoven's music, said of the piece, "This is not Beethoven." Nor is it, save in the Minuet, and in certain passages here and there in the other movements. There is a pleasing dignity in the introductory Adagio, once a stumbling block to the pedants because of the tonality of its opening chords, but the Allegro and the amiable Andante are for the most part colorless music, without the light charm, the peasant gaiety of Haydn, the Grecian purity of Mozart, or the robustness and depth of Beethoven himself. The Minuet—it is really a Scherzo—is still fresh and vigorous, though the once celebrated Trio seems now overpraised; and there is a bright cheerfulness in the Finale—though Berlioz found it childish—that still gives a mild pleasure. The performance was in every way admirable—clear, supple, beautifully proportioned and euphonious. Mr. Monteux has never been so fortunate in his reading of the symphonies of Haydn and Mozart as in this symphony of the youthful Beethoven which somewhat resembles them. And so far as the playing of the orchestra was concerned, little that it has done this year has given so happy an augury of return to its former technical perfection.

Mr. Bingham's Passacaglia received yesterday its first public performance. From the all-informing programme-book we learn that the composer's name has appeared in the concerts of the New Haven Symphony Orchestra, the Philharmonic Society of New York, the Barrère Ensemble and the Little Symphony. Yet for all that he cannot be considered one of the better known among even the younger American composers, and for that reason Mr. Monteux deserves the more credit for giving his Passacaglia a hearing. With every wish to be kind to Mr. Bingham it is not easy to grow enthusiastic over his piece. There is in it an abundant display of scholarship, skill in counterpoint, in thematic transformation and, though to a less degree, in orchestration. It is commendably vigorous and straight-forward, and at times there is a pleasing richness of effect—and yet the breath of life seems not to be there. It is more than ten years since this Passacaglia was composed and surely Mr. Bingham, who is still a young man, must look upon it somewhat as an exercise in composition. The great difficulty in the treatment of the Passacaglia form as it is ordinarily understood lies in making the numerous short episodes appear congruous and relevant. That Mr. Bingham has done this with the same success as, for example, Brahms in the Finale of his Fourth Symphony, cannot be admitted. But his intention appears to have been slightly different; with the deliberate adoption of rhythmic modifications and changes of tonality, the resultant effect is more that of a theme and variations than of a single unified movement. The chief shortcoming of the piece is its frequent thickness, which at times comes perilously near to clumsiness.

"After the Poem of Victor Hugo"—so runs the sub-title of César Franck's "Les Djinns"; and the irreverent will add "a long way after." For a few measures there is a suggestion of the flight of evil spirits, but after the piece is once under way the composer seems more concerned with the technical problem of adjusting and combining the piano and orchestra—one which he worked out far more successfully in his later "Variations Symphoniques." But Franck, even at his feeblest, is always an interesting craftsman, and this Symphonic Poem is not without a certain elegance; it has its moments of effectiveness. Yet on the whole it is sterile music. The more the pity then that Mr. Schmitz should have wasted his art and skill upon it; and, as has already been suggested, it proved for him a rather thankless task. Of the technical excellence and musical beauty of his playing, much might be said. But is no longer a new story, and the repetition of it may well be deferred until he is heard again in music more worthy of his powers.

After so much that, in one way or another, failed to stir and interest, the French Suite of Roger-Ducasse seemed a veritable masterpiece of modern music, which it actually is not. Nor is it especially individual, but it is charming and well made, melodious and brilliantly orchestrated. The Overture has amplitude and stride, and it and the lighter Bourrée and Menuet are strongly rhythmed, while the "Recitatif et Air" is in striking contrast to them. Of all the music of the afternoon, this latter movement, with its pensively haunting measures, made the deepest impression. In the single performance which the Suite received ten years ago by the heavy-handed Mr. Fiedler, the music lost not a little of its lightness and distinction, and yesterday it made a far better impression. The long-credited dogma that only German conductors can properly interpret German music has been pretty thoroughly disproved, yet nowadays we are furnished with abundant evidence that French music receives its fullest and most characteristic voice only at the hands of a Frenchman.

W. S. S.

S. JAN. 22

WAGNER PROGRAM FOR PENSION FUND CONCERT

A program consisting entirely of selections from Richard Wagner's music dramas will be played by the Boston Symphony Orchestra under Pierre Montaux, its regular conductor, at the second Pension Fund concert of the season in Symphony Hall Sunday afternoon, Feb. 6. Particular attention is called to the fact that this concert will begin at 3 o'clock instead of the usual hour of 3.30.

LASHANSKA IS TO BE SYMPHONY SOLOIST

Pierre Monteux will conduct at the 13th pair of Boston Symphony concerts to be given at Symphony Hall Friday afternoon and Saturday evening, Jan. 28 and 29, Dvorak's Second Symphony in D minor, two Passacaglias by Cyril Scott and a Faust overture by Richard Wagner. As soloist at these concerts, Mme. Hulda Lashanska will make her Boston debut. In New York she made her professional debut several years ago in Carnegie Hall. She will sing Tamina's aria from Mozart's "Magic Flute" and "Depuis le Jour," from Charpentier's "Louise."

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MME. HULDA LAS

Will Make Her Bo

Soloist at the Boston S

certs Next W

HERALD JA

SYMPHONY PRO

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ADVERTISER

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POST JAN

GATED HARVEST

WEEK-END

Symphony Orchestra E Music—Familiar Depe Copley-Plaza — Quasi-N Handel and Haydn Socie Pleasing Singer—An to"—Impending Progra

HERE is no occasion to with the Symphony Saturday evening. I pleasure to a

TIGHT BINDING

the composer's name has ap-
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New York, the Barrère Ensemble
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teresting craftsman, and this Sym-
Poem is not without a certain ele-
; it has its moments of effectiveness.
n the whole it is sterile music. The
the pity then that Mr. Schmitz should
wasted his art and skill upon it; and,
s already been suggested, it proved
m a rather thankless task. Of the

ical excellence and musical beau
s playing, much might be said. But
longer a new story, and the repeti
of it may well be deferred until he is
d again in music more worthy of his
rs.

ter so much that, in one way or an-
r, failed to stir and interest, the
ch Suite of Roger-Ducasse seemed a
able masterpiece of modern music—
h it actually is not. Nor is it even
enlarly individual, but it is charm-
and well made, melodious and bril-
lly orchestrated. The Overture has
itude and stride, and it and the live-
Bourrée and Menuet are strongly
hmed, while the "Recitatif et Air" is
striking contrast to them. Of all th
ic of the afternoon, this latter move
t, with its pensively haunting mea
, made the deepest impression. In th
le performance which the Suite r
ed ten years ago by the heavy-hand
Fiedler, the music lost not a little
lightness and distinction, and yeste
it made a far better impression. Th
g-credited dogma that only Germa
ductors can properly interpret Germa
sic has been pretty thoroughly di
ved, yet nowadays we are furnishe
h abundant evidence that French mu
receives its fullest and most charac
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W. S. S.

TRAN. JAN 22

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RECORD JAN. 2

Friday at 2:30 and Saturday at 8, Boston Symphony Orchestra, 13th program. Second Symphony, Dvorak; "Two Passacaglias," Cyril Scott; aria from "Zauberflote," Mozart; "Depuis le Jour" from "Louise," Charpentier; "Faust Overture," Wagner. Soloist, Hulda Lashanska, soprano.

MME. HULDA LASHANSKA
Who Will Make Her Boston Debut as Soloist at the Boston Symphony Concerts Next Week.

HERALD JAN.23

SYMPHONY PROGRAM

Madame Hulda Lashanska, lyric soprano, will sing for the first time in Boston as soloist with the Boston Symphony Orchestra next Friday afternoon and Saturday evening, January 28 and 29. Pierre Monteux will conduct Anton Dvorak's Second Symphony in D minor, "Two Passacaglias," by Cyril Scott, and Wagner's "Faust Overture." Madame Lashanska will sing Tamina's aria from Mozart's 'Magic Flute" and "Depuis le Jour" from Charpentier's "Louise."

ADVERTISER JAN.23

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Wagner at Pension Concert

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Boston Symphony Programme

Madame Hulda Lashanska, lyric soprano, will sing for the first time in Boston, when she appears as soloist with the Boston Symphony Orchestra next Friday afternoon and Saturday evening, Jan. 28 and 29. Pierre Monteux will conduct at these concerts Anton Dvorak's Second Symphony in E minor, less frequently played in America than the "New World" symphony, but of especially high repute in Europe. There will also be played Two Passacaglias, by Cyril Scott, the English composer, and Richard Wagner's "Faust Overture." Madame Lashanka is looked upon as one of the discoveries of recent years. The larger part of her training has taken place in New York, where Madame Sembrich was her most distinguished teacher. In that city also she made her public debut several seasons ago at Carnegie Hall, and the occasion caused surprise and enthusiasm on the part of the musical public. Since then her fame has been spreading to other cities and her artistry maturing. The numbers which she will sing with the orchestra are Tamina's aria from Mozart's "Magic Flute" and "Depuis le Jour" from Charpentier's "Louise."

POST JAN 25

VARIEGATED HARVEST FROM THE WEEK-END

The Symphony Orchestra Excels Most of Its Music—Familiar Dependables at the Copley-Plaza—Quasi-Novelty from the Handel and Haydn Society—Miss Howell, Pleasing Singer—An "American Concerto"—Impending Programmes

THERE is no occasion to be severe with the Symphony Concert of Saturday evening. It gave placid pleasure to a somewhat smaller [illegible]

sembles. Once more came clear token of the progress of the orchestra along the course to which Mr. Monteux deviatingly and tirelessly holds it. Good to hear were its plasticity, euphony and transparency of tone in Beethoven's first symphony; its sprightly progress and light, lithe accents in Roger-Ducasse's French Suite. Rather, the concert, like that of the week before, missed the exhilaration of the ten predecessors by none too stimulating a programme. Beethoven's eighteenth-century Symphony was a bit too much of music of a period after Haydn's Military Symphony seven days before. Franck's tone-poem of "The Jinns" is more industrious than inspired; and if we are to hear Regerian music thick with counterpoint and a multitude of instrumental voices seldom stilled and rarely parted, Reger himself—say in the Hiller Variations—is more to be desired than the plodding Mr. Bingham of the Passacaglia. The champions of American composers because they are American assert that mediocre French and German pieces find place in symphony concerts in the United States. They surely do; but so also do mediocre American numbers; while nationality in all three instances is scant soothing to the chafing listener. As in the week before a piece resurrected from the repertory was savor to the concert—Roger-Ducasse' French Suite, deft and compact, fertile spirited and for ten years—the more the pity!—left on the shelves. Perhaps it is too much to ask of Mr. Monteux a stirring programme every week; the best of us sag in a long job; but he himself set the pace and valiantly.

TRANS. JAN. 24

PENSION FUND CONCERT

At the pension fund concert to be given by the Boston Symphony Orchestra under Pierre Monteux on Sunday afternoon, Feb. 6, at 3 o'clock, the programme in detail is now announced as follows: Prelude to "'The Mastersingers," prelude to "Lohengrin," overture to "Tannhauser," and the Bacchanale as added by the composer for the first production of that work in Paris, in which the chorus of singers will be members of the Cecilia Society, trained for the occasion by Agide Jacchia. There will also be played "The Ride of the Valkyries," from "The Valkyries," the prelude to the third act of "Tristan and Isolde," strikingly sad music in which there is a brilliant English horn solo, one of the most famous passages ever written for that beautiful instrument, and finally the excerpts from "The Ring," "Siegfried's Passage Through the Circle of Fire to Brunnhilde's Rock," from the third act of "Siegfried," and the "Morning Dawn and Rhine Journey of Siegfried," which makes the prelude to "The Dusk of the Gods."

POST JAN. 26

THERE WILL BE 101 IN ENSEMBLE

Boston Symphony Orchestra to Give Concert Here on Feb. 20.

SPECIAL TRAIN IS HIRED

First Appearance of Full Orchestra in 10 Years.

The coming of the Boston Symphony Orchestra to Brockton, Sunday afternoon, Feb. 20, in the City Theatre, will be the first appearance of the full orchestra of 101 men in this city for 10 years. That a Boston Symphony Orchestra concert may be an annual event here is the desire of the managers, W. H. Brennan and G. E. Judd. Such cities as Lawrence, Lowell, Providence, Lynn and Haverhill are already included in the itinerary of cities visited by the orchestra, and it is hoped Brockton may be added to the list.

PIERRE MONTEUX,
Conductor.

The concert promises to be exceptional. The orchestra ensemble will be composed of 101 musicians, with Pierre Monteux, conductor, regarding whose ability and personal magnetism musical critics have only words of admiration, and Richard Burgin, concertmaster and violin soloist. Mr. Burgin is already known to Brocktonians, having appeared with Mme. Florence Ferrell in a recent concert in City Theatre.

That the coming of the orchestra to Brockton is a task for which an army general might be particularly fitted is evidenced by the arrangements.

Special Train Is Engaged.

There will be a special train to convey the orchestra to and from Brockton, permission for which was secured through the State board of public utilities, A. A. Highlands secretary. Three applications were also necessary before the concert could be given, one the local permit signed by Mayor Keith.

There will also be a baggage car and two baggage men in addition to the passenger car and with the orchestra Manager Brennan and Judd, the conductor, librarian, and others, will include a personnel of nearly 125.

The afternoon hour, the concert to commence at 3:15, continuing for two hours, was felt to be more satisfactory than the evening. This will be more advantageous to out of town patrons who are beginning to turn to Brockton more and more for good concerts and will not conflict with evening events in the city proper.

The special number on the programme, which will be one of the orchestra's best, will be Dvorak's Symphony No. 5 in E Minor, "From the New World," Op. 95. This remarkable symphony was written by Dvorak on returning from America. In his composition he embodied American motifs in music, especially the famous negro spiritual, "Swing, Low Sweet Chariot." In the four movements of the symphony some characteristic American musical themes are brought out. A horn solo is a feature.

The "Tannhauser" Overture.

Other numbers will include Wagner's Overture to "Tannhauser," which in the series of pop concerts given last season by the orchestr was second in the demand for request numbers. The famous "Concert for Violin in E Minor," Op. 64, by Mendelssohn, will be given and "Enesco, Roumanian Rhapsody in A Major, O 11, No. 1.

Some of the principal artists of th orchestra, several of whom have a peared here are Alfred Holy, eight season as first harp; Albert San seventh season as first clarine Georges Mager, second season as fir trumpet; Ferdinand Thillois, third se son as leader of second violins; Ca Hampe, 29th season as first trombone; Georges Longy, 23d season as firs oboe; Julius Theodorowicz, second season as second concert master; Stefan Neumann, 11th season as firs tympani; George Wendler, 12th season as first horn; Georges Laurent third season as first flute; Jean Be detti, second season as first 'cello; Max Kunze, 10th season as first bass; Abdon Laus, third season as firs bassoon.

BROSKTON-ENTEPRISE
JAN 27

AFTER MANY DAYS CARPENTE BALLET-MUSIC

"The Birthday of the Infanta" to
Played by the Symphony Orchest
The Hoffmann Quartet from Smetan
Schumann—Vaughan Williams's "L
don Symphony" Near—Mr. Mengel
Carries the Day—Items, Incidents, O
ions

AT last Mr. Carpenter's ballet, "The Birthday of the Infanta," will be heard, though not seen, in Boston. From the music for the stage he has drawn a Suite for the concert-hall, to be played at the Symphony Concerts of next week. If recollection and information do not slip, he has made few material omissions in this transfer, so that we shall hear, virtually "in entirety," the venture of a highly individual American composer into a field little cultivated by his fellows. By common consent, moreover, "The Birthday of the Infanta" is new witness to the progress of Mr. Carpenter in firmness of hand, fineness of means and scope of imagination. As he writes in this Ballet, as he wrote in the preceding Symphony, he has broadened and deepened from the days of the early Suite, "Adventures in a Perambulator" and the subsequent Concertino.

Of course music for the stage is music for the stage, and at Symphony Hall, there will be no miming by Mr. Bolm and the other dancers, no settings and dresses by Mr. Jones. As many will recall, we were to see as well as hear "The Birthday of the Infanta" when the Chicago Opera visited Boston a year ago. A storm that held Mr. Bolm at New Haven, the bunglings of the "office-man" then director (sic) of the company and the indifference of the "local management" defeated the announced or any subsequent performance. Now, thanks to Mr. Monteux, comes a measure of compensation. When the Suite was played by the Chicago Orchestra a month or more ago, Mr. Carpenter divided it as follows:

I. Introduction—[illegible] of the Infanta—Children's Dance—Arrival of the Guests—The Gypsy Dance.
II. The Bull Fight.
III. Entrance of the Dwarf—The Fatal Dance—The Tragedy—The End.

while, for the programme, he wrote the following "Argument," as felicitous in another way as the gladsome preamble to "Adventures in a Perambulator." Behind both ballet and "Argument," lies, of course, the story by Oscar Wilde of like title with the music:

The little princess, dressed in a costume of the Velasquez period, emerges from the palace alone. She is sad and depressed. She is convinced that her birthday has been forgotten. But she is interrupted by her old and ample nurse, who comes to prepare her for the great surprise. Almost at once the children, her birthday guests, begin to arrive—in twos, in fours, and finally in one gay and noisy flock. They run, they dance, they play. At the climax of their excitement a trumpet, a signal, is heard from behind the scene. Eager curiosity! Something is going to happen! A strange procession marches upon the stage. First come two enormous major-domos, with clothes and gesture bizarre and alike. They are followed by a file of solemn servants, each bearing a birthday gift, covered with mysterious wrappings, but large and satisfying.

The spectacle begins. First there are gypsy dancers, followed by a juggler and a tight-rope walker, a curious pair, the one tall and meagre, the other short and much too fat for his delicate profession. Then follows a bull fight, the best kind of all, a make-believe one with boys on hobby horses and a wonderful bull in plush.

Then comes the climax of the party. A weird and fabulous creature is brought in. He has been caught in the forest, and appears grotesque and misshapen. He is the last offering at the feast. At first he is timid and shy. His dance is one of strangely shifting moods, of fear and confidence. But in the end he achieves a dance of wild and absorbing abandon. The children applaud wildly, and the princess in her excitement throws her handkerchief to the fantastic. He is filled with extraordinary emotion. He wonders if it is a sign that she has found him beautiful. He wonders if, may be, she loves him.

The cook now comes out, a great, fat creature, carrying a birthday cake with sixteen candles. There is great excitement among the children, and they follow cook into the palace. Pedro, the fantastic, cannot bear to be left alone. He follows and is repulsed by the major-domos. It is growing dark, so he clambers up to the palace windows. The scene changes; but the music does not stop, and almost at once Pedro is seen entering one of the palace chambers. It is gloomy. He can barely see. Suddenly he sees something coming toward him. He stops. It stops. Pedro has never seen a reflection, but suddenly the terrifying consciousness comes over him that this monstrous grotesque image may be his own. He holds up the handkerchief, and lo! it too appears before him. This is the last blow. He recalls with inner agony the effect he must have made on the princess. He repeats his dance only in perverted form, in the way he thinks it must have seemed to her, and he falls broken hearted and dies. The children are seen in the background passing the door as they play some game. Finally they come in, but they do not see the prostrate form. But the princess enters and at once detects the huddled shape of Pedro lying in the shadow to one side. She steals up quietly to his side and kneels. She makes a mute appeal. Finally she touches the handkerchief in his hand, but finding no response, starts back in horror and slowly steals away.

Programmes in Prospect

Since Mr. Carpenter's Ballet-Suite
longish, only two other pieces stand u
Mr. Monteux's programme for the S
phony Concerts of next week: Schuma
Symphony in C major, in which he s
the happiness he was lucky enough
find in marriage, and Beethoven's Conce
for Piano and Orchestra in C minor w
Mr. Levitzki taking the solo-part. Usua
conductors and pianists overlook this C
certo—the third in the series—but w
Mr. Mengelberg, Mr. Levitzki and the
tional Symphony Orchestra played it
other day in New York the audience
to it.

Clearly Mr. Monteux's programmes are whetting interest again—this week with Mr. Scott's two Passacaglie; next week with Mr. Carpenter's ballet; and, before long, possibly on Feb. 25 and 26, with the celebrated "London Symphony" of Vaughan Williams—vivid, eloquent, atmospheric music, both largely and finely written. In British music of the day, it is second only to Elgar's Symphonies and of far different matter and manner. When Mr. Coates and the Damrosch Orchestra played it in New York last month, two audiences were equally illuded and impressed.

NEW SOPRANO HEARD AT SYMPHONY

Two novelties appeared on the program of the Boston Symphony Orchestra, the thirteenth of the present season, Mme. Hulda Lashanska, soprano, sang for the first time in this city, and two Passacaglias by Cyril Scott, the English composer, were given their first performance in Boston.

Besides the latter, the program included Dvorak's Symphony No. 2 in D minor, Wagner's "Faust" overture and two operatic arias, sung by Mme. Lashanska, Pamina's aria from Mozart's "The Magic Flute" and "Depuis le Jour," from Charpentier's "Louise."

Mme. Lashanska, favorably known here by reputation, was enthusiastically greeted, but the applause which welcomed her first appearance was slight compared with that which broke forth at the end of her first number. She has voice of extraordinary beauty, rich and smooth in the middle and lower registers, clear and pure in the higher. The song from "Louise" has been given very few performances here comparable to that of Mme. Lashanska; nor should the performance of the orchestra be passed by without special mention. The singer was recalled again and again.

Enthusiasm marked the entire program. The Spanish dances by Mr. Scott were of unusual interest, the first especially striking, brilliantly orchestrated and brilliantly performed. Mr. Scott, who was in the audience, was forced to respond to the applause after Mr. Monteux had shown the audience by signs where he was sitting.

Both director and players were warmly applauded after the fine performance of the symphony, and the conductor summoned the meen to rise and share honors with him.

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AMER. JAN 29.

Boston Notes

The thirteenth concert of the Boston Symphony Orchestra took place on January 28. The following was the program: Dvořák, Symphony No. 2 in D minor op. 70; Scott, two passacaglias; Mozart, Air of Pamina from "The Magic Flute"; Charpentier, "Depuis le Jour," from "Louise"; Wagner, a Faust overture. Hulda Lashanska was the soloist.

The revival of Dvořák's second symphony was a happy thought on the part of Mr. Monteux. It added another to the long list of such revivals for which we cannot be too grateful to him. This symphony does not show the lapse of time as much as might be expected. There is a certain freshness and sincerity in the music of Dvořák which will probably cause it to outlast much of the music of his contemporaries who wrote with perhaps more method and seriousness. It is to be regretted that Dvořák's name has so long been associated with the "New World Symphony" only. Many of his other works are quite as worthy of a hearing as yesterday's performance showed. Cyril Scott's two passacaglias, performed for the first time in Boston, are hardly to be taken seriously. This does not mean that they are not delightful music to hear. The orchestral coloring is laid on with a lavish hand and the meagerness of invention is thereby concealed. Although these pieces are not unpleasantly dissonant, they do not excite the desire for an immediate rehearing. They were enthusiastically received and the composer, who was present, acknowledged the applause which his compositions brought forth. Mme. Lashanska interpreted the aria from "Louise" with much purity of tone and style. The playing of the orchestra throughout the afternoon was brilliant, and remarkable as well for its rare beauty of nuance and rhythm.

Those who attend orchestral concerts for the purpose of hearing sensational interpretations of Beethoven's symphonies, those who enjoy theatrical pianissimos and fortes, those who enjoy a thick, heavy orchestral tone quality will not be satisfied with the performances of the Boston Symphony Orchestra. On the other hand, those who delight in hearing the masterpieces of the classical repertory and deserving works of our own time interpreted with exquisite taste and skill, without the intrusion of an aggressive personality between them and the music, will find these concerts a never ending source of pleasure and education.

MONITOR- JAN. 29.

SYMPHONY CONCERT

SCOTT'S MUSIC IN UNFAMILIAR VOICE

His Two Passacaghas for Orchestra Works of Imagination and Power—The Faded Wagner of "A Faust Overture"—The Fresh Dvorak of a Resurrected Symphony—Mme. Lashanska, Cool and Crystalline Singer

A TRANQUIL Symphony Concert ran agreeable course at Symphony Hall yesterday afternoon, and naught disturbed peace and pleasure unless it was the two Passacaglias of Cyril Scott. Prolific in songs, piano-pieces and the "smaller forms" generally, he has written relatively little for orchestra in his riper years—a Concerto for Piano, a setting of Keats's ballad, "La Belle Dame sans Merci," possibly the music-drama with which gossip credits him, and the two troublesome Passacaglias. These and the Piano-Concerto he brought with him on his present visit to the United States. The Concerto requires the presence of the composer "at the piano"; the powers at Symphony Hall preferred that he should occupy the "guest-seats" and as "the author of their being," acknowledge the applause the persistent Passacaglias won. Not only did the audience hear the composer's music; it also looked upon him; and a pleasure of the lecture-room became a pleasure of the concert-hall.

In more senses than one, persistent is the word for the two pieces. True modernist, Mr. Scott respects the chosen form. That is to say, he preserves "the subject" of each Passacaglia as faithfully as though he were writing in the eighteenth instead of the twentieth century. An Irish folk-piece—a sombre, moaning "Famine Song"—underlies the first; another folk-

TIGHT BINDING

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is first public performance. From
ill-informing programme-book we
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in the concerts of the New Haven
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ranck, even at his feeblest, is always
teresting craftsman, and this Sym-
Poem is not without a certain ele-
, it has its moments of effectiveness.
n the whole it is sterile music. The
the pity then that Mr. Schmitz should
wasted his art and skill upon it; and,
s already been suggested, it proved
m a rather thankless task. Of the

ical excellence and musical beau
s playing, much might be said. But
longer a new story, and the repet
of it may well be deferred until he i
d again in music more worthy of his
rs.

ter so much that, in one way or an-
r, failed to stir and interest, the
ch Suite of Roger-Ducasse seemed a
able masterpiece of modern music—
h it actually is not. Nor is it even
icularly individual, but it is charm-
and well made, melodious and bril-
ly orchestrated. The Overture has
itude and stride, and it and the live
Bourrée and Menuet are strongly
hmed, while the "Recitatif et Air" is
striking contrast to them. Of all th
ic of the afternoon, this latter move
t, with its pensively haunting meas
, made the deepest impression. In th
le performance which the Suite r
ed ten years ago by the heavy-hand
Fiedler, the music lost not a little
lightness and distinction, and yeste
it made a far better impression. Th
g-credited dogma that only Germa
ductors can properly interpret Germa
sic has been pretty thoroughly di
ved, yet nowadays we are furnishe
n abundant evidence that French mu
receives its fullest and most charac
istic voice only at the hands of
enchman.

W. S. S.

TRAN JAN 22

WAGNER PROGRAM FOR PENSION FUND CONCERT

A program consisting entirely of selections from Richard Wagner's music dramas will be played by the Boston Symphony Orchestra under Pierre Montaux, its regular conductor, at the second Pension Fund concert of the season in Symphony Hall Sunday afternoon, Feb. 6. Particular attention is called to the fact that this concert will begin at 3 o'clock instead of the usual hour of 3.30.

LASHANSKA IS TO BE SYMPHONY SOLOIST

Pierre Monteux will conduct at the 13th pair of Boston Symphony concerts to be given at Symphony Hall Friday afternoon and Saturday evening, Jan. 28 and 29, Dvorak's Second Symphony in D minor, two Passacaglias by Cyril Scott and a Faust overture by Richard Wagner. As soloist at these concerts, Mme. Hulda Lashanska will make her Boston debut. In New York she made her professional debut several years ago in Carnegie Hall. She will sing Tamina's aria from Mozart's "Magic Flute "and "Depuis le Jour," from Charpentier's "Louise."

RECORD JAN. 2

Friday at 2:30 and Saturday at 8, Boston Symphony Orchestra, 13th program. Second Symphony, Dvorak; "Two Passacaglias," Cyril Scott; aria from "Zauberflote," Mozart; "Depuis le Jour," from "Louise," Charpentier; "Faust Overture," Wagner. Soloist, Hulda Lashanska, soprano.

MME. HULDA LASHANSKA
Who Will Make Her Boston Debut as Soloist at the Boston Symphony Concerts Next Week.

JAN. 26

SYMPHONY PROGRAM

Madame Hulda Lashanska, lyric soprano, will sing for the first time in Boston as soloist with the Boston Symphony Orchestra next Friday afternoon and Saturday evening, January 28 and 29. Pierre Monteux will conduct Anton Dvorak's Second Symphony in D minor, "Two Passacaglias," by Cyril Scott, and Wagner's "Faust Overture." Madame Lashanska will sing Tamina's aria from Mozart's "Magic Flute" and "Depuis le Jour" from Charpentier's "Louise."

ERTISER JAN

PENSION FUND CONCERT

A program consisting entirely of selections from Richard Wagner's music dramas will be played by the Boston Symphony Orchestra, under Mr. Monteux, at the second pension fund concert of the season in Symphony Hall Sunday afternoon, Feb. 6. The concert will begin at 3 o'clock instead of 3:30.

BOSTON SYMPHONY

Mme. Hulda Lashanska, lyric soprano, will sing for the first time in Boston with the Boston Symphony Orchestra next Friday afternoon and Saturday evening. Mr. Monteux will conduct Dvorak's Second Symphony in D minor, less frequently played in America than the "New World" Symphony but of specially high repute in Europe. There will also be played Two Passacaglias by Cyril Scott, and Richard Wagner's "Faust Overture." Madame Lashanska will sing Pamina's aria from Mozart's Magio Flute" and "Depuis le Jour" from "Louise."

HERALD JAN.

Wagner at Pension Concert

A programme consisting entirely of selections from Richard Wagner's music dramas will be played by Boston Symphony Orchestra, under Pierre Monteux, its regular conductor, at the second Pension Fund concert of the season in Symphony Hall Sunday afternoon, Feb. 6. Particular attention is called to the fact that this concert will begin at 3 o'clock instead of the usual hour of 3:30.

Boston Symphony Programme

Madame Hulda Lashanska, lyric so-
ano, will sing for the first time in
oston, when she appears as soloist
th the Boston Symphony Orchestra
xt Friday afternoon and Saturday
ening, Jan. 28 and 29. Pierre Mon-
ux will conduct at these concerts An-
n Dvorak's Second Symphony in E
nor, less frequently played in Ameri-
than the "New World" Symphony,
ut of especially high repute in Eu-
ope. There will also be played Two
assacaglias, by Cyril Scott, the Eng-
sh composer, and Richard Wagner's
Faust Overture." Madame Lashanka
looked upon as one of the discov-
ries of recent years. The larger part
f her training has taken place in New
ork, where Madame Sembrich was
er most distinguished teacher. In that
ity also she made her public debut
everal seasons ago at Carnegie Hall,
nd the occasion caused surprise and
nthusiasm on the part of the musical
ublic. Since then her fame has been
preading to other cities and her
rtistry maturing. The numbers which
he wil sing with the orchestra are
amina's aria from Mozart's "Magic
lute" and "Depuis le Jour" from
harpentier's "Louise."

POST JAN. 3

VARIEGATED HARVEST FROM THE WEEK-END

The Symphony Orchestra Excels Most of Its Music—Familiar Dependables at the Copley-Plaza — Quasi-Novelty from the Handel and Haydn Society — Miss Howell, Pleasing Singer—An "American Concerto"—Impending Programmes

THERE is no occasion to be severe with the Symphony Concert of Saturday evening. It gave placid pleasure to a somewhat smaller audience than usually then and there assembles. Once more came clear token of the progress of the orchestra along the course to which Mr. Monteux deviatingly and tirelessly holds it. Good to hear were its plasticity, euphony and transparency of tone in Beethoven's first symphony; its sprightly progress and light, lithe accents in Roger-Ducasse's French Suite. Rather, the concert, like that of the week before, missed the exhilaration of the ten predecessors by none too stimulating a programme. Beethoven's eighteenth-century Symphony was a bit too much of music of a period after Haydn's Military Symphony seven days before. Franck's tone-poem of "The Jinns" is more industrious than inspired; and if we are to hear Regerian music thick with counterpoint and a multitude of instrumental voices seldom stilled and rarely parted, Reger himself—say in the Hiller Variations—is more to be desired than the plodding Mr. Bingham of the Passacaglia. The champions of American composers because they are American assert that mediocre French and German pieces find place in symphony concerts in the United States. They surely do; but so also do mediocre American numbers; while nationality in all three instances is scant soothing to the chafing listener. As in the week before a piece resurrected from the repertory was savor to the concert—Roger-Ducasse' French Suite, deft and compact, fertile spirited and for ten years—the more th pity!—left on the shelves. Perhaps it i too much to ask of Mr. Monteux a stirring programme every week; the best of us sag in a long job; but he himself set the pace and valiantly.

TRANS. JAN. 24

PENSION FUND CONCERT

At the pension fund concert to be given by the Boston Symphony Orchestra under Pierre Monteux on Sunday afternoon, Feb. 6, at 3 o'clock, the programme in detail is now announced as follows: Prelude to "The Mastersingers," prelude to "Lohengrin," overture to "Tannhauser," and the Bacchanale as added by the composer for the first production of that work in Paris, in which the chorus of singers will be members of the Cecilia Society, trained for the occasion by Agide Jacchia. There will also be played "The Ride of the Valkyries," from "The Valkyries," the prelude to the third act of "Tristan and Isolde," strikingly sad music in which there is a brilliant English horn solo, one of the most famous passages ever written for that beautiful instrument, and finally the excerpts from "The Ring," "Siegfried's Passage Through the Circle of Fire to Brunnhilde's Rock," from the third act of "Siegfried," and the "Morning Dawn and Rhine Journey of Siegfried," which makes the prelude to "The Dusk of the Gods."

POST JAN. 26

THERE WILL BE 101 IN ENSEMBLE

Boston Symphony Orchestra to Give Concert Here on Feb. 20.

SPECIAL TRAIN IS HIRED

First Appearance of Full Orchestra in 10 Years.

The coming of the Boston Symphony Orchestra to Brockton, Sunday afternoon, Feb. 20, in the City Theatre, will be the first appearance of the full orchestra of 101 men in this city for 10 years. That a Boston Symphony Orchestra concert may be an annual event here is the desire of the managers, W. H. Brennan and G. E. Judd. Such cities as Lawrence, Lowell, Providence, Lynn and Haverhill are already included in the itinerary of cities visited by the orchestra, and it is hoped Brockton may be added to the list.

PIERRE MONTEUX,
Conductor.

The concert promises to be exceptional. The orchestra ensemble will be composed of 101 musicians, with Pierre Monteux, conductor, regarding whose ability and personal magnetism musical critics have only words of admiration, and Richard Burgin, concertmaster and violin soloist. Mr. Burgin is already known to Brocktonians, having appeared with Mme. Florence Ferrell in a recent concert in City Theatre.

That the coming of the orchestra to Brockton is a task for which an army general might be particularly fitted is evidenced by the arrangements.

Special Train Is Engaged.

There will be a special train to convey the orchestra to and from Brockton, permission for which was secured through the State board of public utilities, A. A. Highlands secretary. Three applications were also necessary before the concert could be given, one the local permit signed by Mayor Keith.

There will also be a baggage car and two baggage men in addition to the passenger car and with the orchestra Manager Brennan and Judd, the conductor, librarian, and others, will include a personnel of nearly 125.

The afternoon hour, the concert to commence at 3:15, continuing for two hours, was felt to be more satisfactory than the evening. This will be more advantageous to out of town patrons who are beginning to turn to Brockton more and more for good concerts and will not conflict with evening events in the city proper.

The special number on the programme, which will be one of the orchestra's best, will be Dvorak's Symphony No. 5 in E Minor, "From the New World." Op. 95. This remarkable symphony was written by Dvorak on returning from America. In his composition he embodied American motifs in music, especially the famous negro spiritual, "Swing, Low Sweet Chariot." In the four movements of the symphony some characteristic American musical themes are brought out. A horn solo is a feature.

The "Tannhauser" Overture.

Other numbers will include Wagner's Overture to "Tannhauser, which in the series of pop conc rt given last season by the orchestr was second in the demand for re quest numbers. The famous "Concert for Violin in E Minor," Op. 64, by Mendelssohn, will be given and "Enesco, Roumanian Rhapsody in A Major, Oi 11, No. 1.

Some of the principal artists of th
orchestra, several of whom have a
peared here are Alfred Holy, eight
season as first harp; Albert San
seventh season as first clarine
Georges Mager, second season as fir
trumpet; Ferdinand Thillois, third se
son as leader of second violins; Ca
Hampe, 29th season as first trombone;
Georges Longy, 23d season as firs
oboe; Julius Theodorowicz, second
season as second concert master;
Stefan Neumann, 11th season as firs
tympani; George Wendler, 12th sea
son as first horn; Georges Laurent
third season as first flute; Jean Be
detti, second season as first 'cello;
Max Kunze, 10th season as first bass;
Abdon Laus, third season as firs
bassoon.

BROSKTON-ENTEPRISE JAN 27

AFTER MANY DAYS CARPENTE BALLET-MUSIC

"The Birthday of the Infanta" to
Played by the Symphony Orchest
The Hoffmann Quartet from Smetan
Schumann—Vaughan Williams's "I
don Symphony" Near—Mr. Mengell
Carries the Day—Items, Incidents, O
ions

AT last Mr. Carpenter's ballet, "The Birthday of the Infanta," will be heard, though not seen, in Boston. From the music for the stage he has drawn a Suite for the concert-hall, to be played at the Symphony Concerts of next week. If recollection and information do not slip, he has made few material omissions in this transfer, so that we shall hear, virtually "in entirety," the venture of a highly individual American composer into a field little cultivated by his fellows. By common consent, moreover, "The Birthday of the Infanta" is new witness to the progress of Mr. Carpenter in firmness of hand, fineness of means and scope of imagination. As he writes in this Ballet, as he wrote in the preceding Symphony, he has broadened and deepened from the days of the early Suite, "Adventures in a Perambulator" and the subsequent Concertino.

Of course music for the stage is music for the stage, and at Symphony Hall, there will be no miming by Mr. Bolm and the other dancers, no settings and dresses by Mr. Jones. As many will recall, we were to see as well as hear "The Birthday of the Infanta" when the Chicago Opera visited Boston a year ago. A storm that held Mr. Bolm at New Haven, the bunglings of the "office-man" then director (sic) of the company and the indifference of the "local management" defeated the announced or any subsequent performance. Now, thanks to Mr. Monteux, comes a measure of compensation. When the Suite was played by the Chicago Orchestra a month or more ago, Mr. Carpenter divided it as follows:

I. Introduction—Entrance of the Infanta—Children's Dance—Arrival of the Guests—The Gypsy Dance.
II. The Bull Fight.
III. Entrance of the Dwarf—The Fatal Dance—The Tragedy—The End.

while, for the programme, he wrote the following "Argument," as felicitous in another way as the gladsome preamble to "Adventures in a Perambulator." Behind both ballet and "Argument," lies, of course, the story by Oscar Wilde of like title with the music:

> The little princess, dressed in a costume of the Velasquez period, emerges from the palace alone. She is sad and depressed. She is convinced that her birthday has been forgotten. But she is interrupted by her old and ample nurse, who comes to prepare her for the great surprise. Almost at once the children, her birthday guests, begin to arrive—in twos, in fours, and finally in one gay and noisy flock. They run, they dance, they play. At the climax of their excitement a trumpet, a signal, is heard from behind the scene. Eager curiosity! Something is going to happen! A strange procession marches upon the stage. First come two enormous major-domos, with clothes and gesture bizarre and alike. They are followed by a file of solemn servants, each bearing a birthday gift, covered with mysterious wrappings, but large and satisfying.
>
> The spectacle begins. First there are gypsy dancers, followed by a juggler and a tight-rope walker, a curious pair, the one tall and meagre, the other short and much too fat for his delicate profession. Then follows a bull fight, the best kind of all, a make-believe one with boys on hobby horses and a wonderful bull in plush.
>
> Then comes the climax of the party. A weird and fabulous creature is brought in. He has been caught in the forest, and appears grotesque and misshapen. He is the last offering at the feast. At first he is timid and shy. His dance is one of strangely shifting moods, of fear and confidence. But in the end he achieves a dance of wild and absorbing abandon. The children applaud wildly, and the princess in her excitement throws her handkerchief to the fantastic. He is filled with extraordinary emotion. He wonders if it is a sign that she has found him beautiful. He wonders if, may be, she loves him.
>
> The cook now comes out, a great, fat creature, carrying a birthday cake with sixteen candles. There is great excitement among the children, and they follow cook into the palace. Pedro, the fantastic, cannot bear to be left alone. He follows and is repulsed by the major-domos. It is growing dark, so he clambers up to the palace windows. The scene changes; but the music does not stop, and almost at once Pedro is seen entering one of the palace chambers. It is gloomy. He can barely see. Suddenly he sees something coming toward him. He stops. It stops. Pedro has never seen a reflection, but suddenly the terrifying consciousness comes over him that this monstrous grotesque image may be his own. He holds up the handkerchief, and lo! it too appears before him. This is the last blow. He recalls with inner agony the effect he must have made on the princess. He repeats his dance only in perverted form, in the way he thinks it must have seemed to her, and he falls broken hearted and dies. The children are seen in the background passing the door as they play some game. Finally they come in, but they do not see the prostrate form. But the princess enters and at once detects the huddled shape of Pedro lying in the shadow to one side. She steals up quietly to his side and kneels. She makes a mute appeal. Finally she touches the handkerchief in his hand, but finding no response, starts back in horror and slowly steals away.

Programmes in Prospect

Since Mr. Carpenter's Ballet-Suite
longish, only two other pieces stand u
Mr. Monteux's programme for the S
phony Concerts of next week: Schumar
Symphony in C major, in which he s
the happiness he was lucky enough
find in marriage, and Beethoven's Conce
for Piano and Orchestra in C minor w
Mr. Levitzki taking the solo-part. Usua
conductors and pianists overlook this C
certo—the third in the series—but w
Mr. Mengelberg, Mr. Levitzki and the
tional Symphony Orchestra played it
other day in New York the audience r
to it.

Clearly Mr. Monteux's programmes are whetting interest again—this week with Mr. Scott's two Passacaglie; next week with Mr. Carpenter's ballet; and, before long, possibly on Feb. 25 and 26, with the celebrated "London Symphony" of Vaughan Williams—vivid, eloquent, atmospheric music, both largely and finely written. In British music of the day, it is second only to Elgar's Symphonies and of far different matter and manner. When Mr. Coates and the Damrosch Orchestra played it in New York last month, two audiences were equally illuded and impressed.

NEW SOPRANO HEARD AT SYMPHONY

Two novelties appeared on the program of the Boston Symphony Orchestra, the thirteenth of the present season, Mme. Hulda Lashanska, soprano, sang for the first time in this city, and two Passacaglias by Cyril Scott, the English composer, were given their first performance in Boston.

Besides the latter, the program included Dvorak's Symphony No. 2 in D minor, Wagner's "Faust" overture and two operatic arias, sung by Mme. Lashanska, Pamina's aria from Mozart's "The Magic Flute" and "Depuis le Jour," from Charpentier's "Louise."

Mme. Lashanska, favorably known here by reputation, was enthusiastically greeted, but the applause which welcomed her first appearance was slight compared with that which broke forth at the end of her first number. She has voice of extraordinary beauty, rich and smooth in the middle and lower registers, clear and pure in the higher. The song from "Louise" has been given very few performances here comparable to that of Mme. Lashanska; nor should the performance of the orchestra be passed by without special mention. The singer was recalled again and again.

Enthusiasm marked the entire program. The Spanish dances by Mr. Scott were of unusual interest, the first especially striking, brilliantly orchestrated and brilliantly performed. Mr. Scott, who was in the audience, was forced to respond to the applause after Mr. Monteux had shown the audience by signs where he was sitting.

Both director and players were warmly applauded after the fine performance of the symphony, and the conductor summoned the meen to rise and share honors with him.

AMER. JAN. 29.

Boston Notes

The thirteenth concert of the Boston Symphony Orchestra took place on January 28. The following was the program: Dvořák, Symphony No. 2 in D minor op. 70; Scott, two passacaglias; Mozart, Air of Pamina from "The Magic Flute"; Charpentier, "Depuis le Jour," from "Louise"; Wagner, a Faust overture. Hulda Lashanska was the soloist.

The revival of Dvořák's second symphony was a happy thought on the part of Mr. Monteux. It added another to the long list of such revivals for which we cannot be too grateful to him. This symphony does not show the lapse of time as much as might be expected. There is a certain freshness and sincerity in the music of Dvořák which will probably cause it to outlast much of the music of his contemporaries who wrote with perhaps more method and seriousness. It is to be regretted that Dvořák's name has so long been associted with the "New World Symphony" only. Many of his other works are quite as worthy of a hearing as yesterday's performance showed. Cyril Scott's two passacaglias, performed for the first time in Boston, are hardly to be taken seriously. This does not mean that they are not delightful music to hear. The orchestral coloring is laid on with a lavish hand and the meagerness of invention is thereby concealed. Although these pieces are not unpleasantly dissonant, they do not excite the desire for an immediate rehearing. They were enthusiastically received and the composer, who was present, acknowledged the applause which his compositions brought forth. Mme. Lashanska interpreted the aria from "Louise" with much purity of tone and style. The playing of the orchestra throughout the afternoon was brilliant, and remarkable as well for its rare beauty of nuance and rhythm.

Those who attend orchestral concerts for the purpose of hearing sensational interpretations of Beethoven's symphonies, those who enjoy theatrical pianissimos and fortes, those who enjoy a thick, heavy orchestral tone quality will not be satisfied with the performances of the Boston Symphony Orchestra. On the other hand, those who delight in hearing the masterpieces of the classical repertory and deserving works of our own time interpretated with exquisite taste and skill, without the intrusion of an aggressive personality between them and the music, will find these concerts a never ending source of pleasure and education.

MONITOR JAN. 29.

SYMPHONY CONCERT

SCOTT'S MUSIC IN UNFAMILIAR VOICE

His Two Passacaghas for Orchestra Works of Imagination and Power—The Faded Wagner of "A Faust Overture"—The Fresh Dvorak of a Resurrected Symphony—Mme. Lashanska, Cool and Crystalline Singer

A TRANQUIL Symphony Concert ran agreeable course at Symphony Hall yesterday afternoon, and naught disturbed peace and pleasure unless it was the two Passacaglias of Cyril Scott. Prolific in songs, pianopieces and the "smaller forms" generally, he has written relatively little for orchestra in his riper years—a Concerto for Piano, a setting of Keats's ballad, "La Belle Dame sans Merci," possibly the music-drama with which gossip credits him, and the two troublesome Passacaglias. These and the Piano-Concerto he brought with him on his present visit to the United States. The Concerto requires the presence of the composer "at the piano"; the powers at Symphony Hall preferred that he should occupy the "guest-seats" and as "the author of their being," acknowledge the applause the persistent Passacaglias won. Not only did the audience hear the composer's music; it also looked upon him; and a pleasure of the lecture-room became a pleasure of the concert-hall.

In more senses than one, persistent is the word for the two pieces. True modernist, Mr. Scott respects the chosen form. That is to say, he preserves "the subject" of each Passacaglia as faithfully as though he were writing in the eighteenth, instead of the twentieth century. An Irish folk-piece—a sombre, moaning "Famine Song"—underlies the first; another folk-

[illegible], "The Poor Irish Boy," that the composer sets beating to lively dance-rhythm, is source of the second. In neither does the ear ever lose clew to these basic measures. Indeed, Mr. Scott drives home the dancing-tune by every rhythmic, harmonic, instrumental device within his power. They are well chosen "subjects"; the lament of "The Famine Song" pierces the ear, haunts the memory; the dance is so gay a tune and so adaptable to "development" that only by inadvertence could Mr. Grainger have overlooked it. The variation of these persistent "subjects" that the making of a Passacaglia prescribes is another thing. Rather, as Mr. Scott writes, it is ingenious and often imaginative manipulation. He leads fragments of his Irish tunes less from key to key than through quickly passing tonalities. He diversifies and contrasts the harmonic and instrumental dress, the rhythmic accent; he impregnates measure after measure with his own fervent moods. Time and again he flickers into vivid harmonic experiment, sometimes easy to catch in the concert-hall, sometimes more graphic on the paper of the score. As often keen play of timbres flashes out of a multitudinous orchestra, lacking only a first shawm and a second sackbut.

At every turn Mr. Scott compasses variety of voice; nowhere does the fabric of the Passacaglias sag or dim; while over both, hiding the processes beneath, is deep, clear glow of creation from the heart as well as the mind, by imagination as well as by reflection. The first Passacaglia rises from dark reiteration, through variation as in individual lament, to a massed and sombre splendor of mourning that endures but is not resigned. The second Passacaglia is apotheosis of the folk-dance, decked with the trappings, gilded with the lights and shadows, spurred by the devices of a more sophisticated music; while, throughout with higher and higher beat, rhythm dances tireless. The celesta tinking aerially upon an Irish green; the tripping folk—and chords that are as acid in respectable ears. Not the least of the work of the moderns and the ultra-moderns is to clothe old forms with new imagery and vigors. Well does Mr. Scott do it in these two Passacaglias, and lo! the second is more akin to the original dance whence the form sprang than twenty similar exercises written in studious, orthodox "closets." From his piano-pieces—the Sonata aside; from his songs, it is easy to label Mr. Scott a composer with fancy and felicity. In these Passacaglias, as in the Sonata and the Quintet for strings, he is composer of imagination and power.

For gentler spice to the afternoon, two elderly pieces contrastingly belied anticipation. Not often in these days does Wagner's "Faust Overture" return to the concert-hall. When it does most of us with his music-dramas at the back of our heads, expect much of it—more than it can yield in these present years of musical grace, more, perhaps, than it yielded when even it was "New: First Time." The truth is that it sounded yesterday as a faded, antiquated romantic music. Hear the darksome beginning—Faust self-tortured, groping, charactered in tones by a Wagner that in those early forties lagged in such things far behind Liszt and Berlioz. Listen to Gretchen, attended by songful horns and half-sister to simple Senta of "The Flying Dutchman." Observe the lispings, as it were, of the subsequent Wagnerian idiom—"chromatic sighs" and the like. Watch the tentative Wagner, feeling his way to the Mephistophelian mockeries with which Liszt made a division of his "Faust Symphony" coruscate as with blue flame.

No doubt, the composer of "Tristan" and "The Ring" that was to be, but exceedingly thin-voiced. No doubt the approved romantic formulas for such subject-matter in tones—but how far from the graphic energies of Berlioz, the keen strokes of Liszt. No doubt skilful manipulation of a formal overture to delineative ends; but somehow the Weber of "Oberon," "Euryanthe" and "Freischütz" keeps the process fresh and glowing; while dust strews "Eine Faust-Overture.' The unquenchable Wagnerians averred that Mr. Monteux was at fault; that he did not animate and glamor the overture as he did the Fantastic Symphony of Berlioz a year ago, as Dr. Muck used to do with the lesser tone-poems of Liszt. They had reason, as the French say; but what of a Wagner that cannot keep his feet in merely dutiful performance?

On the other hand a proud afternoon for poor old Dvorak, the despised and forsaken of every truly modern repertory, a happy afternoon for all within ear-shot of his Symphony in D minor, timely resurrected by Mr. Monteux. It has not been wrung out to the last thin drop, like that sop of conductors to audiences, the Symphony, "From the New World." No more does it depend upon rather patchy sonorities like the overtures—"Husitzka," "Carnival," "Othello"—to be heard in occasional revival. In fact, this Second Symphony is no more than Dvorak "warbling his native wood-notes wild"—or rather mild—in his prime therewith and pleasant to hear in the process. Once he is clear of a "scholarly" and so for him rather labored beginning of the slow movement, the melody charms in outline, substance, progress and the color the wind-choir lends to it—a wistful, simple hearted, yet by no means unordered music. By instinct, maybe, Dvorak sang, but he contrived also to be adept in the singing. Bright are the contrasting rhythms of the Scherzo. He has caught them glinting from the folk. Spontaneously, gayly he writes. There is plentiful symphonic flourish in the Finale and it does nowadays sound empty. There are also measures still warm with the strangeness and the glow that is romantic illusion. Not for nothing was Dvorak a Czech who could dream as well write music. Agreed that in the first movement he is no more than following the formulas sonorously; but even there the instinct for the finely set harmony, the warm tint in the instrumental voices, will out. Of course Dvorak was natural rather than sophisticated composer. Therein is his distinction; thereby his more spontaneous and innocent music, like this Symphony in D minor, keeps vitality, gives pleasure after [illegible] years. It was not until he took [illegible] of the world and wrote "New [illegible] that he labored and [illegible]

was dull. Yesterday, too, the wood-wind choir of our orchestra would have rejoiced him.

Between whiles and for the first time in Boston, Mme. Hulda Lashanska sang—a chastely longing air of Pamina from Mozart's opera, "The Magic Flute"; the sensuous and rhapsodic soliloquy of Louise from Charpentier's like-named music-drama. She is of cool and comely presence—a Galatea, so to say, of the concert-hall. She possesses a cool, clear soprano voice, smooth, rounded, crystalline. As the polished, transparent, glassy sphere in which the "gazer" is about to read the future, holds the eye, so do Mme. Lashanska's tones engage the ear. She sings with a cool and studious skill—the note well shaped, the phrase well moulded, the period well curved and cumulated. Careful is she in the mating of text and tone, of voice with orchestra. She takes mental note of the mood, the sentiment of the music and would discreetly convey it.

Of such resource and mettle, Mme. Lashanska sang Mozart's air so that the dullest hearer perceived the flowing beauty of line, the charm of phrase unfolding into phrase, the serene and limpid course of the music, the gentle pathos, gently mirrored. The loveliness, the remoteness (as it seems nowadays) of Mozart in such song were in her tones. A crystal voice sang a crystal music and for the time and piece, the manifold Mozart asks no more. To at least one singer of the younger generation, Mme. Sembrich has transmitted a Mozartean technique and poise. The rhapsody from "Louise" is far different of matter, manner, mood. The crystal of the singer's tones faithfully mirrored Charpentier's pages; but no ray of sensuous warmth, no glow of amorous ecstacy, no wild glint of freedom traversed it. Thoughtfully Mme. Lashanska sang Louise's monologue—Louise "happy in her home" and taking tea with "our best people."

H. T. PARKER

TRANS JAN 29

SYMPHONY PLANS ALL WAGNER BIL

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RECORD JAN. 29

A "Wagner-Programme" from the Symphony Orchestra — Mr. Werrenrath and Mr. Johnson for Impending Singers—Mr. Levitzki and Mr. Ganz for Pianists—A Visit from the Cleveland Orchestra—Chamber and Choral Music

SUNDAY afternoon, Feb. 6, in Symphony Hall, a concert by the Symphony Orchestra for the increase of its Pension Fund for disabled or retired members. Mr. Monteux will conduct and, for the first time in some years, the programme will consist wholly of Wagner's music, viz.: Prelude to "Die Meistersinger"; Prelude to "Lohengrin"; Overture and Venusberg Music from "Tannhäuser," with a women's chorus from The Cecilia assisting; Ride of the Valkyrs from "Die Walküre"; Introduction to the Third Act of "Tristan," with the melody for English horn played by Mr. Speyer; Siegfried's Ascent to Brünnhilde's Rock; Dawn, Siegfried's Rhine Journey from "Siegfried" and "Götterdämmerung."

Friday afternoon, Feb. 11, in Symphony Hall, the fourteenth of the afternoon concerts of the Symphony Orchestra with Mr. Monteux conducting. Schumann's Symphony in C major; a Suite from Mr. Carpenter's ballet, "The Birthday of the Infanta"; and Beethoven's Concerto for piano in C minor fill the programme. Mr. Levitzki, who excels in such music, will be the pianist.

TRANS JAN. 29.

[79.]

BOSTON SYMPHONY PROGRAM

After the fourth regular trip of the Boston Symphony Orchestra, this week, the next pair of concerts in Symphony Hall will take place on Friday afternoon and Saturday evening, Feb. 11 and 12. Mr. Monteaux will then conduct Schumann's Second Symphony in C major and, for the first time in Boston, the orchestral suite which John A. Carpenter has arranged from his ballet, "The Birthday of the Infanta." The ballet itself, based on the story by Oscar Wilde, was first produced last season by the Chicago Opera Company. Each principal episode of the tragic story of the little princess and the hunchback is depicted in the suite—the entrance of the Infanta and the royal reception—the bull fight—the entrance of the grotesque—the fatal dance and the final tragedy. The soloist will be Micha Levitski. He will play Beethoven's Concerto No. 3 in C minor.

WAGNER PENSION FUND

A highly interesting program, consisting entirely of the music of Wagner, will make the coming pension fund concert, to be given by the Boston Symphony Orchestra under Mr. Monteux on Sunday afternoon, Feb. 6, at 3 o'clock, a notable event, since such a program, although once a standing custom at the pension fund concerts, has not been given for some time. The program in detail will be as follows: The prelude to "The Mastersingers," the prelude to "Lohengrin," the overture to Tannhaeuser and the Bacchanale, as added by the composer for the first production of that work in Paris, in which the chorus of sirens will be taken by members of the Cecilia Society, trained for the occasion by its director, Mr. Jacchia. Also the Ride of the Valkyries, the prelude to the third act of "Tristan and Isolde," in which there is a prolonged solo for the English horn, and excerpts from "The Ring," including Siegfried's passage through the charmed circle of fire to Bruennhilde's rock, from the third act of "Siegfried," and the introductory music to the "Dusk of the Gods" consisting of Dawn and the Rhine journey of Siegfried.

HERALD JAN. 30

Sunday, Feb 6, at 3:00. Boston Symphony Orchestra. Concert in aid of the pension fund. Wagner program. Preludes to "Die Meistersinger" and "Lohengrin"; overture and Bacchanale from "Tannhauser"; "Ride of the Valkyries" from "Die Walkure"; prelude to Act 3 of "Tristan und Isolde"; Siegfried's passage to Brunnhilde's Rock, from "Siegfried"; "Dawn" and "Siegfried's Rhine Journey from "Gotterdammerung."

Events and Comments

There are no regular Symphony concerts this week. Mr Monteux' program for Feb 11 and 12 is as follows: Symphony in C major, No. 2, Schumann; Suite, "The Birthday of the Infanta," Carpenter; Third Piano Concerto, Beethoven. Soloist, Mischa Levitski.

GLOBE JAN. 30.

SYMPHONY IN ALL-WAGNER BILL

A highly interesting program, consisting entirely of the music of Wagner, will make the coming Pension Fund Concert, to be given by the Boston Symphony Orchestra under Pierre Monteux on Sunday afternoon, February 6, at 3 o'clock, a notable event. The program follows:

The prelude to "The Mastersingers," the perlude to "Lohengrin"; the overture to "Tannhauser" and the Bacchanale, as added by the composer for the first production of that work in Paris, in which the chorus of sirens will be taken by members of the Cecilia Society, trained for the occasion by Agide Jacchia. There will also be played the "Ride of the Valkyries" from "The Valkyries," the prelude to the third act of "Tristan and Isolde," and excerpts from "The Ring," including Siegfried's passage through the charmed circle of fire to Brunnhilde's Rock, from the third act of "Siegfried," and the introductory music to the "Dusk of the Gods."

SYMPHONY PROGRAM

After the fourth trip of the Boston Symphony Orchestra, which will occupy the coming week, the next pair of concerts in Symphony Hall will take place on Friday afternoon and Saturday evening, February 11 and 12. Pieerre Monteux will conduct Schumann's symphony in C major, John Alden Carpenter's ballet-suite "The Birthday of the Infanta" and, with Mischa Levitzki as soloist, the Beethoven concert in C minor, No. 3, for the piano and orchestra.

Lashanska Wins Honors at the Symphony

MME. HULDA LASHANSKA, one of the most popular American sopranos, made her Boston debut at the thirteenth Symphony concerts. She sang the Mozart Aria, "Ah, Lo So, piu non m'avanza," from "The Magic Flute," and the always delightful "Depuis le Jour" aria from Charpentier's Louise."

This young American diva has a rich, warm voice, rather of the mezzo-soprano quality, and for this reason she was more effective in the Charpentier song. Her style is eminently artistic. The audience recalled her several times.

The concerts were also notable through the appearance, informally,

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of Cyril Scott, the noted English composer, whose two "Passacaglias" for orchestra, organ and piano were performed for the first time in Boston. They proved to be bizarre works. Mr. Monteux and the orchestra gave a praiseworthy performance of them. Mr. Scott bowed twice to the courteous applause.

Dvorak's D minor symphony, which had not been heard for many years, and Wagner's "Faust" overture were the other numbers. Both numbers were superbly performed.

ADVERTISER JAN. 30

Wagner Programme for Pension Fund

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The programme in detail will be as follows: The prelude to the Mastersingers, the prelude to Lohengrin the overture to Tannhauser and the Bacchanale, as added by the composer for the first production of that work in Paris, in which the chorus of sirens will be taken by members of the Cecilia Society, trained for the occasion by its director, Agide Jacchia. There will also be played the Ride of the Valkyries from "The Valkyries," the prelude to the third act of "Tristan and Isolde," striking music of lamentation in which there is a prolonged solo for the English horn, one of the most famous passages ever written for that beautiful instrument. The final number will consist of excerpts from "The Ring," including Siegfried's passage through the charmed circle of fire to Brunnhilde's Rock, from the third act of Siegfried, and the introductory music to the "Dusk of the Gods," consisting of "Dawn" and the Rhine journey of Siegfried.

POST - JAN. 30

From
INQUIRER
Philadelphia, Pa.

Cortot Boston Symphony Soloist

At the third concert to be given by the Boston Symphony Orchestra in the Academy of Music on Monday evening, January 3, at 8.15, Pierre Monteux will conduct Tschaikowsky's symphony of large proportions entitled "Manfred," and based on Byron's dramatic poem. This splendid work, although not often heard, is considered to number among the great Russian's very finest scores. Its movements describe "Manfred's Wanderings and Despair," "The Fairy of the Alps," "Pastorale," "The Palace of Arimanes; Invocation to Astarte; Manfred's Death." The brilliant closing piece at this concert will be Balakireff's Oriental Fantasy, "Islamey," which has been arranged for orchestra in striking fashion by Alfredo Casella, the modern Italian composer. The soloist of the evening will be Alfred Cortot, who will be heard in the brilliant Fifth Concerto by Saint-Saens in F major.

From
Public Ledger
Philadelphia, Pa.
DEC 26

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Record
Philadelphia, Pa.
90

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From
BULLETIN,
Philadelphia, Pa.
1921

The Boston Symphony Orchestra, Pierre Monteux, conductor, will give its third concert of the season at the Academy of Music next Monday evening, with Alfred Cortot, the French pianist, as soloist. The symphony will be Tschaikowsky's "Manfred," which the Russian composer called after Byron's dramatic poem. Cortot is to play Saint-Saens' Fifth Piano Concerto in F major, and the concluding number will be Balakireff's Oriental fantasy, "Islamey," arranged for orchestra by Alfredo Casella, the rising young Italian composer.

From
EAGLE
Address: Brooklyn, N. Y.
1921

Boston Symphony.

For the third pair of Boston Symphony concerts to be given in Carnegie Hall next Thursday evening and Saturday afternoon, Pierre Monteux has compiled the following programs:

For Thursday evening, Tschaikowsky's "Manfred" Symphony, after Byron's dramatic poem, the movements of which describe, Manfred's Wanderings and Despair, the Fairy of the Alps, Pastorale, the Palace of Ariamanes, Invocation to Astarte, Manfred's Death; d'Indy's "La Queste de Dieu," a symphonic excerpt from his new opera, "The Legend of St. Christopher," "An Sluah Sidhe" ("In the Faery Hills"), a symphonic poem of Gaelic subject by the English composer, Arnold Bax, which will on this occasion have its first performance in New York, and Lalo's Overture to "The King of Ys." For the Saturday afternoon concert, Mozart's Overture to his opera, "Don Giovanni," Schumann's Fourth Symphony in D Minor, "The Pleasure Dome of Kubla Khan," composed by Charles T. Griffes after the poem of Coleridge. Shortly after this work was introduced to New York in a Thursday concert by Pierre Monteux last spring, the noted young American composer died. This and other of his works have aroused considerable musical interest. Malipiero's First Suite, "Impressioni dal Vero" ("Impressions of Nature") with the movements "Il Capinero" ("The Blackcap"), "Il Picchio" ("The Woodpecker"), "Il Chiu" ("The Owl"), have its first performance in New York, [illegible] Balakireff's Oriental fantasy, "Islamey," orchestrated by the rising young Italian composer, Alfredo Casella.

From
EAGLE
Address: Brooklyn, N. Y.
1921 JAN 2
Date

MUSIC IN BROOKLYN

As soloist at the third Boston Symphony concert of the season to be given in the Academy of Music, [illegible]day evening, Alfred Cortot, pianist, will play with the orchestra Saint-Saens's Fifth Concerto in F Major, which is particularly interesting on account of its Oriental [illegible]. Pierre Monteux will conduct [illegible] same concert Schumann's Symphony in D Minor and [illegible] Overture to his opera "Don Giovanni."

The closing number will be Balakireff's "Islamey." This Oriental fantasy, which has been [illegible] difficult music ever written for the piano, has been orchestrated by the Italian composer Alfredo Casella.

Ever since it was [illegible] sing in Boston [illegible] pupil of [illegible] She [illegible]

From JAN 3
Evening Sun
Baltimore, Md.

tune, "The Poor Irish Boy," that the composer sets beating to lively dance-rhythm, is source of the second. In neither does the ear ever lose clew to these basic measures. Indeed, Mr. Scott drives home the dancing-tune by every rhythmic, harmonic, instrumental device within his power. They are well chosen "subjects"; the lament of "The Famine Song" pierces the ear, haunts the memory; the dance is so gay a tune and so adaptable to "development" that only by inadvertence could Mr. Grainger have overlooked it. The variation of these persistent "subjects" that the making of a Passacaglia prescribes is another thing. Rather, as Mr. Scott writes, it is ingenious and often imaginative manipulation. He leads fragments of his Irish tunes less from key to key than through quickly passing tonalities. He diversifies and contrasts the harmonic and instrumental dress, the rhythmic accent; he impregnates measure after measure with his own fervent moods. Time and again he flickers into vivid harmonic experiment, sometimes easy to catch in the concert-hall, sometimes more graphic on the paper of the score. As often keen play of timbres flashes out of a multitudinous orchestra, lacking only a first shawm and a second sackbut.

At every turn Mr. Scott compasses variety of voice; nowhere does the fabric of the Passacaglias sag or dim; while over both, hiding the processes beneath, is deep, clear glow of creation from the heart as well as the mind, by imagination as well as by reflection. The first Passacaglia rises from dark reiteration, through variation as in individual lament, to a massed and sombre splendor of mourning that endures but is not resigned. The second Passacaglia is apotheosis of the folk-dance, decked with the trappings, gilded with the lights and shadows, spurred by the devices of a more sophisticated music; while, throughout with higher and higher beat, rhythm dances tireless. The celesta tinkling aerially upon an Irish green; the tripping folk—and chords that are as acid in respectable ears. Not the least of the work of the moderns and the ultra-moderns is to clothe old forms with new imagery and vigors. Well does Mr. Scott do it in these two Passacaglias, and lo! the second is more akin to the original dance whence the form sprang than twenty similar exercises written in studious, orthodox "closets." From his piano-pieces—the Sonata aside; from his songs, it is easy to label Mr. Scott a composer with fancy and felicity. In these Passacaglias, as in the Sonata and the Quintet for strings, he is composer of imagination and power.

For gentler spice to the afternoon, two elderly pieces contrastingly belied anticipation. Not often in these days does Wagner's "Faust Overture" return to the concert-hall. When it does most of us with his music-dramas at the back of our heads, expect much of it—more than it can yield in these present years of musical grace, more, perhaps, than it yielded when even it was "New: First Time." The truth is that it sounded yesterday as a faded, antiquated romantic music. Hear the darksome beginning—Faust self-tortured, groping, charactered in tones by a Wagner that in those early forties lagged in such things far behind Liszt and Berlioz. Listen to Gretchen, attended by songful horns and half-sister to simple Senta of "The Flying Dutchman." Observe the lispings, as it were, of the subsequent Wagnerian idiom—"chromatic sighs" and the like. Watch the tentative Wagner, feeling his way to the Mephistophelian mockeries with which Liszt made a division of his "Faust Symphony" coruscate as with blue flame

No doubt, the composer of "Tristan" and "The Ring" that was to be, but exceedingly thin-voiced. No doubt the approved romantic formulas for such subject-matter in tones—but how far from the graphic energies of Berlioz, the keen strokes of Liszt. No doubt skilful manipulation of a formal overture to delineative ends; but somehow the Weber of "Oberon," "Euryanthe" and "Freischütz" keeps the process fresh and glowing; while dust strews "Eine Faust-Overture." The unquenchable Wagnerians averred that Mr. Monteux was at fault; that he did not animate and glamor the overture as he did the Fantastic Symphony of Berlioz a year ago, as Dr. Muck used to do with the lesser tone-poems of Liszt. They had reason, as the French say; but what of a Wagner that cannot keep his feet in merely dutiful performance?

On the other hand a proud afternoon for poor old Dvorák, the despised and forsaken of every truly modern repertory, a happy afternoon for all within ear-shot of his Symphony in D minor, timely resurrected by Mr. Monteux. It has not been wrung out to the last thin drop, like that sop of conductors to audiences, the Symphony, "From the New World." No more does it depend upon rather patchy sonorities like the overtures—"Husitzka," "Carnival," "Othello"—to be heard in occasional revival. In fact, this Second Symphony is no more than Dvorák "warbling his native wood-notes wild"—or rather mild—in his prime therewith and pleasant to hear in the process. Once he is clear of a "scholarly" and so for him rather labored beginning of the slow movement, the melody charms in outline, substance, progress and the color the wind-choir lends to it—a wistful, simple hearted, yet by no means unordered music. By instinct, maybe, Dvorák sang, but he contrived also to be adept in the singing. Bright are the contrasting rhythms of the Scherzo. He has caught them glinting from the folk. Spontaneously, gayly he writes. There is plentiful symphonic flourish in the Finale and it does nowadays sound empty. There are also measures still warm with the strangeness and the glow that is romantic illusion. Not for nothing was Dvorák a Czech who could dream as well write music. Agreed that in the first movement he is no more than following the formulas sonorously; but even there the instinct for the finely set harmony, the warm tint in the instrumental voices, will out. Of course Dvorák was natural rather than sophisticated composer. Therein is his distinction; thereby his more spontaneous and innocent music, like this Symphony in D minor, keeps vitality, gives pleasure after forty years. It was not until he took thought of the world and wrote "New symphonies that he labored and

was dull. Yesterday, too, the wood-wind choir of our orchestra would have rejoiced him.

Between whiles and for the first time in Boston, Mme. Hulda Lashanska sang—a chastely longing air of Pamina from Mozart's opera, "The Magic Flute"; the sensuous and rhapsodic soliloqup of Louise from Charpentier's like-named music-drama. She is of cool and comely presence—a Galatea, so to say, of the concert-hall. She possesses a cool, clear soprano voice, smooth, rounded, crystalline. As the polished, transparent, glassy sphere in which the "gazer" is about to read the future, holds the eye, so do Mme. Lashanska's tones engage the ear. She sings with a cool and studious skill—the note well shaped, the phrase well moulded, the period well curved and cumulated. Careful is she in the mating of text and tone, of voice with orchestra. She takes mental note of the mood, the sentiment of the music and would discreetly convey it.

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H. T. Parker

TRANS JAN 29

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REGORD JAN. 29

A "Wagner-Programme" from the Symphony Orchestra — Mr. Werrenrath and Mr. Johnson for Impending Singers—Mr. Levitzki and Mr. Ganz for Pianists—A Visit from the Cleveland Orchestra—Chamber and Choral Music

SUNDAY afternoon, Feb. 6, in Symphony Hall, a concert by the Symphony Orchestra for the increase of its Pension Fund for disabled or retired members. Mr. Monteux will conduct and, for the first time in some years, the programme will consist wholly of Wagner's music, viz.: Prelude to "Die Meistersinger"; Prelude to "Lohengrin"; Overture and Venusberg Music from "Tannhäuser," with a women's chorus from The Cecilia assisting; Ride of the Valkyrs from "Die Walküre"; Introduction to the Third Act of "Tristan," with the melody for English horn played by Mr. Speyer; Siegfried's Ascent to Brünnhilde's Rock; Dawn, Siegfried's Rhine Journey from "Siegfried" and "Götterdämmerung."

Friday afternoon, Feb. 11, in Symphony Hall, the fourteenth of the afternoon concerts of the Symphony Orchestra with Mr. Monteux conducting. Schumann's Symphony in C major; a Suite from Mr. Carpenter's ballet, "The Birthday of the Infanta"; and Beethoven's Concerto for piano in C minor fill the programme. Mr. Levitzki, who excels in such music, will be the pianist.

TRANS JAN. 29.

BOSTON SYMPHONY PROGRAM

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HERALD JAN. 30

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Events and Comments

There are no regular Symphony concerts this week. Mr Monteux' program for Feb 11 and 12 is as follows: Symphony in C major, No. 2, Schumann; Suite, "The Birthday of the Infanta," Carpenter; Third Piano Concerto, Beethoven. Soloist, Mischa Levitski.

GLOBE JAN. 30.

SYMPHONY IN ALL-WAGNER BILL

A highly interesting program, consisting entirely of the music of Wagner, will make the coming Pension Fund Concert, to be given by the Boston Symphony Orchestra under Pierre Monteux on Sunday afternoon, February 6, at 3 o'clock, a notable event. The program follows:

The prelude to "The Mastersingers," the perlude to "Lohengrin"; the overture to "Tannhauser" and the Bacchanale, as added by the composer for the first production of that work in Paris, in which the chorus of sirens will be taken by members of the Cecilia Society, trained for the occasion by Agide Jacchia. There will also be played the "Ride of the Valkyries" from "The Valkyries," the prelude to the third act of "Tristan and Isolde," and excerpts from "The Ring," including Siegfried's passage through the charmed circle of fire to Brunnhilde's Rock, from the third act of "Siegfried," and the introductory music to the "Dusk of the Gods."

SYMPHONY PROGRAM

After the fourth trip of the Boston Symphony Orchestra, which will occupy the coming week, the next pair of concerts in Symphony Hall will take place on Friday afternoon and Saturday evening, February 11 and 12. Pieerre Monteux will conduct Schumann's symphony in C major, John Alden Carpenter's ballet-suite "The Birthday of the Infanta" and, with Mischa Levitzki as soloist, the Beethoven concert in C minor, No. 3, for the piano and orchestra.

Lashanska Wins Honors at the Symphony

MME. HULDA LASHANSKA, one of the most popular American sopranos, made her Boston debut at the thirteenth Symphony concerts. She sang the Mozart Aria, "Ah, Lo So, piu non m'avanza," from "The Magic Flute," and the always delightful "Depuis le Jour" aria from Charpentier's Louise."

This young American diva has a rich, warm voice, rather of the mezzo-soprano quality, and for this reason she was more effective in the Charpentier song. Her style is eminently artistic. The audience recalled her several times.

The concerts were also notable through the appearance, informally,

of Cyril Scott, the noted English composer, whose two "Passacaglias" for orchestra, organ and piano were performed for the first time in Boston. They proved to be bizarre works. Mr. Monteux and the orchestra gave a praiseworthy performance of them. Mr. Scott bowed twice to the courteous applause.

Dvorak's D minor symphony, which had not been heard for many years, and Wagner's "Faust" overture were the other numbers. Both numbers were superbly performed.

ADVERTISER-JAN. 30

Wagner Programme for Pension Fund

A programme, consisting entirely of the music of Wagner, will make the coming Pension Fund Concert, to be given by the Boston Symphony Orchestra under Pierre Monteux on Sunday afternoon, Feb. 6, at 3 o'clock a notable event.

The programme in detail will be as follows: The prelude to the Mastersingers, the prelude to Lohengrin the overture to Tannhauser and the Bacchanale, as added by the composer for the first production of that work in Paris, in which the chorus of sirens will be taken by members of the Cecilia Society, trained for the occasion by its director, Agide Jacchia. There will also be played the Ride of the Valkyries from "The Valkyries," the prelude to the third act of "Tristan and Isolde," striking music of lamentation in which there is a prolonged solo for the English horn, one of the most famous passages ever written for that beautiful instrument. The final number will consist of excerpts from "The Ring," including Siegfried's passage through the charmed circle of fire to Brunnhilde's Rock, from the third act of Siegfried, and the introductory music to the "Dusk of the Gods," consisting of "Dawn" and the Rhine journey of Siegfried.

POST - JAN. 30

rom
NQUIRER
Philadelphia, Pa.

Cortot Boston Symphony Soloist

At the third concert to be given by the Boston Symphony Orchestra in the Academy of Music on Monday evening, January 3, at 8.15, Pierre Monteux will conduct Tschaikowsky's symphony of large proportions entitled "Manfred," and based on Byron's dramatic poem. This splendid work, although not often heard, is considered to number among the great Russian's very finest scores. Its movements describe "Manfred's Wanderings and Despair," "The Fairy of the Alps," "Pastorale," "The Palace of Arimanes; Invocation to Astarte; Manfred's Death." The brilliant closing piece at this concert will be Balakireff's Oriental Fantasy, "Islamey," which has been arranged for orchestra in striking fashion by Alfredo Casella, the modern Italian composer. The soloist of the evening will be Alfred Cortot, who will be heard in the brilliant Fifth Concerto Saint-Saens in F major.

Public Ledger
Philadelphia, Pa.

At the third concert to be given by the Boston Symphony Orchestra, in the Academy of Music on Monday evening, January 3, at 8:15, Pierre Monteux will conduct Tschaikowsky's symphony of large proportions entitled "Manfred," and based on Byron's dramatic poem. This splendid work, although not often heard, is counted among the great Russian's finest scores. Its movements describe "Manfred's Wanderings in Despair," "The Fairy of the Alps," "Pastorale," "The Palace of Arimanes; Invocation to Astarte; Manfred's Death." The brilliant closing pieces at this concert will be Balakireff's Oriental Fantasy "Islamey," which has been arranged for orchestra in striking fashion by Alfredo Casella, the modern Italian composer. The soloist of the evening will be Alfred Cortot, considered the finest pianist of France, who will be heard in the fifth concerto by Saint-Saens in F major. This music is distinctive by its Oriental subjects and character and the Nubian Love Song which is the theme of the slow movetment. Alfred Cortot was born in Switzerland of French parents. He came to Paris at a very early age where he entered the conservatory under Decombes, one of the last of Chopin's disciples, and under Diemer, in whose class in 1896 he obtained first prize. Immediately thereafter he played as soloist at the Colonne and Lamoureux concerts. This led to several extensive tours of Europe in which he was heard both with the orchestra in city after city and in recitals of his own, and he was identified as a principal founder of the new French piano school. In addition to his career as pianist, he accepted the position (at the age of twenty-four) of repetiteur at Bayreuth, and under his conductorship in Paris Wagner's operas had notable performances. A year later, in 1903, he founded the Societe des Concerts, the purpose of which was to give auditions of great choral works. Thus to his organizing and conducting ability choral productions of Parsifal, Beethoven's "Missa Solemnis," Liszt's "St. Elizabeth," and many new works were due. In America, however, he is only known as pianist, and his European reputation as a master of this instrument has been confirmed here.

Record
Philadelphia, Pa.

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From
BULLETIN,
Philadelphia, Pa.

The Boston Symphony Orchestra, Pierre Monteux, conductor, will give its third concert of the season at the Academy of Music next Monday evening, with Alfred Cortot, the French pianist, as soloist. The symphony will be Tschaikowsky's "Manfred," which the Russian composer called after Byron's dramatic poem. Cortot is to play Saint Saens' Fifth Piano Concerto in F major, and the concluding number will be Balakireff's Oriental fantasy, "Islamey," arranged for orchestra by Alfredo Casella, the rising young Italian composer.

EAGLE
ress: Brooklyn, N. Y.

Boston Symphony.

For the third pair of Boston Symphony concerts to be given in Carnegie Hall next Thursday evening and Saturday afternoon, Pierre Monteux has compiled the following programs:

For Thursday evening, "Tschaikowsky's "Manfred" Symphony, after Byron's dramatic poem, the movements of which describe; Manfred's Wanderings and Despair, The Fairy of the Alps, Pastorale, The Palace of Arimanes, Invocation to Astarte, Manfred's Death; d'Indy's "La Queste de Dieu," a symphonic excerpt from his new opera, "The Legend of St. Christopher," "An Sluah Sidhe" ("In the Faery Hills"), a symphonic poem of Gaelic subject by the English composer, Arnold Bax, which will on this occasion have its first performance in New York, and Lalo's Overture to "The King of Ys." For the Saturday afternoon concert, Mozart's Overture to his opera, "Don Giovanni," Schumann's Fourth Symphony in D minor, "The Pleasure Dome of Kubla Khan," composed by Charles T. Griffes after the poem of Coleridge. Shortly after this work was introduced to New York in a Thursday concert by Pierre Monteux last spring, the noted young American composer died. This and other of his works have aroused considerable musical interest. Malipiero's First Suite, "Impressioni dal Vero" ("Impressions of Nature") with the movements "Il Capinero" ("The Blackcap"), "Il Picchio" ("The Woodpecker"), "Il Chiu" ("The Owl"), will have its first performance in New York, and the concert will close with Balakireff's Oriental fantasy, "Islamey," orchestrated by the rising young Italian composer, Alfredo Casella.

rom EAGLE
ddress: Brooklyn, N. Y.
ate 1921

MUSIC IN BROOKLYN

As soloist at the third Boston Symphony concert of the season, to be given in the Academy of Music Thursday evening, Alfred Cortot, pianist, will play with the orchestra Saint-Saens's Fifth Concerto in F major, which is particularly interesting on account of its Oriental character.

Pierre Monteux will conduct the same concert Schumann's Symphony in D Minor and Mozart's Overture to his opera "Don Giovanni."

The closing number will be Balakireff's "Islamey," which has been called the Oriental Fantasy, difficult music ever written for piano, has been set for orchestra by the Italian composer Alfredo Casella.

Ever since it
sing in Boston
and pupil of
She formerly

Evening Sun
Baltimore, Md.

rom JAN 3
Evening Sun
Baltimore, Md.

[79]

TIGHT BINDING

ecord
Philadelphia, Pa.

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rom JAN 1 - 1921
ULLETIN,
hiladelphia, Pa.

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EAGLE
Brooklyn, N. Y.
JAN 2 1921

Boston Symphony.

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EAGLE
ss: Brooklyn, N. Y.
JAN 2 1921

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Ever since it was announced a few weeks ago that Hulda Lashanska, the "newiy discovered" Swedish lyric soprano, was to sing in Boston for the first time on Jan. 28 and 29, local patrons of music have been discussing her. A New York girl and pupil of Madame Sembrich, famous opera star of other days, she made her debut five years ago in Carnegie Hall. She formerly studied piano under Alexander Lambert, but was persuaded by him to start on a vocal career.

OST JAN. 30

From JAN 4
Evening Public Ledger
Philadelphia, Pa.

THE BOSTON SYMPHONY

Cortot Shines as Soloist in the Saint-Saens Concerto No. 5

THE PROGRAM

"Manfred," symphonic poem . . Tschaikowsky
Fifth Concerto, for piano and orchestra, Saint-Saens
Alfred Cortot
"Islamey," Oriental fantasy. . . . Balakireff
(Orchestrated by Casella)

The Boston Symphony Orchestra last evening played in excellent style about as uninteresting an orchestral program as has been given in Philadelphia for a long time. The concert opened with the "Manfred" symphony, or rather symphonic form, for it has little of the real symphony about it except the scherzo, as the second movement should be called, its best movement by the way, of the four. Tschaikowsky himself refused to include it in his symphonies and with good reason, for no one can accuse that composer of lack of the symphonic feeling. "Manfred" was well performed by the Boston orchestra, but it is not Tschaikowsky at his best. There is the full knowledge of the orchestra that is shown in all his orchestral compositions and there is an excees of the melancholy of the later works, but there is little of the poignant Tschaikowsky melody that makes up the body of the Fifth and Sixth symphonies that followed it.

The second number was the Saint-Saens fifth concerto for piano and orchestra, superbly played by Alfred Cortot. In spite of the exquisitely crisp touch of Mr. Cortot and the undoubted technique which the concerto demands and which the soloist possesses, there is little real music in the composition. The first movement is a tour de force of virtuosity and was executed by the soloist in a faultless manner and with great brilliance but left little impression except that of admiration for the ability of Mr. Cortot to play so many notes in so short a space of time, not exactly the reason for the performance of an elaborate concerto. The second movement, an exceedingly militant andante, left pretty much the same impression, but the second theme of the finale is real music, and it was so interpreted by the soloist and the orchestra. Mr. Cortot brought out all the technique of the concerto, which is enormous, and all the music which the composer has put into it, which is little. The work gives no chance for the performer to show his interpretative abilities.

The concluding number was Balakireff's "Islamey," orchestrated by Alfredo Casella. Evidently Mr. Monteux has exhausted the orchestral literature, for this is the second time in two concerts that the Boston orchestra has given Philadelphia audiences compositions in other forms arranged for orchestra. A month ago he dipped into the literature of chamber music with the Mendelssohn Octet and this time into the even vaster literature of the piano.

The chief claim to fame of "Islamey" is that it is probably the most difficult composition for the piano ever written. The same might almost hold good for its orchestration by Mr. Casella. He has arranged it for an astounding number of instruments, most of which seem to be playing all the time with the result that there is nothing of the Oriental color which might have been displayed with more reserve in the use of the instruments. In due justice to the Boston orchestra it is only fair to say that the work was splendidly performed, but, after all, it seemed to be hardly worth the work evidently put upon it. With recollections of a recent performance of "Scheherazade" in mind, it would have been interesting to know what Rimsky-Korsakoff, with his vast orchestral knowledge and true Oriental feeling, would have done with an arrangement of "Islamey."

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rom
Evening Sun
altimore, Md.

Lyric — On Wednesday evening the Boston Symphony Orchestra will give its third concert of this season with Alfred Cortot, the distinguished French pianist, as soloist. He will play with the orchestra Saint-Saens' Fifth Concerto in F major, which is particularly interesting because of its Oriental themes. The orchestral numbers will include Brahms' Fourth Sympathy in E minor and Lola's Overture to "Le Roi d'Ys" (The King of Ys), which has an important passage for 'cello solo.

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WS JAN 2 - 1921
altimore, Md. NEWS.

CORTOT TO APPEAR HERE WITH BOSTON SYMPHONY

Famous Pianist Will Be Soloist At Orchestral Concert Wednesday—Serato, Violinist, To Make Local Debut On Friday.

By WARREN WILMER BROWN

After the rush of the holiday season, with its rapid concurrence of concerts, recitals and opera performances, there will be a brief let-up in the musical season. Only two affairs of importance are scheduled for this week—the concert by the Boston Symphony Orchestra, with Cortot as soloist, at the Lyric Wednesday night and the local debut of Arrigo Serato, violinist, at the Peabody Conservatory Friday afternoon.

Several new bookings for later dates have recently been made, including a concert by the Columbia Saxophone Sextet at the Lyric on January 14. A return engagement by Pavlowa's company, which made a tremendous success at its earlier appearance, is also being arranged. It will take place during the latter part of the season.

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rom JAN 4 - 1921
TIMES
Hartford, Conn.

BOSTON SYMPHONY.

Considerable interest centers in the erformance of "Scheherazade" by the Boston Symphony orchestra in Paron's theater Monday evening at 8:15 o'clock, in that this will be one of he first performances of this popular uite by the orchestra under the guidance of Pierre Monteux who was so amous for his magnificent reading of his score in its ballet version when e conducted the Ballet Russe orchesra. The symphonic form of this Oriental and gorgeously colored music of the Arabian Nights is, of course, its finest nd also its authentic form. Rimsky-Korsakoff, the Russian colorist, wrote it olely for orchestral use, and only after is death in 1908 was it made into a choreographic drama." Seat sale now n progress at Sedgwick & Casey's.

From JAN 3 - 1921
Evening Sun
Baltimore, Md.

Music This Week

The Boston Orchestra under the di tion of Pierre Monteux, will play the Lyric Wednesday evening, when assisting artist will be Alfred Cor the eminent French pianist. He be heard in the fifth Saint-Saens certo, the one in F major. The phony will be the fourth, of ms, restored to this orchestra's ms by special request. The over- o Lalo's "Roi d'Ys" will also be

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ESTABLISHED 1881
From JAN
TIMES,
Washington, D. C.

CORTOT IS MASTE OF PIANO CONCE

Frenchman's Playing of S Saens' Work Brings Hi Four Recalls.

Alfred Cortot, the eminent of France, received the ovati the afternoon at yesterday's c of the Boston Symphony Orch with Pierre Monteux, the F conductor, directing the third cert of the season of the B players at the National Th A large and distinguished au was present, including Mrs. W and Mme. Jusserand, both of entertained box parties.

M. Cortot received four r after his playing of the Saint-S piano concerto in F major. It was a brilliant performance, one filled with mastery of the design and character of the music, and instinct with the sweeping rhythm of a great artist.

WEALTH OF MUSIC.

What a wealth of music may be revealed in a composition when it is touched with the magic of imagination and intellect! Within the brilliant flow of shimmering liquid runs, or of incisive dominantly announced themes of barbaric type, there was a wealth of meaning told in rare eloquent or dramatic tones. The music themes rang out anon like chimes, interspersed with a broad aria akin to "Mon coeur s'ouvre a ta voix," from the same composer's opera, "Samson and Dalilah."

Splendidly were they developed, with rare chords, a romantic soliloquy, or a spirit of revelry; the lyric and the barbaric resolving into a "tour de force" of great virtuoso technique and commanding power. The orchestra was a rich body of tone like a vivid background, bizarre — almost melodramatic Saint-Saens made it at times.

SCHUMANN SYMPHONY.

The symphony was the Schumann, No. 4, in D minor. Mr. Monteux seemed happiest in the lighter gracious moments. If, as Clara Schumann wrote, this symphony was composed "from the depths of Robert's soul"—that depth was not sounded yesterday. In fact it was not introspective, but was developed brilliantly and carried directly to its climax with little variety and few dynamics. Mr. Bedetti, solo cellist, received personal recognition for his solo part, the strings, however, were more biting than mellow. All that golden glow of the Boston Symphony of other days seemed sharpened into too bright a tone-color.

Lalo's overture "Le Roi d'Ys" was impressive with a regal splendous of tone, while the final number, the "Islamey," of Balakireff, was an Arabian Nights oriental fantasy of abandon, though the sinuous, the alluring subtlety of the East was crowded out by an obvious, albeit temperamental, picture.

JESSIE MacBRIDE.

[80]

ecord
Philadelphia, Pa.

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At the thi concert to be given by oston Symphony Orchestra in the emy of Music on Monday evening, ary 8, Pierre Monteux will conduct ikowsky's symphony, "Manfred," on Byron's dramatic poem. This did work, although not often heard, idered to number among the great 's finest scores. The movements "Manfred's Wanderings and ," "The Fairy of the Alps," orale," "The Palace of Arimanes; ation to Astarte; Manfred's " The brilliant closing piece at ncert will be Balakireff's Oriental , "Islamey," which has been ar- for orchestra by Alfredo Casella, ern Italian composer. The soloist evening will be Alfred Cortot, as the finest pianist in France, ill be heard in the Fifth Concerto nt-Saens in major. This music tinctive by his Oriental subject and cter and the Nubian Love Song is the theme of the slow move- Alfred Cortot was born in Switz- of French parents. He came ris at a very early age, where he the Conservatory under De- , one of the last of Chopin's dis- , and under Dielmer, in whose n 1896 he obtained first prize. diately thereafter he played as so- at the Colonne and Lamoureux ts. This led to several extensive of Europe, in which he was heard with the orchestra in city after nd in recitals of his own, and was fied as a principal founder of the French piano school. In addition career as pianist, he accepted the on (at the age of 24) of repetiteur yreuth, and under his conductor- n Paris Wagner's operas had nota- rformances. A year later, in 1903, unded the Societe des Concerts, urpose of which was to give audi- of choral works.

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ULLETIN,
Philadelphia, Pa.

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EAGLE
Brooklyn, N. Y.

Boston Symphony.

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Thursday evening, "Tschaikow- "Manfred" Symphony, after 's dramatic poem, the move- of which describe; Manfred's erings and Despair, the Fairy of lps, Pastorale, the Palace of anes, Invocation to Astarte, ed's Death; d'Indy's "La Queste eu," a symphonic excerpt from ew opera, "The Legend of St. opher," "An Sluah Sidhe" ("In aery Hills"), a symphonic poem elic subject by the English com- Arnold Bax, which will on this on have its first performance in York, and Lalo's Overture to King of Ys." For the Saturday oon concert, Mozart's Overture opera, "Don Giovanni," Schu- 's Fourth Symphony in D Minor, Pleasure Dome of Kubla Khan," osed by Charles T. Griffes after oem of Coleridge. Shortly after ork was introduced to New York hursday concert by Pierre Mon- last spring, the noted young can composer died. This and of his works have aroused con- ble musical interest. Malipiero' Suite, "Impressioni dal Vero" ressions of Nature"), with the nents "Il Capinero" ("The cap"), "Il Picchio" ("The Wood- "), "Il Chiu" ("The Owl"), will its first performance in New and the concert will close with reff's Oriental fantasy, "Isla- orchestrated by the rising young composer, Alfredo Casella.

EAGLE
ss: Brooklyn, N. Y.

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From
Evening Public Ledger
Philadelphia, Pa.

THE BOSTON SYMPHONY

Cortot Shines as Soloist in the Saint-Saens Concerto No. 5

THE PROGRAM

"Manfred," symphonic poem..Tschaikowsky
Fifth Concerto, for piano and orchestra,
Saint-Saens
Alfred Cortot
"Islamey," Oriental fantasy.....Balakireff
(Orchestrated by Casella)

The Boston Symphony Orchestra last evening played in excellent style about as uninteresting an orchestral program as has been given in Philadelphia for a long time. The concert opened with the "Manfred" symphony, or rather symphonic form, for it has little of the real symphony about it except the scherzo, as the second movement should be called, its best movement by the way, of the four. Tschaikowsky himself refused to include it in his symphonies and with good reason, for no one can accuse that composer of lack of the symphonic feeling. "Manfred" was well performed by the Boston orchestra, but it is not Tschaikowsky at his best. There is the full knowledge of the orchestra that is shown in all his orchestral compositions and there is an excees of the melancholy of the later works, but there is little of the poignant Tschaikowsky melody that makes up the body of the Fifth and Sixth symphonies that followed it.

The second number was the Saint-Saens fifth concerto for piano and orchestra, superbly played by Alfred Cortot. In spite of the exquisitely crisp touch of Mr. Cortot and the undoubted technique which the concerto demands and which the soloist possesses, there is little real music in the composition. The first movement is a tour de force of virtuosity and was executed by the soloist in a faultless manner and with great brilliance but left little impression except that of admiration for the ability of Mr. Cortot to play so many notes in so short a space of time, not exactly the reason for the performance of an elaborate concerto. The second movement, an exceedingly militant andante, left pretty much the same impression, but the second theme of the finale is real music, and it was so interpreted by the soloist and the orchestra. Mr. Cortot brought out all the technique of the concerto, which is enormous, and all the music which the composer has put into it, which is little. The work gives no chance for the performer to show his interpretative abilities.

The concluding number was Balakireff's "Islamey," orchestrated by Alfredo Casella. Evidently Mr. Monteux has exhausted the orchestral literature, for this is the second time in two concerts that the Boston orchestra has given Philadelphia audiences compositions in other forms arranged for orchestra. A month ago he dipped into the literature of chamber music with the Mendelssohn Octet and this time into the even vaster literature of the piano.

The chief claim to fame of "Islamey" is that it is probably the most difficult composition for the piano ever written. The same might almost hold good for its orchestration by Mr. Casella. He has arranged it for an astounding number of instruments, most of which seem to be playing all the time with the result that there is nothing of the Oriental color which might have been displayed with more reserve in the use of the instruments. In due justice to the Boston orchestra it is only fair to say that the work was splendidly performed, but, after all, it seemed to be hardly worth the work evidently put upon it. With recollections of a recent performance of "Scheherazade" in mind, it would have been interesting to know what Rimsky-Korsakoff, with his vast orchestral knowledge and true Oriental feeling, would have done with an arrangement of "Islamey."

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rom
Evening Sun
ltimore, Md.

Lyric.—On Wednesday evening the Boston Symphony Orchestra will give its third concert of this season with Alfred Cortot, the distinguished French pianist, as soloist. He will play with the orchestra Saint-Saens' Fifth Concerto in F major, which is particularly interesting because of its Oriental themes. The orchestral numbers will include Brahms' Fourth Sympathy in E minor and Lola's Overture to "Le Roi d'Ys" (The King f Ys), which has an important passage or 'cello solo.

POST JAN. 30

n
WS
altimore, Md. NEWS.

CORTOT TO APPEAR HERE WITH BOSTON SYMPHONY

Famous Pianist Will Be Soloist At Orchestral Concert Wednesday—Serato, Violinist, To Make Local Debut On Friday.

By WARREN WILMER BROWN

After the rush of the holiday season, with its rapid concurrence of concerts, recitals and opera performances, there will be a brief let-up in the musical season. Only two affairs of importance are scheduled for this week—the concert by the Boston Symphony Orchestra, with Cortot as soloist, at the Lyric Wednesday night and the local debut of Arrigo Serato, violinist, at the Peabody Conservatory Friday afternoon.

Several new bookings for later dates have recently been made, including a concert by the Columbia Saxophone Sextet at the Lyric on January 14. A return engagement by Pavlowa's company, which made a tremendous success at its earlier appearance, is also being arranged. It will take place during the latter part of the season.

From
Evening Sun
Baltimore, Md.

Music This Week

The Boston Orchestra, under the di tion of Pierre Monteux, will play the Lyric Wednesday evening, when assisting artist will be Alfred Cor the eminent French pianist. He be heard in the fifth Saint-Saens certo, the one in F major. The phony will be the fourth, of ms, restored to this orchestra's ms by special request. The over- o Lalo's "Roi d'Ys" will also be

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rom
TIMES
Hartford, Conn.

BOSTON SYMPHONY.

Considerable interest centers in the erformance of "Scheherazade" by the Boston Symphony orchestra in Par- on's theater Monday evening at 8:15 o'clock, in that this will be one of he first performances of this popular uite by the orchestra under the guid- nce of Pierre Monteux who was so amous for his magnificent reading of his score in its ballet version when e conducted the Ballet Russe orches- ra. The symphonic form of this Orien- al and gorgeously colored music of the rabian Nights is, of course, its finest nd also its authentic form. Rimsky- Korsakoff, the Russian colorist, wrote it olely for orchestral use, and only after is death in 1908 was it made into a choreographic drama." Seat sale now n progress at Sedgwick & Casey's.

[80]

ESTABLISHED 1881
From
TIMES,
Washington, D. C.

CORTOT IS MASTE OF PIANO CONCE

Frenchman's Playing of S Saens' Work Brings Hi Four Recalls.

Alfred Cortot, the eminent of France, received the ovati the afternoon at yesterday's c of the Boston Symphony Orch with Pierre Monteux, the F conductor, directing the third cert of the season of the B players at the National Th A large and distinguished au was present, including Mrs. W and Mme. Jusserand, both of entertained box parties.

M. Cortot received four r after his playing of the Saint-S piano concerto in F major. It was a brilliant performance, one filled with mastery of the design and character of the music, and instinct with the sweeping rhythm of a great artist.

WEALTH OF MUSIC.

What a wealth of music may be revealed in a composition when it is touched with the magic of imagination and intellect! Within the brilliant flow of shimmering liquid runs, or of incisive dominantly announced themes of barbaric type, there was a wealth of meaning told in rare eloquent or dramatic tones. The music themes rang out anon like chimes, interspersed with a broad aria akin to "Mon coeur s'ouvre a ta voix," from the same composer's opera, "Samson and Dalilah."

Splendidly were they developed, with rare chords, a romantic solilo quy, or a spirit of revelry; the lyric and the barbaric resolving into a "tour de force" of great virtuoso technique and commanding power. The orchestra was a rich body of tone like a vivid background, bizarre — almost melodramatic Saint-Saens made it at times.

SCHUMANN SYMPHONY.

The symphony was the Schumann, No. 4, in D minor. Mr. Monteux seemed happiest in the lighter gracious moments. If, as Clara Schumann wrote, this symphony was composed "from the depths of Robert's soul"—that depth was not sounded yesterday. In fact it was not introspective, but was developed brilliantly and carried directly to its climax with little variety and few dynamics. Mr. Bedetti, solo cellist, received personal recognition for his solo part, the strings, however, were more biting than mellow. All that golden glow of the Boston Symphony of other days seemed sharpened into too bright a tone-color.

Lalo's overture "Le Roi d'Ys" was impressive with a regal splendous of tone, while the final number, the "Islamey," of Balakireff, was an Arabian Nights oriental fantasy of abandon, though the sinuous, the alluring subtlety of the East was crowded out by an obvious, albeit temperamental, picture.

JESSIE MacBRIDE.

HERALD
Washington, D. C.
JAN 5

HUB SYMPHONY CAPTIVATES IN FINE MUSICALE

With Cortot as Soloist Audience Is Charmed By Program.

The largest audience that has attended the concerts of the Boston Symphony Orchestra this season thronged the New National Theater yesterday afternoon when Alfred Cortot appeared as the soloist. At the conclusion of the magnificently rendered Saint-Saens Pianoforte Concerto No. 5 in F major, Op. 103, there was a tumult of vocal and manual manifestations of approval.

There is no need to speak of the amazing technique of Cortot; it is adequate for any demand of virtuosity. His tones are marked with a purity and beauty which he produces by a marvelously sensitive touch on the keys. This master is able to get singularly beautiful tone colors and contrasts throughout his entire range from the most delicate pianissimo to a great thundering fortissimo. The concerto itself is of unusual beauty.

Captivating Theme.

For the opening orchestral number Pierre Monteux, the conductor, had selected Lalo's Overture to "Le Roi d'Ys." This composition abounds in the most captivating of themes, Andantino non troppo, taken from Rozenn's air "En silence pourquoi souffrir?" in her duet with Margared. An overture to the opera was performed for the first time November 12, 1876, but it was remodeled and played in its present form for the first time, January 24, 1886.

The symphony was Schumann's No. 4 in D minor, Op. 120. Its title states that the composition is "in one piece," the parts passing into one another without pause. The orchestra brought out with striking force the full beauties of the second movement which opens with a simple, plaintive and exquisitely refined melody that lingers in the memory.

Balakireff's "Islamey" an Oriental fantasy, orchestrated by Alfredo Casella was the concluding number. The work is thoroughly Arabian in character and formed a fitting close to one of the most enjoyable concerts given by this organization the present season. The concert was under the local management of Mrs. Katie Wilson-Greene.

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in the first days of the war and by the sheer excellence of his playing, his technic and his interpretations, has carved for himself a niche among the greatest virtuosi of the keyboard today.

The entire evening was a most robust one, abounding with lusty virility, taking its mood, of course, from Conductor Monteux, who allowed his men to go sweeping along in a bold, slashing fashion, sometimes to the detriment of the passage rendered. There was very little subtlety, very little tender shading, less of the painting that makes a composition glow with life. The symphony was the beautiful one by Brahms', the Fourth in E minor, which was recently played by the Stokowski organization. The second movement was very well done, which, with the first, is the best of the four. Both the third and fourth movements were done in a manner a trifle too broad, although, it must be admitted, a somewhat vigorous reading accords well with the general style of the closing *Allegro energico e passionato*. If a comparatively small appreciation of finer perceptions was in evidence throughout the symphony, the men from Boston, nevertheless, play with a great deal of energy and enthusiasm, this vitality being much preferred to the clock-like precision apparent under the former Muck regime. This same vitality can, in time, be toned down to something very fine.

M. Cortot's playing, as always, was superb. Digitally he has few equals rising to notable heights in the sparkling fireworks of the closing movement of the Saint-Saens' Fifth Concerto in F major. His performance here was gripping and he fairly electrified by his dominating control of the keyboard. Whatever interest this concerto may possess is centered in the second movement with its colorful Orientalities achieved by a use of some exotic Eastern scales. The first sounds at moments slightly Slavic with occasional breaths of melody typical of Tschaikowsky.

Edouard Lalo's trusty old warhorse, the heterogeneous Overture to his "Le Roi d'Ys", completed the evening's program. The shadow of Richard of Bayreuth keeps constantly falling across this muchly played work, and with the opening bars of his "Pilgrims' Chorus," he definitely returns to life. It was played with rousing spirit and developed to a thunderous, tempestuous finale.

G. K.

ESTABLISHED 1881
From JAN 5 - 1921 L
STAR,
Washington, D. C.

Cortot-Boston Symphany.

The Boston Symphony Orchestra, Pierre Monteux, conductor, gave the third concert of its Washington series yesterday afternoon in the National Theater, with Alfred Cortot, pianist, as soloist. The large and fashionable audience which greeted the organization showed its appreciation of the program, which was beautiful in choice of compositions and in rendition. It was, however, a bit long for a late afternoon concert, many having to leave before the close.

M. Monteux has given to the orchestra fire and dash seldom heard in former performances, although there is not such careful precision as has distinguished the Boston orchestra in previous seasons. The Schumann Symphony in D Minor, No. 4, was played with placidity. Probably the best work of the orchestra yesterday was in the overture to Lalo's "Le Roi d'Ys." The solo instruments were beautifully played and the accompaniment was exquisite.

M. Cortot played Saint-Saens Concerto in F Major, No. 5, opus 103, with exquisite delicacy, yet not lacking dramatic fire and poetic interpretation. The shading and color of his scales and cadenzas were delicate and rich, and his warmth of tone was manifest throughout, with an occasional exception in the very forte passages when the tones in the treble seemed cold, almost hard. M. Cortot was recalled many times with applause and "bravos."

The Balakireff oriental fantasy "Islamey," written for the piano and orchestrated by Alfredo Casella, was played by the orchestra with dash, though it has not much in the way of beauty to commend it.

ESTABLISHED 1881
JAN 6 - 1921 M
From
Evening Sun
Baltimore, Md.

LYRIC
The Boston Symphony.

The Boston Symphony Orchestra returned to the Lyric for its third concert of the season last evening in a program provocative of neither pro- [illegible] praise nor expectant interest. [illegible] was the eminent French

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From JAN 8 - 1921
TIMES
Brooklyn, N. Y.

MUSIC EVENTS

CORTOT WITH THE BOSTON.

Chief credit, as indicated by the applause of the audience at last night's third Boston Syhphony orchestra concert at the Academy of Music must go to Alfred Cortot, soloist of the evening, who played the fifth Saint-Saens F major piano concerto.

It is, however, more or less of a custor to hand the individual performer the lion's share of praise, and it is probably for this reason that the Saint-Saens concerto was elevated above the Schumann Symphony No. 4, in D minor.

Certainly, the Schumann composition is richer in real tone and profited well by Conductor Monteux's reading. The entire symphony was played without pauses between the four movements. Particularly beautifully done were the second or romanza movement, and the third, the scherzo.

In the last movement the skeleton in the Monteux closet, an inheritance from his predecessor, Henri Rabaud, clattered its ghostly cymbals. It is a tendency toward the over-emphasis of brasses that must, it seems, manifest itself at least once, even if ever so slightly at each Brooklyn concert.

The opening number was Mozart's overture to "Don Giovanni," a selection that has been heard often enough to make eligible for the reception of late comers. The closing number, "Islamey," an Oriental fantasy by Balakireff, was rather a disappointment. It is a noisy affair that conjures up visions of the "Orientalism of Coney Island.

Cortot, in his manner of playing, may be profitably contrasted with Percy Grainger, where that talented young American spends a good deal of energy in pounding-and-mane-wagging. Cortot has a more motionless method, but his results are vivid and satisfying. Tone is not his entire accomplishment, though, as he demonstrated in the first movement of the concerto. So technical was that rendition that the audience was a bit disbayed and his colorful second movement was a psychological lifesaver. At the finish of the concerto he was aendered an enthusiastic ovation.

[81]

From JAN - 9
STANDARD UNION
Brooklyn, N. Y.

At The Symphony.

The New York Symphony Orchestra, Walter Damrosch, conductor, at its concert for children given yesterday in Carnegie Hall, Manhattan, played the "Mignon" overture, by Thomas; the march movement from Raff's "Lenore" symphony, the Saint-Saens serenade for violin, violoncello and piano, the "Allegretto" from Beethoven's F major symphony and the fire music from Wagner's "The Valkyrie."

Schumann's D minor symphony and Malapiero's "Impressions from Nature" were featured on Mr. Monteux's Boston Symphony Orchestra matinee programme at Carnegie Hall yesterday.

ESTABLISHED 1881
JAN 13 1921 X
From Dispatch
Pittsburg, Pa.

MUSIC AT CARNEGIE HALL

There was a novelty at the concert given by the Boston Symphony Orchestra in Carnegie Hall, Malipiero's "Impressional dal Vero" ("Impressions From Nature") Suite No 1. It comprises three little sketches suggested by three birds, the blackcap, the woodpecker and the owl. The first pictures the song of the bird in autumn woods. In the second the woodpecker is at work on the mildwood trunks of the oaks at high noon. The forest is en fete, teeming with life, under the warming rays of the sun. In the third the mournful note of the owl is heard through the stillness of night. All three show imagination and exquisite fancy, and Malipiero has not found it necessary to wallow in dissonates. Each of the pieces has character and distinction, each is skilfully orchestrated. There were many music lovers from the Keystone State in the audience.

Brooklyn Life
New York City
JAN 15 1921 K

The Third Boston Symphony Concert

The overture which Mozart dashed off the night before his masterpiece, "Don Giovanni," had its première gave the third in the series of concerts by the Boston Symphony Orchestra an admirable opening at the Academy of Music last week Friday evening. And it made one wish that one might hear the entire opera in Brooklyn's beautiful opera house with, say, Lehmann, Nilsson, Sembrich, Bonci and Renaud as the principal singers, and Seidl in the conductor's chair. One may, of course, wish the impossible. The Overture gave genuine delight to an audience which, more's the pity, did not fill all the seats. Schumann's Fourth Symphony, played without pause, added delight to delight, for it was played superbly under the direction of Monteux. From beginning to end, the symphony was wonderful. The remaining orchestral number, the "Islamey" of Balakireff, orchestrated by Alfredo Casella, met with a less cordial reception. It is an interesting composition, but somewhat mystifying as an "Oriental fantasy." As for the soloist, Alfred Cortot, he made a profoundly favorable impression with his playing of the Saint-Saëns pianoforte concerto in F. major (No. 5). Cortot is a remarkably fine pianist and it is most gratifying that after his altogether too long struggle for adequate recognition here he has finally come into his own. Certainly every one who heard him last week Friday evening is more than keen to hear him again. He alone justified the Brooklyn insistence upon a soloist at the local Boston Symphony Orchestra concerts.

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don," each dedicated to a dead fellow-soldier. As a tribute to a musician, his selection of dance forms may seem eccentric. But in his treatment of each movement he once more proved his rare talent as a composer of ingenious and impressive music. At the second of the Boston Symphony concerts, Mr. Monteux gave us Mendelssohn's Octett for violins, 'cellos, and violas, in E flat major, composed two years before his music for "A Midsummer Night's Dream." As the invention of a mere boy of sixteen, it seems a miracle. Though the first movement and the second are jejune, the succeeding Scherzo and the Finale (Presto) still amaze one by their fantasy and spirit. With the Octett Mr. Monteux restored to us Lalo's Concerto for 'cello and orchestra, and, to complete a most attractive scheme, threw in Stravinsky's "Petrouchka" Ballet Suite.

Last week brought a first celebration

From WEEKLY REVIEW
Address New York City
Date DEC 15 1920 M

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Music

From Symphony to Opera—"Le Tombeau de Couperin"—A Beethoven Festival

THOUGH there were vacant seats at the last two New York performances of the Boston Symphony orchestra, both its programmes were received with eager interest. Mr. Monteux, the director of the orchestra, has done a great deal for the young French school. The first of his two schemes included Ravel's "Le Tombeau de Couperin" Suite, an equivalent of Debussy's "Hommage à Rameau." Rameau and Couperin, between them, laid the foundations of French style in music, informing it with grace and charm and beauty of a discreet, expressive kind.

Ravel began his Suite in honor of the chief writer for the clavecin before the war. Then, being dragged into the strife, he laid it aside till three or four years later. He first arranged it as a six-part work for the piano. From this composition he next singled out for orchestration four movements, a "Prelude," a "Forlane" (or "furlana"), in the Venetian mode, a "Ménuet" and a "Riga

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TRIBUNE
Providence, R. I.

At the forthcoming

RICHARD BURGIN
Concertmaster of the Boston Symphony Orchestra. He will be solo violinist at the next concert of the Boston Symphony Orchestra in Infantry Hall on Tuesday evening, Jan. 25.

TRIBUNE
Providence, R. I.
1921

BURGIN WITH BOSTON SYMPHONY ORCHESTRA.

The soloist at the third Boston Symphony concert of the season, to be given at Infantry Hall, Tuesday evening, Jan. 25, at 8:15, will be Richard Burgin, the new concertmaster of the orchestra. Mr. Burgin is a newcomer to this country, having crossed the ocean at the beginning of the present season to take the post of honor at the left of the conductor, coming from Russia, which has long been famous for the number of great violinists produced there, and a pupil of Leopold Auer, whose training has brought forth the greatest of these. His inspired performance in Symphony Hall, Boston, of Brahm's violin concerto, which favorite work he will play with the orchestra here, brought the highest praise from public and press, and his introductory recital caused like enthusiasm.

A native of Warsaw, Mr. Burgin's musical training has taken place largely in Russia, and the larger part of his career has been confined by chaotic conditions in the East to Russia, Finland and Scandinavia. For twelve years he served as concertmaster in the fine orchestras which the largest cities of these countries possess. Of Auer's pupils of long standing in America, Zimbalist studied with the noted master just before his time; Seidel came later, while Heifetz was his fellow pupil and friend. Thus prepared for his professional career, Burgin toured Russia, Poland, Finland and Scandinavia with a great deal of success, playing as soloist in Petrograd, Kieff, Moscow, Odessa, Copenhagen and elsewhere. He has been concertmaster and soloist with the Petrograd Symphony Orchestra, the Helsingfors Symphony Orchestra, the Christiania Philharmonic Society, and the Stockholm Concert Society Orchestra.

The Boston Symphony Orchestra is not strange to him for he attended one of the symphony concerts in New York when he visited the metropolis for a few months as a boy wonder and played several times there. He has, in Europe, played as concertmaster under two former conductors of the Boston Symphony Orchestra—Max Fiedler and Arthur Nikisch, likewise under Richard Strauss and under Schneevoigt, the Finnish conductor. He led a notable string quartet in Christiania and formed the Burgin Quartet in Stockholm.

The First Symphony of Beethoven will be played at this coming Boston Symphony concert, and also Liszt's symphonic poem, "Tasso."

Beethoven's First Symphony is accounted one of the master's most graceful and melodious works. This, his first

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From JAN 16 1921
STAR
Indianapolis, Ind.

Miss Pauline Schellschmidt, who has recently returned from New York and Philadelphia, brings back some enthusiastic impressions of the music she heard. She says: "It was my good fortune to hear the Philadelphia orchestra, Leopold Stowoski, conductor; the Boston orchestra, Pierre Monteux, conductor and LaScala orchestra, with the well-known opera conductor, Arturo Toscanini. From the viewpoint of conductor, orchestra personnel and makeup of program, the Philadelphia has without a doubt the first place. The Italian orchestra occasioned a tremendous display of patriotism among the Italian population, who turned out en masse to welcome the great leader and his body of men.

This orchestra excells in one particular thing, this was evidenced in the [illegible] minor concerto for strings of Vivaldi (a composer who antedates Sebastian Bach) which Toscanini interpreted strictly as written, obtaining a pianissimo that gave the [illegible] of [illegible] from an organ in a [illegible]

thedral, the sixty strings pl[illegible] single man. The effect was [illegible] der and beauty. The string[illegible] good, better than the othe[illegible] The reading of the Beetho[illegible] "Symphony" was flavored w[illegible] Italian condiment—unlike a[illegible] tation of that composi[illegible] nini is a great Wagner [illegible] led the orchestra with [illegible] hemence in the "Prelude [illegible] Death" (Tristan and Isolde[illegible]

Of the Boston Symphon[illegible] one can truly say, "it wa[illegible] new faces, and those wh[illegible] sat at the last desks [illegible] The program made up of [illegible] poem "Manfred" (Tschai[illegible] oriental fantasy, "Islamey[illegible] and the fifth concerto for [illegible] Saens) played by Alfred [illegible] generally regarded by [illegible] goers as the most intere[illegible] tral program heard in [illegible] a long time.

HERALD
ess Washington, D. C.

JAN 5

HUB SYMPHONY CAPTIVATES IN FINE MUSICALE

With Cortot as Soloist Audience Is Charmed By Program.

The largest audience that has attended the concerts of the Boston Symphony Orchestra this season thronged the New National Theater yesterday afternoon when Alfred Cortot appeared as the soloist. At the conclusion of the magnificently rendered Saint-Saens Pianoforte Concerto No. 5 in F major, Op. 103, there was a tumult of vocal and manual manifestations of approval.

There is no need to speak of the amazing technique of Cortot; it is adequate for any demand of virtuosity. His tones are marked with a purity and beauty which he produces by a marvelously sensitive touch on the keys. This master is able to get singularly beautiful tone colors and contrasts throughout his entire range from the most delicate pianissimo to a great thundering fortissimo. The concerto itself is of unusual beauty.

Captivating Theme.

For the opening orchestral number Pierre Monteux, the conductor, had selected Lalo's Overture to "Le Roi d'Ys." This composition abounds in the most captivating of themes, Andantino non troppo, taken from Rozenn's air "En silence pourquoi souffrir?" in her duet with Margared. An overture to the oper was performed for the first time November 12, 1876, but it was re modeled and played in its presen form for the first time, January 24 1886.

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ESTABLISHED 1881 JAN 6 - 1921
From
Evening Sun
Baltimore, Md.

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in the first days of the war and by the sheer excellence of his playing, his technic and his interpretations, has carved for himself a niche among the greatest virtuosi of the keyboard today.

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G. K.

From

MUSIC EVENTS

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Certainly, the Schumann composition is richer in real tone and profited well by Conductor Monteux's reading. The entire symphony was played without pauses between the four movements. Particularly beautifully done were the second or romanza movement, and the third, the scherzo.

In the last movement the skeleton in the Monteux closet, an inheritance from his predecessor, Henri Rabaud, clattered its ghostly cymbals. It is a tendency toward the over-emphasis of brasses that must, it seems, manifest itself ot least once, even if ever so slightly at each Brooklyn concert.

The opening number was Mozart's overture to "Don Giovanni," a selection that has been heard often enough to make eligible for the reception of late comers. The closing number, "Islamey," an Oriental fantasy by Balakireff, was rather a disappointment. It is a noisy affair that conjures up visions of the "Orientalism of Coney Island.

Cortot, in his manner of playing, may be profitably contrasted with Percy Grainger, where that talented young American spends a good deal of energy in pounding-and-mane-wagging. Cortot has a more motionless method, but his results are vivid and satisfying. Tone is not his entire accomplishment, though, as he demonstrated in the first movement of the concerto. So technical was that rendition that the audience was a bit disbayed and his colorful second movement was a psychological life-saver. At the finish of the concerto he was aendered an enthusiastic ovation.

From JAN 9
STANDARD UNION
Brooklyn, N. Y.

At The Symphony.

The New York Symphony Orchestra, Walter Damrosch, conductor, at its concert for children given yesterday in Carnegie Hall, Manhattan, played the "Mignon" overture, by Thomas; the march movement from Raff's "Lenore" symphony, the Saint-Saens serenade for violin, violoncello and piano, the "Allegretto" from Beethoven's F major symphony and the fire music from Wagner's "The Valkyrie."

Schumann's D minor symphony and Malapiero's "Impressions from Nature" were featured on Mr. Monteux's Boston Symphony Orchestra matinee programme at Carnegie Hall yesterday.

ESTABLISHED 1881

From Dispatch
Pittsburg, Pa.

MUSIC AT CARNEGIE HALL

There was a novelty at the concert given by the Boston Symphony Orchestra in Carnegie Hall, Malipiero's "Impressional dal Vero" ("Impressions From Nature") Suite No 1. It comprises three little sketches suggested by three birds, the blackcap, the woodpecker and the owl. The first pictures the song of the bird in autumn woods. In the second the woodpecker is at work on the mildwood trunks of the oaks at high noon. The forest is en fete, teeming with life, under the warming rays of the sun. In the third the mournful note of the owl is heard through the stillness of night. All three show imagination and exquisite fancy, and Malipiero has not found it necessary to wallow in dissonates. Each of the pieces has character and distinction, each is skilfully orchestrated. There were many music lovers from the Keystone State in the audience.

Brooklyn Life
New York City

The Third Boston Symphony Concert

The overture which Mozart dashed off the night before his masterpiece, "Don Giovanni," had its première gave the third in the series of concerts by the Boston Symphony Orchestra an admirable opening at the Academy of Music last week Friday evening. And it made one wish that one might hear the entire opera in Brooklyn's beautiful opera house with, say, Lehmann, Nilsson, Sembrich, Bonci and Renaud as the principal singers, and Seidl in the conductor's chair. One may, of course, wish the impossible. The Overture gave genuine delight to an audience which, more's the pity, did not fill all the seats. Schumann's Fourth Symphony, played without pause, added delight to delight, for it was played superbly under the direction of Monteux. From beginning to end, the symphony was wonderful. The remaining orchestral number, the "Islamey" of Balakireff, orchestrated by Alfredo Casella, met with a less cordial reception. It is an interesting composition, but somewhat mystifying as an "Oriental fantasy." As for the soloist, Alfred Cortot, he made a profoundly favorable impression with his playing of the Saint-Saëns pianoforte concerto in F. major (No. 5). Cortot is a remarkably fine pianist and it is most gratifying that after his altogether too long struggle for adequate recognition here he has finally come into his own. Certainly every one who heard him last week Friday evening is more than keen to hear him again. He alone justified the Brooklyn insistence upon a soloist at the local Boston Symphony Orchestra concerts.

Address New York City

Date.................................

Music

From Symphony to Opera—"Le Tombeau de Couperin"—A Beethoven Festival

THOUGH there were vacant seats at the last two New York performances of the Boston Symphony orchestra, both its programmes were received with eager interest. Mr. Monteux, the director of the orchestra, has done a great deal for the young French school. The first of his two schemes included Ravel's "Le Tombeau de Couperin" Suite, an equivalent of Debussy's "Hommage à Rameau." Rameau and Couperin, between them, laid the foundations of French style in music, informing it with grace and charm and beauty of a discreet, expressive kind.

Ravel began his Suite in honor of the chief writer for the clavecin before the war. Then, being dragged into the strife, he laid it aside till three or four years later. He first arranged it as a six-part work for the piano. From this composition he next singled out for orchestration four movements, a "Prelude," a "Forlane" (or "furlana"), in the Venetian mode, a "Ménuet" and a "Riga

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don," each dedicated to a dead fellow-soldier. As a tribute to a musician, his selection of dance forms may seem eccentric. But in his treatment of each movement he once more proved his rare talent as a composer of ingenious and impressive music. At the second of the Boston Symphony concerts, Mr. Monteux gave us Mendelssohn's Octett for violins, 'cellos, and violas, in E flat major, composed two years before his music for "A Midsummer Night's Dream." As the invention of a mere boy of sixteen, it seems a miracle. Though the first movement and the second are jejune, the succeeding Scherzo and the Finale (Presto) still amaze one by their fantasy and spirit. With the Octett Mr. Monteux restored to us Lalo's Concerto for 'cello and orchestra, and, to complete a most attractive scheme, threw in Stravinsky's "Petrouchka" Ballet Suite.

Last week brought a first celebration

TRIBUNE
ss: Providence, R. I.

At the forthcoming

RICHARD BURGIN,
Concert master of the Boston Symphony Orchestra. He will be th solo violinist at the next concert o Boston Symphony Orchestra in Infantry Hall on Tuesday eve
Jan. 25.

TRIBUNE
ss: Providence, R. I.

BURGIN WITH BOSTON SYMPHONY ORCHESTRA.

The soloist at the third Boston Symphony concert of the season, to be given at Infantry Hall, Tuesday evening, Jan. 25, at 8:15, will be Richard Burgin, the new concertmaster of the orchestra. Mr. Burgin is a newcomer to this country, having crossed the ocean at the beginning of the present season to take the post of honor at the left of the conductor, coming from Russia, which has long been famous for the number of great violinists produced there, and a pupil of Leopold Auer, whose training has brought forth the greatest of these. His inspired performance in Symphony Hall, Boston, of Brahm's violin concerto, which favorite work he will play with the orchestra here, brought the highest praise from public and press, and his introductory recital caused like enthusiasm.

A native of Warsaw, Mr. Burgin's musical training has taken place largely in Russia, and the larger part of his career has been confined by chaotic conditions in the East to Russia, Finland and Scandinavia. For twelve years he served as concertmaster in the fine orchestras which the largest cities of these countries possess. Of Auer's pupils of long standing in America, Zimbalist studied with the noted master just before his time; Seidel came later, while Heifetz was his fellow pupil and friend. Thus prepared for his professional career, Burgin toured Russia, Poland, Finland and Scandinavia with a great deal of success, playing as soloist in Petrograd, Kieff, Moscow, Odessa, Copenhagen and elsewhere. He has been concertmaster and soloist with the Petrograd Symphony Orchestra, the Helsingfors Symphony Orchestra, the Christiania Philharmonic Society, and the Stockholm Concert Society Orchestra.

The Boston Symphony Orchestra is not strange to him for he attended one of the symphony concerts in New York when he visited the metropolis for a few months as a boy wonder and played several times there. He has, in Europe, played as concertmaster under two former conductors of the Boston Symphony Orchestra—Max Fiedler and Arthur Nikisch, likewise under Richard Strauss and under Schneevoigt, the Finnish conductor. He led a notable string quartet in Christiania and formed the Burgin Quartet in Stockholm.

The First Symphony of Beethoven will be played at this coming Boston Symphony concert, and also Liszt's symphonic poem, "Tasso."

Beethoven's First Symphony is accounted one of the master's most graceful and melodious works. This, his first

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rom
TAR
Indianapolis, Ind

Miss Pauline Schellschmidt, who has recently returned from New York and Philadelphia, brings back some enthusiastic impressions of the music she heard. She says: "It was my good fortune to hear the Philadelphia orchestra, Leopold Stowoski, conductor; the Boston orchestra, Pierre Monteux, conductor, and LaScala orchestra, with the well-known opera conductor, Acturo Toscanini. From the viewpoint of conductor, orchestra personnel and makeup of program, the Philadelphia has without a doubt the first place. The Italian orchestra occasioned a tremendous display of patriotism among the Italian population, who turned out en masse to welcome the great leader and his body of men.

This orchestra excells in one particular thing, this was evidenced in the A minor concerto for strings of Vivaldi (a composer who antedates Sebastian Bach) which Toscanini interpreted strictly as written, obtainnig a pianissimo that gave the effect of achos from an organ in a vast cathedral, the sixty strings pla single man. The effect was der and beauty. The string good, better than the other The reading of the Beethov "Symphony" was flavored with Italian condiment—unlike any tation of that composition nini is a great Wagner cond led the orchestra with fire hemence in the "Prelude and Death" (Tristan and Isolde).

Of the Boston Symphony one can truly say, "it was new faces, and those who sat at the last desks The program made up of the poem "Manfred" (Tschaikow oriental fantasy, "Islamey" and the fifth concerto for Saens) played by Alfred generally regarded by goers as the most interestin tral program heard in Phila a long time.

RIBUNE
Providence, R. I.

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RICHARD BURGIN,
master of the Boston Sym-
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al program heard in Philadelphi
long time.

From
AMERICAN,
New York City

1921

BOSTON IS WON BY GENIUS OF TOSCANINI

Critics Pay High Praise to the Conductor and Demand He Be Obtained to Head Their Orchestra; His Art Outstanding

By MAX SMITH.

WHILE certain persons in New York, whose vision could be compressed into a homeopathic pilule, are proclaiming in nasal squawks that Toscanini's Beethoven is not Beethoven, his Brahms not Brahms, a lot of enthusiasts in Boston, carried off their feet by the two concerts of the Scala Orchestra, are loudly demanding that he be made the leader of their once famous orchestra.

As Fred J. McIsaac puts it bluntly in the Boston American: "Our orchestra is like an ostrich with its head buried in the sand, not knowing what is going on around it. Our Boston music lovers have no standards of comparison. They refuse to attend concerts by other American orchestras when they come here, so of late years they have not come.

"It takes the visit of an organization with a leader like Toscanini to show them that they have a smug little band with a second-rate if hard working little conductor, no more capable of duplicating the performance of yesterday than I am of jumping over the moon. What's to be done about it?

"Get Toscanini. He will come if they pay him enough, and no fee is too great for the greatest conductor in the world. With our orchestra Toscanini could exceed his achievements with La Scala, and without him we have no business claiming the world's best orchestra. Wherever Toscanini may be playing there is the world's best orchestra."

Evidently Mr. McIsaac is not involved in any of the musical politics of Boston. His thoughts go straight to the point, and so do his words. And how he hits the nail on the head!

But how about Charles Martin Loeffler, who it seems went into raptures over the great Italian conductor? Was he not reputed to be one of the leaders of the anti-Italian propaganda in the Hub? Did he not use his influence a few years ago to discourage the movement to make Toscanini the successor of Dr. Muck?

And what of Phillip Hale, distinguished annotator of the Boston orchestra's programmes and critic of the Herald? Was he not also responsible in large measure for the engagement of Pierre Monteux, whom Mr. McIsaac classes with Rabaud and others as a nonentity? And did he not also throw cold water on the project of bringing Toscanini to America?

Read what Mr. Hale has to say and compare it with the utterances of some of his oft-quoted confreres in this city.

"In the course of the last forty years we have heard many excellent performances of the Fifth Symphony. We have never heard one that was so interesting as the one of yesterday.

"No doubt some in the audience said to themselves: 'But this is not as Beethoven wrote it or wished it.' An easy thing to say; a difficult thing to prove. Beethoven put down notes on paper. They are only notes until a conductor with his men gives them significance. Then the personal equation enters. No one knows how Beethoven wished his symphony to be played. If he should appear to-day in the flesh and conduct it, there would still be ultra-conservatives who would exclaim: 'This is not the spirit of Beethoven.'

"Beethoven was a great romanticist. Mr. Toscanini read the symphony romantically. He gave beauty to measures that other conductors have found perfunctory and to be hurried over. Little melodic phrases that to others seemed inconsequential he sang with Italian fervor, yet without swelling their relative importance, without disturbing the sense of proportion, without checking the mighty flow of musical thought.

"Were Mr. Toscanini's dynamic contrasts violent? They were dramatic. We know this about Beethoven as pianist and conductor: He delighted in sharp contrasts. Is not the Fifth Symphony inherently dramatic? The interpretation yesterday abounded in a treatment of details that enhanced the natural glory of the music. Nor was there anything in this interpretation that is not hinted at in the music."

So much regarding a performance of Beethoven's Fifth that because of its unprecedented beauty passed over the heads of pigmy pedants. Now let Toscanini's unforgettable interpretation of Brahms's Second Symphony occupy our attention for a few moments.

Here in New York, of course, Toscanini's Brahms made one or two of our precious musical paleontologists squirm. The "militancy of Mr. Toscanini" and the "contemplative

profundity of Brahms" (don't forget by the way, that the songful Second Sympphony is under consideration) "could not mix." The score of the D major symphony "was a sealed book to the militant Italian until he reached the last movement, when his pent-up energies burst their shackles and he thundered the rushing figuration in a truly temperamental style."

The first three movements were, "to put it plainly, deadly dull." There was no "adequate publication of the poetic reflections of Brahms." The "strength of the deep feeling which is so foreign in its character grasp." And so forth, and so forth.

to the sensual emotion of the Italian soul was not for Mr. Toscanini to

But what did Philip Hale, who evidently is not one of those who cling grimly to the barnacles that have made the music of Brahms unpalatable to many, have to say on the same subject? Read this:

"Nietsche in his famous article suggested by Bizet's 'Carmen,' after his attack on German music, especially the music of Wagner and Brahms, said that it was necessary to 'Mediterraneanize' the German art. Last night Mr. Toscanini 'Mediterraneanized' the symphony of Brahms; he gave it southern beauty; he sang where German conductors had ruthlessly plowed their way through the measures, thinking thus to emphasize the rugged intellectuality that they are pleased to find in this symphony—forgetting that the better portions of the work are lyrical, often in the manner of Mendelssohn.

"Thus this symphony is in strong contrast to the first and fourth of Johannes. And so this music was clothed in loveliness, all but the second movement, into which even Mr. Toscanini could not infuse beauty, grace, nor even a touch of human emotion. Nor were the more sturdy pages of the symphony softened. The contrasts were strongly marked."

Now, I am not absolutely in accord with Mr. Hale's views regarding Brahms, nor even regarding German conductors. Certainly I would rather hear a Brahms symphony conducted by a Steinbach than by a Coates or a Monteux. But I am sure that the composer who was carried away by enthusiasm when he heard Alice Barbi sing some of his songs as he had never heard them sung before, not even in his imagination, would have been no less responsive if he had been privileged to hear Arturo Toscanini, compatriot of Verdi, the man whom he admired so much, "Mediterraneanize" his Symphony in D major.

STABLISHED 1881
From
TIMES,

SYMPHONY CONCERT.

The Boston Symphony Orchestra announces the following program for its concert to be given in the Brooklyn Academy of Music, Friday evening, February 4: Dvorak's Symphony No. 2; Wagner Faust Overture; Romanza of Juliet from the Opera, "The Capulets and the Montagues," by Bellini, and Cavatina de Leila, from "The Pearl Fishers," by Bizet, to be sung by Madam Lashanska, closing with Suite Francaise in D. Major, by Roger Ducasse.

AMERICAN,
Baltimore, Md.

Coming Plans Disclosed.

These orchestral works are announced to be played at the fourth Boston Symphony Orchestra concert of the season in Baltimore in the Lyric Theater on February 2 at 8:15 P. M., Pierre Monteux conductor:

Beethoven, first symphony; Wagner, "Faust" overture; Debussy, symphonic suite, "La Mer" ("The Sea"). The movements of the suite are three and are entitled, respectively, "From Dawn Till Noon on the Ocean," "The Play of the Waves" and "Dialogue of the Wind and Sea."

Mme. Hulda Lashanska, noted soprano, will be special soloist. She is one of the particularly successful musicians of more recent years and was a pupil of Mme. Sembrich.

From
Public Ledger
Philadelphia, Pa.

For the next Boston Symphony concert, to be given in the Academy of Music on Monday evening, January 31, at 8:15, Pierre Monteux will conduct the Second Symphony of Dvorak. Also on the program will be Richard Wagner's "Faust" overture, which is the only important work which the master wrote solely for symphonic purposes. Another number that will be on the program is Cesar Franck's pictorial symphonic poem, "Les Djinns," a musical setting of the poem of Victor Hugo, in which the important piano part will be taken by E. Robert Schmitz, the French pianist.

The soloist of the evening is Hulda Lashanska. A New York girl and a pupil of Madame Sembrich, she made her debut five years ago in Carnegie Hall, New York. Her professional career since then has been one of steadily increasing prestige and acceptance.

JAN.23.

Richard Burgin to Be Soloist At Third Boston Symphony Concert Next Tuesday Evening

Richard Burgin, the celebrated new concertmaster of the Boston Symphony Orchestra, will be the regular soloist at the third Boston Symphony concert of the season, to be given in Infantry Hall next Tuesday evening at 8:15. At this concert he will play with the great orchestra the highly beautiful violin concerto of Brahms, which is considered one of the finest concertos written for this instrument. Pierre Monteux will at this concert conduct the graceful and melodious first symphony of Beethoven, and, for a closing number, the great symphonic poem of Liszt, inspired by the romantic life and death of the Italian poet, Tasso.

Mr. Burgin is a comparative newcomer to this country, having come from Eastern Europe last autumn to take the post of honor at the left of the conductor. However, his career there has been brilliant and his reputation wide, and this record has been amply justified by his recital in Boston and his appearance as soloist with the orchestra in Symphony Hall. A native of Poland, Mr. Burgin studied with Lotto, with Joachim, and with Leopold Auer, the greatest of all violin teachers. With the latter he also served later as assistant teacher. This apprenticeship was followed by highly brilliant appearances in recitals and as soloist with orchestras in many of the largest cities of that part of the world. He has been concertmaster and soloist with the principal orchestras of Russia, Finland and Scandinavia, and has served in this position under two former conductors of the Boston Symphony Orchestra—Fiedler and Nikisch and likewise under Richard Strauss and Sibelius, the famous Finnish composer. A friend and ardent admirer of Sibelius, he first played the violin concerto of this great artist (said to be the most difficult ever written) under his supervision. He led a string quartette in Christiania and formed in Stockholm the Burgin Quartette which was considered the finest in the country.

Charles A. Duggan, Edward M. Fay, William Gamble, Arthur Goodrich, Robert Gray, Jr., John T. Greene, Henry Hermann, Ernest House, Patrick A. Kearns, Andrew Link, Jesse Linnton, Frank Wolberg and Joseph Lemarie.

HERALD
ss Washington, D. C.

Lashanska as Soloist.

The soloist at the last Boston Symphony concert but one of the present season, to be given at the New National Theater on Tuesday afternoon, February 1, at 4:30 oclock, will be Madame Hulda Lashanska, who has a foremost place among the lyric sopranos of the rising generation.

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rom TRIBUNE
Address: Providence, R. I.
Date

The following rules must be carefully noted by all students using students tickets for the Boston Symphony Orchestra concerts: 1, these student cards are for students under 25 years of age and are not transferable; 2, each student living in the city must redeem his own card for a ticket the day of the concert; 3, students living out of the city may take student card and money for ticket the day before the concert to the following authorized people who will redeem all cards from that section: East Providence, Mrs. Ralph Larry, 22 Boston street; Cranston, Mrs. S. A. Vining, 136 Wheeler avenue, Edgewood; Woonsocket, Miss Lillian Louise Simester, Court square; Pawtucket, Miss Florence Brinton, Pawtucket high school.

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om POST
ldress: Washington, D. C.
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The soloist at the next to the last Boston symphony concert of the present season, to be given at the New National Theater on Tuesday afternoon, February 1, at 4:30, will be Mme. Hulda Lashanska, a pupil of Mme. Sembrich. Pierre Monteux will conduct at this concert Schubert's Overture in the Italian style in C major. The symphony will be that of Haydn, known as the "Military" by virtue of the unusual number of instruments of percussion used in it. The final number will be the "Suite Francaise" by Roger Ducasse. Tickets are available at Mrs. Wilson-Greene's concert bureau.

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om TRIBUNE
ddress: Providence, R. I.
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Musical Mention

By N. B. Pettis

The coming week contains the third in the series of concerts by the Boston Symphony Orchestra, an event of paramount interest to the local musical world. The date is Tuesday evening in Infantry Hall.

The new concertmaster of the orchestra, Richard Burgin, will be the soloist. He will play with the orchestra the great violin concerto of Brahms, considered one of the finest concertos written for this instrument. Pierre Monteux will conduct at his concert the charming First Symphony of Beethoven, especially famed for the beauty of its slow movement. The final number on the program will be the symphonic poem of Liszt, describing the sufferings of the great Italian poet, Tasso, the splendor of the court at Ferrara, and his final triumph, in a truly splendid array of tones.

Mr. Burgin came to the post of honor at the first desk of the Boston Symphony Orchestra only last autumn, but he is not entirely a newcomer to this country since he paid a short visit to New York some years ago when a boy of 11, and surprised that city by several concerts there. His career in eastern Europe has been brilliant and his reputation extensive. A native of Warsaw, he studied with Lotto, with Joachim in Berlin, and for four years with Leopold Auer in Petrograd, later becoming assistant teacher to this famous pedant in Christiania. He has played as soloist in all the larger cities of Russia, Finland and Scandinavia, and has served as concertmaster and soloist both with the Petrograd Symphony Orchestra, the Helsingfors Symphony Orchestra, the Christiania Philharmonic Society, and the Stockholm Concert Society. As concertmaster he has served under two former conductors of the Boston Symphony Orchestra—Fiedler and Nikisch, and likewise as concertmaster under Richard Strauss, Schneevoigt, the Finnish conductor, and under Sibelius in Helsingfors. He is a close friend and admirer of the last named Finnish composer and played Sibelius's violin concerto (said to be the most difficult ever written), under the supervision of the composer. In Christiania he led a string quartet and in Stockholm formed the Burgin Quartet which toured regularly from city to city, giving 12 recitals a season. Since he came to this country his record abroad has been amply justified by his recital in Boston and his appearance as soloist with the Boston Symphony Orchestra at Symphony Hall.

JOURNAL
Providence, R. I.

At the third Boston Symphony concert of the season at Infantry Hall on Tuesday evening Pierre Monteux will conduct Beethoven's First Symphony in C Major, which, influenced by the symphonies of his predecessor, Haydn, is considered one of the most graceful and melodious of the master's works. Liszt's symphonic poem, "Tasso," will also be given, and the violin concerto of Brahms in D major, which is one of the finest concertos written for this instrument. The soloist in the latter work will be Richard Burgin, the new concertmaster of the orchestra. He is a newcomer to this country. In eastern Europe he has long been considered one of the finest of living concertmasters. Of Polish birth and parentage, Mr. Burgin's training has taken place largely in Russia, where, in particular, he studied under the great master, Leopold Auer for four years in Petrograd. In the largest cities of Russia, Finland and Scandinavia he played both in recital of his own and as soloist in symphony concerts with pronounced success. He has served as concertmaster with the leading orchestras of Stockholm, Helsingfors and Christiania, and from the principals of the last-named orchestra he formed the Burgin string quartet.

Announcement has been made of the rules governing the purchase of student tickets for the concert, which are as follows: Student cards are for students under 25 years of age and are not transferable; each student living in the city must redeem his own card for a ticket the day of the concert; students living out of the city may take student card and money for ticket the day before the concert to the following authorized people, who will redeem all cards from that section: East Providence, Mrs. Ralph Larry, 22 Boston street; Cranston, Mrs. S. A. Vining, 136 Wheeler avenue, Edgewood; Woonsocket, Miss Lillian Louise Simester, Court square; Pawtucket, Miss Florence Brinton, Pawtucket high school.

NORTH AMERICAN
Philadelphia, Pa.
JAN 23

For the last but one Boston Symphony concert of the season, to be given in the Academy on Monday evening, January 31, at 8.15, Pierre Monteux will conduct the Second Symphony of Dvorak, which is less known in America than the "new world." The program will also include Wagner's "Faust Overture", Cesar Franck's pictorial symphonic poem, "Les Djinns," a musical setting of the poem of Victor Hugo, in which the important piano part will be taken by E. Robert Schmitz, the French pianist. The soloist of the evening will be Hulda Lashanska, lyric soprano.

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ESTABLISHED 1881
From
STAR,
Washington, D. C.

Boston Symphony February 1.

The soloist at next to the last Boston Symphony concert of the present season at the New National Theater Tuesday afternoon, February 1, will be Mme. Hulda Lashanska, a lyric soprano of the rising generation. Mme. Lashanska's training has taken place entirely in New York and Mme. Sembrich was her most noted teacher. She made her professional debut at Carnegie Hall five years ago.

Pierre Monteux will conduct in Schubert's Overture in the Italian style, in C major. The symphony will be that of Haydn, known as the "Military," by virtue of the unusual number of percussion instruments used in it. The final number will be the "Suite Francaise," by the French composer, Roger Ducasse—Overture, "Bourree," "Recitative and Air" and "Minuet."

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NQUIRER
Philadelphia, Pa.

Lashanska Boston Symphony Soloist

For the last Boston Symphony concert of the season but one to be given in the Academy of Music on Monday evening, January 31, at 8.15, Pierre Monteux will conduct the Second Symphony of Dvorak, which although less known in America than the "New World" Symphony is nevertheless in Europe considered to be among the masterpieces of the noted Bohemian composer. Also on his programme will be Richard Wagner's 'Faust Overture," which is the only important work which the master wrote solely for symphonic purposes. Another number that will be on the programme is Ceasar Franck's pictorial symphonic poem, "Les Djinns," a musical setting of the poem of Victor Hugo, in which the important piano part will be taken by E. Robert Schmitz, the brilliant French pianist.

The soloist proper of the evening, however, will be Hulda Lashanska, who is fast taking a foremost place among the rising lyric sopranos of our generation. Madame Lashanska is looked upon as one of the real discoveries of recent seasons. A New York girl and a pupil of Madame Sembrich, she made her debut five years ago in Carnegie Hall, New York, and the occasion aroused unusual interest from the musical public of that metropolis, partly, since no one had ever heard of this young artist, who sang with such a glowing style and with such artistic distinction. Her professional career since then has been one of a steadily increasing fame and success.

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rom
IMES,
Washington, D. C.

BOSTON SYMPHONY—LASHANSKA.

Hulda Lashanska will be soloist at he last but one of the concerts of the Boston Symphony Orchestra, at the National Theater Tuesday afternoon, February 1, at 4:30 o'clock. Mme. Lashanska has a foremost place among the lyric sopranos of the rising generation. Her training has been entirely in New York, where Mme. Sembrich was her most noted teacher. She made her debut at Carnegie Hall five years ago, going from obscurity to a position that earned glowing praise. And her reputation and artistry has steadily increased in succeeding seasons.

Pierre Monteaux, conductor, will present the Schubert "Overture in the Italian Style," C major, a Schubert ingratiating work said to be influenced by Rossini. The symphony will be the Haydn "Military Symphony," because of the free use of percussion instruments. The "Suite Francaise," by the living French composer, Roger Ducasse, with its spirited Overture, Bourree, recitative and air, and Minuet, will complete the program.

JOURNAL
Providence, R. I.

Aside from the church programmes, today brings no musical offerings, the first concert of the week being scheduled for Tuesday at Infantry Hall, when the Boston Symphony Orchestra will be heard in its third concert of the season. A musical dearth seems imminent unless unexpected recitals turn up to fill in the gaps between the Sunday concerts, which offer the only programmes until the middle of March. Next Sunday the Musicians' Protective Association will give a benefit concert at Fays Theatre and the next offering is two weeks later, when Florence Macbeth, coloratura soprano of the Chicago Opera Company, will be heard at the Strand Theatre with the Harvard Glee Club.

[82]

From
Record
Philadelphia, Pa.

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—For the last Boston Symphony concert of the season but one to be given in the Academy of Music on Monday evening, January 31, Pierre Monteux will conduct the Second Symphony of Dvorak, which, although less known in America than the "New World" Symphony, is nevertheless in Europe considered to be among the masterpieces of the noted Bohemian composer. Also on the program will be Richard Wagner's "Faust" overture. It is the only important work which the master wrote solely for symphonic purposes. Cesar Franck's pictorial symphonic poem, "Les Djinns," a musical setting of the poem of Victor Hugo, in which the important piano part will be taken by E. Robert Schmitz, French pianist, is another offering. The soloist of the evening, however, will be Hulda Lashanska, who is fast taking a foremost place among lyric sopranos. Madame Lashanska is looked upon as one of the real discoveries of recent seasons. She is a New York girl and a pupil of Madame Sembrich. Lashanska made her debut five years ago in New York and the occasion aroused unusual interest from the musical public of that metropolis, partly, since no one had ever heard of this young artist who sang with such a glowing style and with such artistic distinction. Her professional career since then has been one of steadily increasing fame and success.

From
TIMES, JAN 23 1921 Y
Brooklyn, N. Y.

LASHANSKA SOLOIST.

At the Boston Symphony concert, to be given in the Academy of Music, Friday evening, February 4, Pierre Monteux will conduct the Second Symphony of Dvorak. Other numbers on this program will be the "Suite Francaise," of the living French composer, Roger Ducasse. The soloist at this concert will be Madame Hulda Lashanska, who is fast taking a foremost place among the rising lyric sopranos of our generation.

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m EAGLE
lress: Brooklyn, N. Y

JAN 23

MUSIC IN BROOKLYN

Tomorrow evening under Institute auspices Adelaide Fischer, soprano, and Mario Laurenti, baritone, will give a joint recital in the Music Hall of the Academy. There are groups of solo numbers and a few duets. Miss Fischer is a Brooklyn woman who has achieved not a little success as a recital-singer. Mr. Laurenti is one of the lesser baritones of the Metropolitan Opera House.

Hulda Lashanska, soprano, will be the soloist at the next Boston Symphony concert in the Academy of Music Friday evening, Feb. 4. The purely orchestral numbers will be Dvorak's unfamiliar Second Symphony, a "French Suite," by Roger Ducasse, and "Eine Faust Overture" of Richard Wagner.

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rom EAGLE
ddress: Brooklyn, N. Y.

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Boston Symphony.

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For the Thursday concert, Beethoven's First Symphony in C major; "Two Passacaglias," by Cyril Scott; Debussy's symphonic suite, "The Sea," with the following movements: I. "From Dawn Till Noon on the Ocean"; II. "Frolic of the Waves"; III. "Dialogue of Wind and Sea," and Cesar Franck's symphonic poem, "Les Djinns," based on the poem of Victor Hugo, in which the piano part will be played by E. Robert Schmitz.

For the Saturday concert, Dvorak's Second Symphony in D minor; Suite Francaise, by Roger-Ducasse, and Wagner's "Faust" Overture.

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JAN 26 A
LETIN,
vidence, R. I.

BOSTON SYMPHONY INTRODUCES BURGIN AT CONCERT HERE

The Boston Symphony Orchestra last evening played here for the third time this season in Infantry Hall. The concert was largely attended and introduced Richard Burgin, the new concertmaster, as soloist. Mr. Monteux provided the following programme:

"Adagio molto; Allegro con brio," "Andante cantabile con moto," "Menuetto; Allegro motto e vivace, Trio," "Finale: Adagio, Allegro molto e vivace," from Beethoven, Symphony No. 1; "Allegro non troppo," "Adagio," "Allegro giocoso, ma non troppo vivace," from Brahms, Concerto in D-major; "Tasso: Lamento e Trionfo, Symphonic Poem No. 2," from Liszt.

The Beethoven Symphony No. 1, while it does not reveal its composer in the full development of his genius as symphonist, does give to the listener unmistakable evidences of the style and workmanship which later gave to his symphonic works their rugged beauty and power. It fact, it is Beethovenish, but of a gayer, more light-hearted and care-free character than is disclosed in the symphonic writings of his riper years. The influence of Haydn and Mozart, which might naturally be expected to be more or less in evidence in his first symphony, is scarcely discernible. It is his own individuality—and originality—in mode of musical expression that charms the ear. The first and final movements are filled with a sparkle and spontaneity that might suggest Mozart, were it not for the characteristic Beethoven flavor. The Andante has much grace of movement and flowing melody, while the Minuet, in reality a Scherzo, is filled with the captivating rythmic effects which invariably appear in similar movements in the later symphonies. Mr. Monteux read the work with excellent judgment, and the men played as if it were a pleasure and not a task.

In selecting the Brahms concerto Mr. Burgin did not make a bid for virtuoso honors. Tricks and the superficialities of violin playing do not find a place in this classic work. Its difficulties are very great. It is one of the most taxing concertos, technically, among all the great compositions for solo violin. But these pitfalls of technique were not created for purposes of display. They are merely the necessary accompaniments of the composer's musical ideas. The voice of the solo instrument is largely a part of the ensemble, that is, a delicate embellishment to a harmonic background rather than an assertive voice with a merely dependent accompaniment. The cadenza allowed Mr. Burgin, who is really a brilliant technician, to unloose the temperament which constantly struggled to assert itself. He was, however, successful in grasping the spirit of the concerto and brought out its effects in pleasing measure. The adaigo was given with repose and the brilliant finale was played with commanding breadth and fire.

The new concertmaster produces a very clear, incisive tone. His bowing is free and graceful and in bravura work he is exceedingly energetic. His debut here as soloist shows him to be a temperamental but sterling artist whom it should always be a pleasure to hear.

The playing of the concerto's score by the orchestra was a well-balanced performance. Mr. Monteux kept his forces well in hand and a fine ensemble resulted. At the close the soloist was recalled two or three times to acknowledge the big applause which greeted his playing.

The programmes final number, Liszt's Symphonic Poem No. 2, "Tasso: Lament and Triumph," was played in expressive fashion. The poem is a revision of the composer's "prelude" played at the celebration of the one hundredth anniversary of Goethe's birth. It is a highly imaginative and colorful piece. Liszt's gift for striking instrumental combinations is here shown in its fulness. The poem is a tone picture that powerfully stirs the hearer and it was played with appropriate expression, instrumental coloring and with splendid power in the closing climax.

A. F. P.

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m JAN 23 1921 L
RLD,
ew York City

TWEEDLEDUM OR TWEEDLEDEE?

By James Gibbons Huneker.

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With Willem Mengelberg the reverse is the case; the more you hear him the better you like him. He is built for endurance, artistically and physically. I discovered this long ago at Amsterdam. He is more solid than sensational, yet Arthur Nikisch apart, I know of few conductors who combine the classic and modern schools with such brilliant success. He is truly a great conductor in his versatility. He possesses consummate virtuosity with the baton, but is not in the prima-donna class. With Arturo [illegible] we enter into a more rarefied region, the Fourth Dimension of the art of conducting. His band is mediocre, judged by the high standards of the Boston and New York Symphony Orchestras. Yet what boots an instrument to this Italian poet? He could make eloquent a melodeon or a phonograph. If ever the ascription of genius could be made to a reproducing artist then the name of Toscanini comes to the lips. He literally re-creates as he conducts. Not alone the puissant current of magnetism that flows from his stick—watch that wonderful left hand with the thumb almost abnormal in its separation from the fingers, infallible sign of an extraordinary volition—but on the purely intellectual side he compels his listeners, willy-nilly, to bow to his arbitrary interpretations. With others of my critical clan I have misgivings concerning his apparition in the concert room. His readings of the classics are romantically interesting, though far from convincing. Fascinating indeed it is to witness the operations of his mental and emotional machinery, nevertheless, we frankly prefer him in the opera orchestra pit, where he is a veritable monarch. Nor have his recent war experiences soothed his capricious nerves. He is too volcanic, in gestures too expansive. You seem to see him at the front of a conquering army, terrible with banners, which, to put it mildly is hardly conducive to the serene atmosphere of pure and lofty art. However—Sempre Toscanini! He is unique.

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With pleasure we note that Guiomar Novaes, the charming Brazilian artiste, is married. His first name is Octavio. It is meet and just that a pianist should be wedded to an Octave; interlocking octaves, to put it technically.

TABLISHED 1881
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URNAL
Providence, R. I.

BOSTON SYMPHONY INTRODUCES BURGIN

New Concertmaster is Soloist in Pleasing Programme.

CONCERT WELL ATTENDED

Audience at Infantry Hall Applauds Brilliant Playing of Violin Soloist Here for First Time.—Selections from Beethoven, Brahms and Liszt Included.

The Boston Symphony Orchestra last evening played here for the third time this season in Infantry Hall. The concert was largely attended and introduced Richard Burgin, the new concertmaster, as soloist. Mr. Monteux provided the following programme:

"Adagio molto; Allegro con brio," "Andante cantabile con moto," "Menuetto; Allegro motto e vivace, Trio," "Finale: Adagio, Allegro molto e vivace," from Beethoven, Symphony No. 1; "Allegro non troppo," "Adagio," "Allegro giocoso, ma non troppo vivace," from Brahms, Concerto in D-major; "Tasso: Lamento e Trionfo, Symphonic Poem No. 2," from Liszt.

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A. F. P.

UN
New York City
JAN 26 1921 D

The wind from the West blows strong. The Chicago Opera isn't enough for an invasion. Last night the Chicago Symphony Orchestra attacked the uptown flank and overcame Carnegie Hall. It is a famous orchestra, now under the conductorship of Frederick Stock, and this was its first appearance in New York for a few seasons.

Back in 1890, when contracts were being signed for the formation of this band, Mrs. Theodore Thomas's memoirs of her husband tell how delighted he was with one clause of his agreement: "I never expected to see the day when I would be told that I would be 'held responsible' for maintaining the highest standard of artistic excellence in my musical work!" That responsibility made Chicago famous. Mr. Thomas's death in 1905 gave fuller opportunity to his assistant, Frederick Stock, who is now in full command.

This was the programme which Mr. Stock chose for his orchestra's introduction to New York: Brahms's Third Symphony; Tschaikowsky's fantasia, "Francesca da Rimini"; Bax's symphonic poem, "The Garden of Fand," and Strauss's "Death and Transfiguration." It was a programme guaranteeing balance and inclusiveness. It carried up through the romantic generation to the one new example of Arnold Bax, London's latest. The Boston Symphony played one of his Gaelic revels here only recently—and doubtless, if Mr. Newmann and other English critics wield an active persuasion, we shall soon hear much more. The Brahms brought out the very beautiful tone of the choirs—the quality of the strings, particularly. We haven't heard strings like that since the pre-war days of the Boston Symphony. But the Brahms also showed the inveterate quest of Mr. Stock's interpretation. It was orchestration brought down to the exquisiteness of chamber music, to the smoothness of silk and the excitiveness of an Ik Marvel revery.

NEW YORK
ESTABLISHED
From
BULLETIN,
Philadelphia, Pa.

The Boston Symphony Orchestra will make its reappearance at the Academy of Music next Monday evening, introducing as soloist Hulda Lashanska, soprano, who appeared here with great success in concert last season. As the orchestral numbers Mr. Monteux announces the Second Symphony, in D minor, of Dvorak; the "Faust" overture, Wagner, and Cesar Franck's symphonic poem, "The Djinns," in which the piano solo will be played by E. Robert Schmitz. Mme. Lashanska will sing arias from "The Capulets and the Montagues," Bellini, and "Hamlet," Faccio.

EVG. SUN
ess: Baltimore, Md.

The penultimate Boston Symphony concert, Pierre Monteux directing, will be given at the Lyric Theatre next Wednesday evening, with Mme. Hulda Lashanska, the celebrated American soprano, appearing as soloist. She will sing with the orchestra Pamina's aria, "Ah! lo so," from Mozart's "The Magic Flute," and the well-known aria, 'Depuis le jour," from Charpentier's opera, "Louise."

The symphony will be the First of Beethoven, the one in C major, one of the earlier and less frequently played work of this master. Wagner's "Faust" Overture is also on the program and one of Debussy's masterpieces, "La Mer" (The Sea).

From
Evening Post
New York

Here is the first intimation as to the beginning of the end. The last pair of Boston Symphony concerts but one this season will be given at Carnegie Hall next week, Thursday evening and Saturday afternoon.

ESTABLISHED 1881 JAN 30 1921
From
STANDARD UNION
Brooklyn, N. Y.

Madame Hulda Lashanska, one of the foremost lyric sopranos of the rising generation, will sing as soloist at the final concert of the season but one by the Boston Symphony Orchestra, to be given at the Academy of Music on Friday evening, Feb. 4, at 8:15. Madame Lashanska is looked upon as one of the real discoveries of recent seasons. The larger part of her training has taken place in Manhattan, where Madame Sembrich was her most distinguished teacher. In that city also she made her public debut several seasons ago at Carnegie Hall and the occasion caused surprise and much enthusiasm on the part of the musical public there. Her fame has been spreading ever since and her style and artistry maturing. Pierre Monteux will conduct at this concert Beethoven's First Symphony in C major, Wagner's "Faust" Overture, and Debussy's Symphonic Suite, "La Mer ("The Sea"), the movements of which describe "From Dawn till Noon on the Ocean," "Frolic of Waves," and "Dialogue of Wind and Sea."

EAGLE
Brooklyn, N. Y.

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MUSIC IN BROOKLYN

Hulda Lashanska, soprano, will appear as soloist with the Boston Symphony Orchestra at the last Boston Symphony concert of the season but one, to be given at the Academy of Music next Friday evening. Pierre Monteux will conduct at this concert Anton Dvorak's Second Symphony in D minor, a Suite Francaise by Roger-Ducasse, and Wagner's "Faust" Overture. Mme. Lashanska will sing Juliet's Romanza from Bellini's opera "The Capulets and the Montagues," and the aria from "Hamlet" by Faccio.

Frieda Hempel will be the soloist of the fourth concert of the New York Symphony Orchestra under the direction of Walter Damrosch to be given in the Academy of Music, Saturday afternoon, Feb. 12.

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m EAGLE
lress: Brooklyn, N. Y.

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THE ORCHESTRAS

The last pair of Boston Symphony concerts but one this season will be given at Carnegie Hall Thursday evening and Saturday afternoon.

Pierre Monteux has arranged for the Thursday evening concert the following program: Beethoven's First Symphony in C Major, Cesar Franck's symphonic poem "Les Djinns," based on the poem of Victor Hugo, in which the piano solo will be taken by Mr. E. Robert Schmitz, Debussy's symphonic suite "La Mer" (The Sea), which describes (1) From dawn till noon on the ocean; Frolic of waves; Dialogue of wind and sea, and Liszt's symphonic poem "Tasso." For the Saturday matinee the symphony will be the [illegible] of Dvorak in D Minor, Two Passacaglias, by Cyril Scott, the Suite Francaise by Roger-Ducasse, of which the movements are. Overture, [illegible] Recitative and Sir; and Menuet, and Wagner's A Faust Overture.

NEW YORK
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New York

For the last pair but one, of the Boston Symphony concerts, Pierre Monteux conducting, will be given in Carnegie Hall Thursday evening, February 3, and Saturday afternoon, February 5. For the Thursday concert Beethoven's First Symphony in C major, "Two Passacaglias," by Cyril Scott; Debussy's symphonic suite, "The Sea," with the following movements: 1, "From Dawn Till Noon on the Ocean"; 2, "Frolic of the Waves"; 3, "Dialogue of Wind and Sea," and Cesar Franck's symphonic poem, "Les Djinns," based on the poem of Victor Hugo, in which the piano part will be played by E. Robert Schmitz.

For the Saturday afternoon concert Dvorak's Second Symphony in D minor, Suite Francaise, by Roger-Ducasse, Wagner's "Faust" overture.

Address New York City
TIMES JAN 3
Date

Brooklyn Music.

Hulda Lashanska, soprano, heard with the Boston Symphony Orchestra at the last but one of the Brooklyn concerts on Friday at the [illegible] Carl G. Schmidt [illegible] recital at [illegible] Brooklyn [illegible]

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Baltimore, Md.
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Philadelphia, Pa.

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From
TIMES, 1921
Brooklyn, N. Y.

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m EAGLE
lress: Brooklyn, N. Y

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RLD,
ew York City

TWEEDLEDUM OR TWEEDLEDEE?

By James Gibbons Huneker.

With Willem Mengelberg the reverse is the case; the more you hear him the better you like him. He is built for endurance, artistically and physically. I discovered this long ago at Amsterdam. He is more solid than sensational, yet Arthur Nikisch apart, I know of few conductors who combine the classic and modern schools with such brilliant success. He is truly a great conductor in his versatility. He possesses consummate virtuosity with the baton, but is not in the prima-donna class. With Arturo Toscanini we enter into a more rarefied region, the Fourth Dimension of the art of conducting. His band is mediocre, judged by the high standards of the Boston and New York Symphony Orchestras. Yet what boots an instrument to this Italian poet? He could make eloquent a melodeon or a phonograph. If ever the ascription of genius could be made to a reproducing artist then the name of Toscanini comes to the lips. He literally re-creates as he conducts. Not alone the puissant current of magnetism that flows from his stick—watch that wonderful left hand with the thumb almost abnormal in its separation from the fingers, infallible sign of an extraordinary volition—but on the purely intellectual side he compels his listeners, willy-nilly, to bow to his arbitrary interpretations. With others of my critical clan I have misgivings concerning his apparition in the concert room. His readings of the classics are romantically interesting, though far from convincing. Fascinating indeed it is to witness the operations of his mental and emotional machinery, nevertheless, we frankly prefer him in the opera orchestra pit, where he is a veritable monarch. Nor have his recent war experiences soothed his capricious nerves. He is too volcanic, in gestures too expansive. You seem to see him at the forefront of a conquering army, terrible with banners, which, to put it mildly is hardly conducive to the serene atmosphere of pure and lofty art. However—Sempre Toscanini! He is unique.

* * *

With pleasure we note that Guiomar Novaes, the charming Brazilian artiste, is married. His first name is Octavio. It is meet and just that a pianist should be wedded to an Octave; interlocking octaves, to put it technically.

TABLISHED 1881
om
URNAL
Providence, R. I.

BOSTON SYMPHONY INTRODUCES BURGIN

New Concertmaster is Soloist in Pleasing Programme.

CONCERT WELL ATTENDED

Audience at Infantry Hall Applauds Brilliant Playing of Violin Soloist Here for First Time.—Selections from Beethoven, Brahms and Liszt Included.

The Boston Symphony Orchestra last evening played here for the third time this season in Infantry Hall. The concert was largely attended and introduced Richard Burgin, the new concertmaster, as soloist. Mr. Monteux provided the following programme:

"Adagio molto; Allegro con brio," "Andante cantabile con moto," "Menuetto; Allegro motto e vivace, Trio," "Finale: Adagio, Allegro molto e vivace," from Beethoven, Symphony No. 1; "Allegro non troppo," "Adagio," "Allegro giocoso, ma non troppo vivace," from Brahms, Concerto in D-major; "Tasso: Lamento e Trionfo, Symphonic Poem No. 2," from Liszt.

The Beethoven Symphony No. 1, while it does not reveal its composer in the full development of his genius as symphonist, does give to the listener unmistakable evidences of the style and workmanship which later gave to his symphonic works their rugged beauty and power. It fact, it is Beethovenish, but of a gayer, more light-hearted and care-free character than is disclosed in the symphonic writings of his riper years. The influence of Haydn and Mozart, which might naturally be expected to be more or less in evidence in his first symphony, is scarcely discernible. It is his own individuality—and originality—in mode of musical expression that charms the ear. The first and final movements are filled with a sparkle and spontaneity that might suggest Mozart, were it not for the characteristic Beethoven flavor. The Andante has much grace of movement and flowing melody, while the Minuet, in reality a Scherzo, is filled with the captivating rythmic effects which invariably appear in similar movements in the later symphonies. Mr. Monteux read the work with excellent judgment, and the men played as if it were a pleasure and not a task.

In selecting the Brahms concerto Mr. Burgin did not make a bid for virtuoso honors. Tricks and the superficialities of violin playing do not find a place in this classic work. Its difficulties are very great. It is one of the most taxing concertos, technically, among all the great compositions for solo violin. But these pitfalls of technique were not created for purposes of display. They are merely the necessary accompaniments of the composer's musical ideas. The voice of the solo instrument is largely a part of the ensemble, that is, a delicate embellishment to a harmonic background rather than an assertive voice with a merely dependent accompaniment. The cadenza allowed Mr. Burgin, who is really a brilliant technician, to unloose the temperament which constantly struggled to assert itself. He was, however, successful in grasping the spirit of the concerto and brought out its effects in pleasing measure. The adaigo was given with repose and the brilliant finale was played with commanding breadth and fire.

The new concertmaster produces a very clear, incisive tone. His bowing is free and graceful and in bravura work he is exceedingly energetic. His debut here as soloist shows him to be a temperamental but sterling artist whom it should always be a pleasure to hear.

The playing of the concerto's score by the orchestra was a well-balanced performance. Mr. Monteux kept his forces well in hand and a fine ensemble resulted. At the close the soloist was recalled two or three times to acknowledge the big applause which greeted his playing.

The programmes final number, Liszt's Symphonic Poem No. 2, "Tasso: Lament and Triumph," was played in expressive fashion. The poem is a revision of the composer's "prelude" played at the celebration of the one hundredth anniversary of Goethe's birth. It is a highly imaginative and colorful piece. Liszt's gift for striking instrumental combinations is here shown in its fulness. The poem is a tone picture that powerfully stirs the hearer and it was played with appropriate expression, instrumental coloring and with splendid power in the closing climax.

A. F. P.

UN
New York City 1921

The wind from the West blows strong. The Chicago Opera isn't enough for an invasion. Last night the Chicago Symphony Orchestra attacked the uptown flank and overcame Carnegie Hall. It s a famous orchestra, now under the conductorship of Frederick Stock, and this was its first appearance in New York for a few seasons.

Back in 1890, when contracts were being signed for the formation of this band, Mrs. Theodore Thomas's memoirs of her husband tell how delighted he was with one clause of his agreement: "I never expected to see the day when I would be told that I would be 'held responsible' for maintaining the highest standard of artistic excellence in my musical work!" That responsibility made Chicago famous. Mr. Thomas's death in 1905 gave fuller opportunity to his assistant, Frederick Stock, who is now in full command.

This was the programme which Mr. Stock chose for his orchestra's introduction to New York: Brahms's Third Symphony; Tschaikowsky's fantasia, "Francesca da Rimini"; Bax's symphonic poem, "The Garden of Fand," and Strauss's "Death and Transfiguration." It was a programme guaranteeing balance and inclusiveness. It carried up through the romantic generation to the one new example of Arnold Bax, London's latest. The Boston Symphony played one of his Gaelic revels here only recently—and doubtless, if Mr. Newmann and other English critics wield an active persuasion, we shall soon hear much more. The Brahms brought out the very beautiful tone of the choirs—the quality of the strings, particularly. We haven't heard strings like that since the pre-war days of the Boston Symphony. But the Brahms also showed the inveterate quest of Mr. Stock's interpretation. It was orchestration brought down to the exquisiteness of chamber music, to the smoothness of silk and the excitiveness of an Ik Marvel revery.

NEW YORK
ESTABLISHED
From
BULLETIN,
Philadelphia, Pa.

The Boston Symphony Orchestra will make its reappearance at the Academy of Music next Monday evening, introducing as soloist Hulda Lashanska, soprano, who appeared here with great success in concert last season. As the orchestral numbers Mr. Monteux announces the Second Symphony, in D minor, of Dvorak; the "Faust" overture, Wagner, and Cesar Franck's symphonic poem, "The Djinns," in which the piano solo will be played by E. Robert Schmitz. Mme. Lashanska will sing arias from "The Capulets and the Montagues," Bellini, and "Hamlet," Faccio.

EVG. SUN
ess: Baltimore, Md.

The penultimate Boston Symphony concert, Pierre Monteux directing, will be given at the Lyric Theatre next Wednesday evening, with Mme. Hulda Lashanska, the celebrated American soprano, appearing as soloist. She will sing with the orchestra Pamina's aria, "Ah! lo so," from Mozart's "The Magic Flute," and the well-known aria, 'Depuis le jour," from Charpentier's opera, "Louise."

The symphony will be the First of Beethoven, the one in C major, one of the earlier and less frequently played work of this master. Wagner's "Faust" Overture is also on the program and one of Debussy's masterpieces, "La Mer" (The Sea).

From
Evening Post
New York

Here is the first intimation as to the beginning of the end. The last pair of Boston Symphony concerts but one this season will be given at Carnegie Hall next week, Thursday evening and Saturday afternoon.

ESTABLISHED 1881
From
STANDARD UNION
Brooklyn, N. Y.

Madame Hulda Lashanska, one of the foremost lyric sopranos of the rising generation, will sing as soloist at the final concert of the season but one by the Boston Symphony Orchestra, to be given at the Academy of Music on Friday evening, Feb. 4, at 8:15. Madame Lashanska is looked upon as one of the real discoveries of recent seasons. The larger part of her training has taken place in Manhattan, where Madame Sembrich was her most distinguished teacher. In that city also she made her public debut several seasons ago at Carnegie Hall and the occasion caused surprise and much enthusiasm on the part of the musical public there. Her fame has been spreading ever since and her style and artistry maturing. Pierre Monteux will conduct at this concert Beethoven's First Symphony in C major, Wagner's "Faust" Overture, and Debussy's Symphonic Suite, "La Mer ("The Sea"), the movements of which describe "From Dawn till Noon on the Ocean," "Frolic of Waves," and "Dialogue of Wind and Sea."

EAGLE
Brooklyn, N. Y.

HU
LASH
SOLOIS
SYMP
ACAD
FRID

MUSIC IN BROOKLYN

Hulda Lashanska, soprano, will appear as soloist with the Boston Symphony Orchestra at the last Boston Symphony concert of the season but one, to be given at the Academy of Music next Friday evening. Pierre Monteux will conduct at this concert Anton Dvorak's Second Symphony in D minor, a Suite Francaise by Roger-Ducasse, and Wagner's "Faust" Overture. Mme. Lashanska will sing Juliet's Romanza from Bellini's opera "The Capulets and the Montagues," and the aria from "Hamlet" by Faccio.

Frieda Hempel will be the soloist of the fourth concert of the New York Symphony Orchestra under the direction of Walter Damrosch to be given in the Academy of Music, Saturday afternoon, Feb. 12.

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m EAGLE
lress: Brooklyn, N. Y.

e

THE ORCHESTRAS

The last pair of Boston Symphony concerts but one this season will be given at Carnegie Hall Thursday evening and Saturday afternoon.

Pierre Monteux has arranged for the Thursday evening concert the following program: Beethoven's First Symphony in C Major, Cesar Franck's symphonic poem "Les Djinns," based on the poem of Victor Hugo, in which the piano solo will be taken by Mr. E. Robert Schmitz, Debussy's symphonic suite "La Mer" (The Sea), which describes (1) From dawn till noon on the ocean; Frolic of waves; Dialogue of wind and sea, and Liszt's symphonic poem "Tasso." For the Saturday matinee the symphony will be the of Dvorak in D Minor, Two Passacaglias, by Cyril Scott, the Suite Francaise by Roger-Ducasse, of which the movements are. Overture, E; Recitative and Air; and Menuet, and Wagner's A Faust Overture.

NEW YORK
ESTABLISHED 1881
Morning Telegraph
New York

For the last pair but one, of the Boston Symphony concerts, Pierre Monteux conducting, will be given in Carnegie Hall Thursday evening, February 3, and Saturday afternoon, February 5. For the Thursday concert Beethoven's First Symphony in C major, "Two Passacaglias," by Cyril Scott; Debussy's symphonic suite, "The Sea," with the following movements: 1, "From Dawn Till Noon on the Ocean"; 2, "Frolic of the Waves"; 3, "Dialogue of Wind and Sea," and Cesar Franck's symphonic poem, "Les Djinns," based on the poem of Victor Hugo, in which the piano part will be played by E. Robert Schmitz.

For the Saturday afternoon concert Dvorak's Second Symphony in D minor, Suite Francaise, by Roger-Ducasse

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Address New York City
TIMES
Date

Brooklyn Music.

Hulda Lashanska, soprano, heard with the Boston Symph chestra at the last but one of lyn concerts on Friday at the Carl G. Schmidt gives a recital at the Girls' High Brooklyn today.

UN
Baltimore, Md.
1921

Lyric—The Boston stra will give its season on Wednesday Hulda Lashanska, sopra Mme. Lashanska will sing "Ah! Lo So," from

ute," and "Depuis le Charpentier's "Louise." will be Beethoven's First Other numbers will be Overture, Debussy's "La Mer" (The Sea), "From Dawn Till Noon O "Frolic of Waves" and Wind and Sea."

SUN
Baltimore, Md

Will Sing

HULDA LASH

Mme. Lashanska wil at the Boston Symphon cert at the Lyric on W

From
STAR.

Lashanska-Boston Sy

Mme. Hulda Lashansk lyric soprano, will appear Boston Symphony Tuesday afternoon National Theater at Pierre Monteux will cond 's Overture in the major, Haydn's so-call Symphony in G major, one 's last works, and the Suite Francaise, French composer, Roger Mme. Lashanska will orchestra, Pamina's aria "The Magic Flute," 's famous "Depuis opera, "Louise." Mme about several seasons work caused quite a st critic praise in that c ranks in a foremost pl lyric sopranos of the

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NORTH AMERICAN
Philadelphia, Pa.

MONTEUX'S PRO LACKS INSPI

E. Robert Schmit Cesar Franck's certo 'Les Dji

LASHANSKA S

Some years ago it was the Boston Symphon build its programs standard symphonic work occasional dash of Monteux's policy, as was realized by last night's Academy of Music, of delving after This scheme is very often jus of novelty; it is could be followed w of Mr. Monteux's But last night's bring to the audienc thing that contained genius, or even real klyn, N. Y.

30 1921

HULDA
LASHA
SOLOIST
SYMP
ACAD
FRID

MUSIC IN BROOKLYN

ulda Lashanska, soprano, will ear as soloist, ith the Boston phony Orchestra at the last Bos- Symphony concert of the season one, to be given at the Academy Music next Friday evening. Pierre nteux will conduct at this concert on Dvorak's Second Symphony in minor, a Suite Francaise by Roger- asse, and Wagner's "Faust" Over- e. Mme. Lashanska will sing et's Romanza from Bellini's opera e Capulets and the Montagues," the aria from "Hamlet" by cio.

rieda Hempel will be the soloist of fourth concert of the New York phony Orchestra under the direc- n of Walter Damrosch to be given the Academy of Music, Saturday ernoon, Feb. 12.

EAGLE

ss: Brooklyn, N. Y.

· THE ORCHESTRAS

The last pair of Boston Symphony ncerts but one this season will be ven at Carnegie Hall Thursday eve- ng and Saturday afternoon. Pierre Monteux has arranged for e Thursday evening concert the fol- wing program: Beethoven's First mphony in C Major, Cesar Franck's mphonic poem "Les Djinns," based the poem of Victor Hugo, in which e piano solo will be taken by Mr. E. obert Schmitz, Debussy's symphonic uite "La Mer" (The Sea), which de- cribes (1) From dawn till noon on he ocean; Frolic of waves; Dialogue f wind and sea, and Liszt's symphonic oem "Tasso." For the Saturday mat- nee the symphony will be the s nd Dvorak in D Minor, Two Pas an- lias, by Cyril Scott, the Suite w the caise by Roger-Ducasse, of which the movements are. Overture, Bourree, Recitative and Sir; and Menuet, and Wagner's A Faust Overture.

NEW YORK
ABLISHED 1861
m
orning Telegraph
New York

For the last pair but one, of the Bos on Symphony concerts, Pierre Monteux conducting, will be given in Carnegie Hall Thursday evening, February 3, and Saturday afternoon, February 5. For the Thursday concert Beethoven's First Symphony in C major, "Two Passa- agalias," by Cyril Scott; Debussy's ymphonic suite, "The Sea," with the ollowing movements: 1, "From Dawn Till Noon on the Ocean"; 2, "Frolic of he Waves"; 3, "Dialogue of Wind and Sea," and Cesar Franck's symphonic poem, "Les Djinns," based on the poem f Victor Hugo, in which the piano part will be played by E. Robert Schmitz.

For the Saturday afternoon concert, Dvorak's Second Symphony in D minor, uite Francaise, by Roger-Ducasse, and W "Faust" overture.

Address New York City

TIMES. JAN 30 1

Date

Brooklyn Music.

Hulda Lashanska, soprano, will be heard with the Boston Symphony Or chestra at the last but one of its Brook lyn concerts on [illegible] at the Academy [illegible] a free [illegible] Carl G. [illegible]

SUN
Baltimore, Md.

1921 X

Lyric.—The Boston Symphony Orchestra will give its fourth concert of the season on Wednesday evening with Hulda Lashanska, soprano, as soloist. Mme. Lashanska will sing Pamina's aria, "Ah! Lo So," from Mozart's "The Magic Flute," and "Depuis le Jour," from Charpentier's "Louise." The symphony will be Beethoven's First in C Major. Other numbers will be Wagner's "Faust" Overture, Debussy's descriptive suite, "La Mer" (The Sea), in three parts, "From Dawn Till Noon On the Ocean," "Frolic of Waves" and "Dialogue of Wind and Sea."

SUN
: Baltimore, Md.

Y

Will Sing Here

HULDA LASHANSKA

Mme. Lashanska will be the soloist at the Boston Symphony Orchestra concert at the Lyric on Wednesday.

From
STAR.

Lashanska-Boston Symphony.

Mme. Hulda Lashanska, the noted lyric soprano, will appear as soloist at the Boston Symphony concert to be given Tuesday afternoon in the New National Theater at 4:30 o'clock. Pierre Monteux will conduct in Schubert's Overture in the Italian Style in C major, Haydn's so-called "Military" sympony in G major, one of the master's last works, and the spirited and piquant Suite Francaise, by the living French composer, Roger Ducasse.

Mme. Lashanska will sing, with the orchestra, Pamina's aria, "Ah, lo so," from "The Magic Flute," and Charpentier's famous "Depuis le jour," from his opera, "Louise." Mme. Lashanska's debut several seasons ago in New York caused quite a stir of enthusiastic praise in that city. She now ranks in a foremost place among the lyric sopranos of the rising generation.

NORTH AMERICAN
Philadelphia, Pa.

MONTEUX'S PROGRAM LACKS INSPIRATION

E. Robert Schmitz Plays Cesar Franck's Concerto 'Les Djinns'

LASHANSKA SINGS

Some years ago it was the custom of the Boston Symphony orchestra to build its programs chiefly on the standard symphonic works, with an occasional dash of novelty. Mr. Monteux's policy, as was again emphasized by last night's concert at the Academy of Music, appears to be one of delving after the seldom heard. This scheme of program making is very often justified by the interest of novelty; it is a procedure that could be followed with profit by some of Mr. Monteux's contemporaries. But last night's program did not bring to the audience's attention anything that contained the kernal of genius, or even real novelty.

The second symphony of Dvorak headed the program. Under a less invigrating baton than Mr. Monteux's the work would have revealed stretches of dullness. It is a symphony with considerable melodic content, but of no great vitality. Tunes flow along one after the other, never reaching full development. They lack the impress of individuality which characterizes the work of truly creative genius. But the work makes agreeable listening, particularly the latter half of the Adagio, and some portions of the Scherzo and Finale. Certainly the work cannot be regarded as a neglected masterpiece, however.

Cesar Franck's symphonic poem for piano and orchestra, "Les Djinns," brought E. Robert Schmitz before local audiences again, this time to better advantage than when he attacked the Tshaikovski B minor concerto with the Philadelphia Orchestra. His uncertain touch and lack of force did not stand out so glaringly in the Franck composition. His contribution was adequate. All there is in the work was brought out by the orchestra. Mr. Monteux has the faculty of putting apparent vitality into works which are of halting inspiration. This he did in "Les Djinns," altho sacrificing balance and smoothness in the orchestra at times.

In Pamina's air from the Magic Flute and "Despuis le Jour," from "Louise," Hulda Lashanska, who was the featured soloist of the concert, made a favorable impression. An aria from a forgotten Bellini opera and Leila's Air from the "Pearl Fishers" were the numbers programmed, but the music was lost in transit, and the above mentioned numbers were substituted. Her voice is not large, and the tone not always round, but she sings with considerable effect. Her singing of the Mozart lacked authority and fullness of tone, but in the Charpentier number her success was unquestioned. Wagner's "Faust" overture closed the program.

From
BULLETIN,
Philadelphia, Pa.
Boston Symphony

Fourth Concert of Season With Hulda Lashanska as Soprano Soloist

A PROGRAM more than ordinarily infused with the element of novelty was presented by the Boston Symphony orchestra, at its fourth concert of the season in the Academy of Music last evening. The soloist was Hulda Lashanska, a young soprano, who made her second appearance in this city.

In the way of orchestral numbers, Pierre Monteux, the conductor, offered the second symphony, in D minor, of Anton Dvorak, a symphonic poem entitled "Les Djinns," for piano and orchestra, by Cesar Franck, and, as the concluding selection, Wagner's "A Faust Overture."

The symphony is a melodious and ingratiating work of no little power and impressiveness in a dramatic sense. It has a noticeably beautiful adagio movement, scarcely less effective in its melodious allurement than the languorous largo in the same composer's better known and popular "New World" symphony.

The work was admirably played for the most part, though the orchestra did not strike its best gait at the beginning. The tone was vibrant and brilliant, but more suggestive of harshness and lack of unity than one is accustomed to hear from the Boston musicians. The succeeding movements, however, the adagio and the finale, were nearer the former standard.

The Franck symphonic poem, elucidating Victor Hugo's "Les Djinns," combines piano and orchestra in an effective unison of solo instrument and somewhat profuse instrumentation, in which neither part obscures the other, the piano, while at times dominating in the full, melodious ensemble, having more the effect of a component obbligato than that of a semi-detached solo. The pianist was E. Robert Schmitz, who played with the authoritative command and insight of the well-trained and understanding artist.

Changing her selections—the scores of the numbers announced failing to arrive on time—Mme. Lashanska sang Pamina's aria from Mozart's "The Magic Flute," and "Depuis le jour" from "Louise."

Her voice is of a pure, limpid quality, rich, mellow, and even throughout its wide range, suggesting that of Melba when the great Australian soprano was in her prime. It was used with ease and fluent expressiveness, though a bit timidly, as if the singer were not as yet quite sure of herself, in the Mozart selection, but in the familiar Charpentier aria in a manner which won the sort of enthusiastic applause that betokens an emphatic success.

From
INQUIRER
Philadelphia, Pa.

1921

THREE MUSIC NOTES

Boston Symphony Orchestra at the Academy of Music

The Boston Symphony Orchestra, under the direction of Mr. Pierre Monteux, gave the fourth in its current series of concerts at the Academy of Music last evening, when the programme included the uninspired "Faust" overture of Richard Wagner, Cesar Franck's vivid and picturesque setting of Victor Hugo's poem, "Les Djinns," and the Second Symphony in D minor of Antonin Dvorak. This is a work with which the American public is not familiar and which deserves to be better known. That is makes as strong an emotional or melodious appeal as the "New World" it would be too much to say, but [illegible] good music, [illegible] ten, imaginatively conceived and thematically interesting, and it exemplifies some of its famous composer's most valuable and distinctive characteristics.

It is played, as were the other numbers on the list, with plenty of spirit and technical efficiency and not without some suggestion of the beauty of tone and refinement of style for which the Boston Orchestra at its best estate was so pre-eminently distinguished. The soloist was Hulda Lashanska, a young lyric soprano with a cultivated method and an extremely sympathetic and agreeable voice, who was heard with much pleasure in Tamina's aria in "The Magic Flute" and "Depuis le Jour," from "Louise." Miss Lashanska is a cultivated artist, with an unusually ingratiating personality, for whom it seems safe to prophesy a brilliantly successful career. She certainly captured her last night's audience.

ESTABLISHED 1861
From
Public Ledger
Philadelphia, Pa.

BOSTON SYMPHONY

The Boston Symphony Orchestra gave its fourth concert of the season in the Academy last night, and had an audience of fair size, which cordially approved the performance. Pierre Monteux conducted with his habitual urbanity and there were two soloists, though the work of E. Robert Schmitz at the piano was incidental to Franck's symphonic poem, "Les Djinns," and first honors went to the prima donna, Hulda Lashanska.

In first place on the program came Dvorak's second symphony in D minor, a work that lacks the inspiration and the vitality of the famous "New World" symphony, and still a composition well worth the pains of presentation. Like most of the playing last evening, the performance was uneven; a good deal of the time one's attention was attracted to the individual distinction of certain veteran players and away from the somewhat halting and uncertain ensemble.

The orchestra has not yet recovered the disciplined alignment and the crisp definition, the instant and powerful attack and the welded cohesion of the days of old. But with each performance the hope is renewed that the glory has not departed forever. The finale of the symphony was the most satisfactory of the four movements.

Franck's magnificent "Les Djinns" was performed for the first time at these concerts, and E. Robert Schmitz played the piano part with authority, not once at a loss among the rolling and running figures, where it would be so easy to go wrong. He was much applauded, and he deserved it.

The music announced for Hulda Lashanska to sing was lost in transit and the substituted numbers were Mozart's air of Pamina, from "The Magis Flute," and Charpentier's "Depuis le Jour," from "Louise." The young soprano sang deliciously and was received with every manifestation of pleasure.

Her voice has peculiar color and warmth, and its distinctive quality finds its way to the innermost recesses of the heart. A striking stage presence enhances the impression made by this excellent singer. The highest notes, instead of being projected mightily, were given in a delicate pianissimo and the glissando thence to the lower register was artfully accomplished.

Wagner's "Faust" overture, after a somewhat too vague beginning, was played with aggressive energy and phrasing well controlled as the final number.

From
Evening Public Ledger
Philadelphia, Pa.

THE BOSTON ORCHESTRA

Mr. Monteux Gives Remarkable Program at 4th Concert of Organization

THE PROGRAM

Symphony in D minor (No. 2)........Dvorak
Symphonic Poem for Piano and Orchestra, "Les Djinns"...............Francis
Piano solo, E. Robert Schmitz
(a) Pamina's aria, "Magic Flute"...Mozart
(b) "Depuis le jour" from "Louise," Charpentier
Mme. Hulda Lashanska
A Faust Overture..................Wagner

At the fourth concert of the Boston Symphony Orchestra at the Academy of Music last evening, Mr. Monteux presented a program about equally combined of deathly dullness and delicate beauty. He opened with the Second Symphony of Dvorak, a work not previously performed in Philadelphia, to the recollection of the writer, but nevertheless bearing the opus title of 70, therefore coming after some of the most significant of the composer's writings, such as the quartet in E-flat, op. 51, and other compositions which bid fair to live for many years, a fate it must be admitted will not be vouchsafed to the symphony. The work is interesting principally because it is a composition of Dvorak, but there is little of the real Dvorak, the Dvorak of the "New World" symphony, the piano quintet, or the so-called "American" quartet in it.

On the other hand, there are plenty of what Mr. Hale, the commentator of the Boston Orchestra, calls "reminders" about it. There is Brahms, but not in melody as the commentator finds, but in the transition of tonalities without the intermediate key. On the other hand, there are many indications of the Dvorak to come only a few opuses later, but this is the case in the rhythms more than in any other one feature. The last two movements are decidedly the best of the symphony.

The Cesar Franck symphonic poem, "Les Djinns," proved to be a veritable gem, and it is astounding that it has not been heard here before. The music is the mature Franck and carries out to the letter the idea of the poem on which it was founded. It was the finest thing of the evening, both in composition and in performance. The elaborate piano part was beautifully played by Mr. Schmitz, who played the Tschaikowsky concerto with our own orchestra earlier in the season. He received many recalls, as his performance warranted, which he shared with Mr. Monteux. The last orchestral number was the "Faust" overture of Wagner, which is no more Wagner at his best than the symphony was Dvorak at his best. A biographer of the composer has said that "it" (the "Faust" overture) was written "in a cold draughty garret, shared with his wife and his dog, and while he had a raging toothache." Compared to the Wagner of "Tristan" or "The Ring," it sounds as though the biographer were strictly correct.

The work of the orchestra showed improvement over the previous concerts of this and last season, and the Boston Orchestra is rapidly getting back into the form which it displayed when it was the premier orchestra of the United States. The tone of the strings is excellent, but the famous wood-winds are not what they were. This may be because the compositions of last evening gave them little chance to show what they could really do. The brass was especially good, and the work of the first trumpet exceptional.

Mme. Lashanska was not at her best in the Mozart aria, but it seems as though no one can sing Mozart in the present day. She sang the aria from "Louise" much better and received many recalls.

12TH CONCERT BY SYMPHONY

Franck's "The Jinn" Interpreted with Eloquence and Passion

SCHMITZ AT PIANO · POETIC VIRTUOSO

By PHILIP HALE

The 12th concert of the Boston Symphony Orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony Hall. The program read as follows: Beethoven, Symphony No. 1; Franck, "The Jinn," symphonic poem for piano and orchestra (first time at these concerts); Bingham, Passacaglia for orchestra (first performance); Roger-Ducasse, Suite Francaise. E. Robert Schmitz was the pianist. Yesterday afternoon the order in which the pieces by Franck and Bingham were played was reversed.

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One is not accustomed to associate this composer with the musical expression of the Satanic. He reached a sublime height of mysticism in pages of "The Beatitudes" and thus stood with Palestrina and the Spaniard Tomas Luiz de Victoria; his mysticism was warmed by his sympathy with poor humanity; but when he attempted in "The Beatitude" to portray in tones Satan and all his host, he wrote music that reminds one of Meyerbeer at his worst. The wonder is that he chose Victor Hugo's "Jinn" for the subject of a symphonic poem. Nevertheless he succeeded far better here in demoniacal expression than in his symphonic poem "The Wild Huntsman." M. d'Indy has said that "The Jinn" is not properly speaking a musical adaptation of Hugo's "lozenge" and is not "very closely connected with the subject." It is true that the music is not panoramic; it is not an interlinear translation; but it is charged with the spirit of Hugo's wild verses. There is a dramatic, one might say melodramatic intensity to it that is not to be found elsewhere in Franck's compositions. There is more than the suggestion of the supernatural; there are the hellish voices of the dread visitors with their breath of flame, their murderous wings. In the relieving passages there is still the shudder of anxiety, of fear, until the cries die away in the flight of the dark swarm; and town, sea, sky are again at peace.

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HERALD JAN: 22.

A WEEK-END OF ALL THINGS FOR ALL MEN

Mr. Scott and the Symphony Orchestra —Why Should There Not Be Guest-Conductors as Well as Guest-Composers?—Mr. Hofmann Excels Himself in Chopin's Music — Mr. Thibaud and Mr. Cortot Paired—Mr. Lazaro Entertains and Miss Thompson Does Her Duty—Again the Sonata of Pizzetti—Items and Prospects

IT was deserved compliment that Mr. Monteux paid Cyril Scott when he played the composer's two Passacaglias at the Symphony Concerts of last week. Mr. Scott may not be the most eminent or the most impressive of Britons now writing music; he is indeed a sincerely modest man; but he happens to be on visit to America and by intrinsic merit these orchestral pieces warranted performance. Wisely the conductor gave them place; while as wisely the management invited Mr. Scott to the concerts as "guest of honor." There is reasonable curiosity among the public of the Symphony Orchestra to look upon the composers whose music it hears—the more when their pieces "in the smaller forms" are familiar upon many a piano. In such case stood Mr. Scott and there was no little straining of eyes and clapping of hands when he bowed from the "guest-seats" on Friday afternoon and came to the platform on Saturday evening, there to acknowledge his debt to orchestra and conductor as well as to applauding audience. Mr. Scott is interesting to see; his aspect kindles speculation about the man and the musician within. His presence in the eye and the ear spiced two concerts, otherwise not too amusing.

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For the prestige of the Symphony Concerts Mr. Mengelberg ought to be heard at a pair of them; or, if not there, at a spring concert for the increase of the orchestra's Pension Fund. As the committee administering it invited Richard Strauss, years ago, as such guest, so reasonably and creditably, it might summon the Hollander; while beyond question a considerable public in Boston is eager to hear him. The hampering, dulling notion that the Symphony Concerts are a closed preserve into which no "outsider" must ever enter belongs to the régime that ended with the reorganization of the orchestra in 1917. A more open-minded and liberal policy now governs it. From time to time there should obviously be room—for a day—for visiting conductors of conspicuous worth. Fancy an editor who tried to conduct a newspaper with no contributions but his own—and Mr. Monteux is a reasonable, a courteous as well as an able man. H. T. P.

Items and Announcements

The Manchester Guardian reveals the interesting fact that when Mr. Monteux and the management of the Symphony Orchestra were choosing a new concertmaster last summer, the final choice lay between Mr. Burgin and Mr. Catterall, the first violinist of the Hallé Orchestra in that city, and the leader of a noted string quartet. Mr. Burgin received the post and somewhat belatedly The Guardian rejoices in an outcome that keeps Mr. Catterall at home.

At the two concerts of the Symphony Orchestra in New York this week Mr. Monteux is repeating, for the most part, numbers recently heard at home: On Thursday evening, Beethoven's First Symphony, Scott's Passacaglias, Debussy's Symphonic Sketches, "The Sea," and Franck's tone-poem, "The Jinn"; on Saturday afternoon, Dvorak's Second Symphony, Roger-Ducasse's French Suite, Wagner's "Faust Overture" and Liszt's tone-poem, "Tasso."

TRAN. JAN. 31.

[84]

klyn, N. Y.

HUL
LASHA
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FRID

MUSIC IN BRÓOKLYN

ulda Lashanska, soprano, will ar as soloist, ith the Boston phony Orchestra at the last Bos- Symphony concert of the season one, to be given at the Academy Music next Friday evening. Pierre nteux will conduct at this concert on Dvorak's Second Symphony in ninor, a Suite Francaise by Roger- asse, and Wagner's "Faust" Over- . Mme. Lashanska will sing et's Romanza from Bellini's opera e Capulets and the Montagues," the aria from "Hamlet" by cio.

rieda Hempel will be the soloist of fourth concert of the New York phony Orchestra under the direc- of Walter Damrosch to be given the Academy of Music, Saturday rnoon, Feb. 12.

EAGLE
ss: Brooklyn, N. Y.

THE ORCHESTRAS

The last pair of Boston Symphony ncerts but one this season will be ven at Carnegie Hall Thursday eve- ng and Saturday afternoon.

Pierre Monteux has arranged for e Thursday evening concert the fol- wing program: Beethoven's First ymphony in C Major, Cesar Franck's mphonic poem "Les Djinns," based the poem of Victor Hugo, in which e piano solo will be taken by Mr. E. obert Schmitz, Debussy's symphonic uite "La Mer" (The Sea), which de- cribes (1) From dawn till noon on e ocean; Frolic of waves; Dialogue f wind and sea, and Liszt's symphonic oem "Tasso." For the Saturday mat- ee the symphony will be the s nd f Dvorak in D Minor, Two Pas g- las, by Cyril Scott, the Suite an- caise by Roger-Ducasse, of w the movements are. Overture, Bourree, Recitative and Sir; and Menuet, and Wagner's A Faust Overture.

NEW YORK
ABLISHED 1861
m
orning Telegraph
New York

For the last pair but one, of the Bos on Symphony concerts, Pierre Monteux onducting, will be given in Carnegie Hall Thursday evening, February 3, and Saturday afternoon, February 5. For he Thursday concert Beethoven's First Symphony in C major, "Two Passa- agalias," by Cyril Scott; Debussy's symphonic suite, "The Sea," with the ollowing movements: 1, "From Dawn Till Noon on the Ocean"; 2, "Frolic of he Waves"; 3, "Dialogue of Wind and Sea," and Cesar Franck's symphonic poem, "Les Djinns," based on the poem f Victor Hugo, in which the piano part will be played by E. Robert Schmitz. For the Saturday afternoon concert, Dvorak's Second Symphony in D minor, uite Francaise, by Roger-Ducasse, and

Address New York City
TIMES JAN 30

Date

Brooklyn Music.

Hulda Lashanska, soprano, will be heard with the Boston Symphony Or chestra at the last but one of its Brook lyn concerts on Friday at the Academy Carl G. Sch High School recital at Brooklyn

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SUN
Baltimore, Md.

Lyric—The Boston Symphony Or chestra will give its fourth concert of the season on Wednesday evening with Hulda Lashanska, soprano, as soloist. Mme. Lashanska will sing Pamina's aria, "Ah! Lo So," from Mozart's "The Ma Flute," and "Depuis le Jour," from Charpentier's "Louise." The symphony will be Beethoven's First in C Major. Other numbers will be Wagner's "Faust" Overture, Debussy's descriptive suite, "La Mor" (The Sea), in three parts, "From Dawn Till Noon On the Ocean," "Frolic of Waves" and "Dialogue of Wind and Sea."

SUN
Baltimore, Md.

Will Sing Here

HULDA LASHANSKA

Mme. Lashanska will be the soloist at the Boston Symphony Orchestra concert at the Lyric on Wednesday.

From
STAR.

Lashanska-Boston Symphony.

Mme. Hulda Lashanska, the noted lyric soprano, will appear as soloist at the Boston Symphony concert to be given Tuesday afternoon in the New National Theater at 4:30 o'clock. Pierre Monteux will conduct in Schubert's Overture in the Italian Style in C major, Haydn's so-called "Military" sympony in G major, one of the master's last works, and the spirited and piquant Suite Francaise, by the living French composer, Roger Ducasse.

Mme. Lashanska will sing, with the orchestra, Pamina's aria, "Ah, lo so," from "The Magic Flute," and Charpentier's famous "Depuis le jour," from his opera, "Louise." Mme. Lashanska's debut several seasons ago in New York caused quite a stir of enthusiastic praise in that city. She now ranks in a foremost place among the lyric sopranos of the rising generation.

NORTH AMERICAN
Philadelphia, Pa.

MONTEUX'S PROGRAM LACKS INSPIRATION

E. Robert Schmitz Plays Cesar Franck's Concerto 'Les Djinns'

LASHANSKA SINGS

Some years ago it was the custom of the Boston Symphony orchestra to build its programs chiefly on the standard symphonic works, with an occasional dash of novelty. Mr. Monteux's policy, as was again emphasized by last night's concert at the Academy of Music, appears to be one of delving after the seldom heard. This scheme of program making is very often justified by the interest of novelty; it is a procedure that could be followed with profit by some of Mr. Monteux's contemporaries. But last night's program did not bring to the audience's attention anything that contained the kernal of genius, or even real novelty.

The second symphony of Dvorak headed the program. Under a less invigrating baton than Mr. Monteux's the work would have revealed stretches of dullness. It is a symphony with considerable melodic content, but of no great vitality. Tunes flow along one after the other, never reaching full development. They lack the impress of individuality which characterizes the work of truly creative genius. But the work makes agreeable listening, particularly the latter half of the Adagio, and some portions of the Scherzo and Finale. Certainly the work cannot be regarded as a neglected masterpiece, however.

Cesar Franck's symphonic poem for piano and orchestra, "Les Djinns," brought E. Robert Schmitz before local audiences again, this time to better advantage than when he attacked the Tshaikovski B minor concerto with the Philadelphia Orchestra. His uncertain touch and lack of force did not stand out so glaringly in the Franck composition. His contribution was adequate. All there is in the work was brought out by the orchestra. Mr. Monteux has the faculty of putting apparent vitality into works which are of halting inspiration. This he did in "Les Djinns," altho sacrificing balance and smoothness in the orchestra at times.

In Pamina's air from the Magic Flute and "Despuis le Jour," from "Louise," Hulda Lashanska, who was the featured soloist of the concert, made a favorable impression. An aria from a forgotten Bellini opera and Leila's Air from the "Pearl Fishers" were the numbers programmed, but the music was lost in transit, and the above mentioned numbers were substituted. Her voice is not large, and the tone not always round, but she sings with considerable effect. Her singing of the Mozart lacked authority and fullness of tone, but in the Charpentier number her success was unquestioned. Wagner's "Faust" overture closed the program.

From
BULLETIN,
Philadelphia, Pa.
Boston Symphony

Fourth Concert of Season With Hulda Lashanska as Soprano Soloist

A PROGRAM more than ordinarily infused with the element of novelty was presented by the Boston Symphony orchestra, at its fourth concert of the season in the Academy of Music last evening. The soloist was Hulda Lashanska, a young soprano, who made her second appearance in this city.

In the way of orchestral numbers, Pierre Monteux, the conductor, offered the second symphony, in D minor, of Anton Dvorak, a symphonic poem entitled "Les Djinns," for piano and orchestra, by Cesar Franck, and, as the concluding selection, Wagner's "A Faust Overture."

The symphony is a melodious and ingratiating work of no little power and impressiveness in a dramatic sense. It has a noticeably beautiful adagio movement, scarcely less effective in its melodious allurement than the languorous largo in the same composer's better known and popular "New World" symphony.

The work was admirably played for the most part, though the orchestra did not strike its best gait at the beginning. The tone was vibrant and brilliant, but more suggestive of harshness and lack of unity than one is accustomed to hear from the Boston musicians. The succeeding movements, however, the adagio and the finale, were nearer the former standard.

The Franck symphonic poem, elucidating Victor Hugo's "Les Djinns," combines piano and orchestra in an effective unison of solo instrument and somewhat profuse instrumentation, in which neither part obscures the other, the piano, while at times dominating in the full, melodious ensemble, having more the effect of a component obbligato than that of a semi-detached solo. The pianist was E. Robert Schmitz, who played with the authoritative command and insight of the well-trained and understanding artist.

Changing her selections—the scores of the numbers announced failing to arrive on time—Mme. Lashanska sang Pamina's aria from Mozart's "The Magic Flute," and "Depuis le jour" from "Louise."

Her voice is of a pure, limpid quality, rich, mellow, and even throughout its wide range, suggesting that of Melba when the great Australian soprano was in her prime. It was used with ease and fluent expressiveness, though a bit timidly, as if the singer were not as yet quite sure of herself, in the Mozart selection, but in the familiar Charpentier aria in a manner which won the sort of enthusiastic applause that betokens an emphatic success.

From 1921
INQUIRER
Philadelphia, Pa.

THREE MUSIC NOTES

Boston Symphony Orchestra at the Academy of Music

The Boston Symphony Orchestra, under the direction of Mr. Pierre Monteux, gave the fourth in its current series of concerts at the Academy of Music last evening, when the programme included the uninspired "Faust" overture of Richard Wagner, Cesar Franck's vivid and picturesque setting of Victor Hugo's poem, "Les Djinns," and the Second Symphony in D minor of Antonin Dvorak. This is a work with which the American public is not familiar and which deserves to be better known. That is makes as strong an emotional or melodious appeal as the "New World" it would be too much to say, but it is good music, skilfully written, imaginatively conceived and thematically interesting, and it exemplifies some of its famous composer's most valuable and distinctive characteristics.

It is played, as were the other numbers on the list, with plenty of spirit and technical efficiency and not without some suggestion of the beauty of tone and refinement of style for which the Boston Orchestra at its best estate was so pre-eminently distinguished. The soloist was Hulda Lashanska, a young lyric soprano with a cultivated method and an extremely sympathetic and agreeable voice, who was heard with much pleasure in Tamina's aria in "The Magic Flute" and "Depuis le Jour," from "Louise." Miss Lashanska is a cultivated artist, with an unusually ingratiating personality, for whom it seems safe to prophesy a brilliantly successful career. She certainly captured her last night's audience.

ESTABLISHED 1861
From
Public Ledger
Philadelphia, Pa.

BOSTON SYMPHONY

The Boston Symphony Orchestra gave its fourth concert of the season in the Academy last night, and had an audience of fair size, which cordially approved the performance. Pierre Monteux conducted with his habitual urbanity and there were two soloists, though the work of E. Robert Schmitz at the piano was incidental to Franck's symphonic poem, "Les Djinns," and first honors went to the prima donna, Hulda Lashanska.

In first place on the program came Dvorak's second symphony in D minor, a work that lacks the inspiration and the vitality of the famous "New World" symphony, and still a composition well worth the pains of presentation. Like most of the playing last evening, the performance was uneven; a good deal of the time one's attention was attracted to the individual distinction of certain veteran players and away from the somewhat halting and uncertain ensemble.

The orchestra has not yet recovered the disciplined alignment and the crisp definition, the instant and powerful attack and the welded cohesion of the days of old. But with each performance the hope is renewed that the glory has not departed forever. The finale of the symphony was the most satisfactory of the four movements.

Franck's magnificent "Les Djinns" was performed for the first time at these concerts, and E. Robert Schmitz played the piano part with authority, not once at a loss among the rolling and running figures, where it would be so easy to go wrong. He was much applauded, and he deserved it.

The music announced for Hulda Lashanska to sing was lost in transit and the substituted numbers were Mozart's air of Pamina, from "The Magis Flute," and Charpentier's "Depuis le Jour," from "Louise." The young soprano sang deliciously and was received with every manifestation of pleasure.

Her voice has peculiar color and warmth, and its distinctive quality finds its way to the innermost recesses of the heart. A striking stage presence enhances the impression made by this excellent singer. The highest notes, instead of being projected mightily, were given in a delicate pianissimo and the glissando thence to the lower register was artfully accomplished.

Wagner's "Faust" overture, after a somewhat too vague beginning, was played with aggressive energy and phrasing well controlled as the final number.

From
Evening Public Ledger
Philadelphia, Pa.

THE BOSTON ORCHESTRA

Mr. Monteux Gives Remarkable Program at 4th Concert of Organization

THE PROGRAM

Symphony in D minor (No. 2)........Dvorak
Symphonic Poem for Piano and Orchestra, "Les Djinns"..............Francis
Piano solo, E. Robert Schmitz
(a) Pamina's aria, "Magic Flute"...Mozart
(b) "Depuis le jour" from "Louise," Charpentier
Mme. Hulda Lashanska
A Faust Overture.................Wagner

At the fourth concert of the Boston Symphony Orchestra at the Academy of Music last evening, Mr. Monteux presented a program about equally combined of deathly dullness and delicate beauty. He opened with the Second Symphony of Dvorak, a work not previously performed in Philadelphia, to the recollection of the writer, but nevertheless, bearing the opus title of 70, therefore coming after some of the most significant of the composer's writings, such as the quartet in E-flat, op. 51, and other compositions which bid fair to live for many years, a fate it must be admitted will not be vouchsafed to the symphony. The work is interesting principally because it is a composition of Dvorak, but there is little of the real Dvorak, the Dvorak of the "New World" symphony, the piano quintet, or the so-called "American" quartet in it.

On the other hand, there are plenty of what Mr. Hale, the commentator of the Boston Orchestra, calls "reminders" about it. There is Brahms, but not in melody as the commentator finds, but in the transition of tonalities without the intermediate key. On the other hand, there are many indications of the Dvorak to come only a few opuses later, but this is the case in the rhythms more than in any other one feature. The last two movements are decidedly the best of the symphony.

The Cesar Franck symphonic poem, "Les Djinns," proved to be a veritable gem, and it is astounding that it has not been heard here before. The music is the mature Franck and carries out to the letter the idea of the poem on which it was founded. It was the finest thing of the evening, both in composition and in performance. The elaborate piano part was beautifully played by Mr. Schmitz, who played the Tschaikowsky concerto with our own orchestra earlier in the season. He received many recalls, as his performance warranted, which he shared with Mr. Monteux. The last orchestral number was the "Faust" overture of Wagner, which is no more Wagner at his best than the symphony was Dvorak at his best. A biographer of the composer has said that "it" (the "Faust" overture) was written "in a cold draughty garret, shared with his wife and his dog, and while he had a raging toothache." Compared to the Wagner of "Tristan" or "The Ring," it sounds as though the biographer were strictly correct. z

The work of the orchestra showed improvement over the previous concerts of this and last season, and the Boston Orchestra is rapidly getting back into the form which it displayed when it was the premier orchestra of the United States. The tone of the strings is excellent, but the famous wood-winds are not what they were. This may be because the compositions of last evening gave them little chance to show what they could really do. The brass was especially good, and the work of the first trumpet exceptional.

Mme. Lashanska was not at her best in the Mozart aria, but it seems as though no one can sing Mozart in the present day. She sang the aria from "Louise" much better and received many recalls.

12TH CONCERT BY SYMPHONY

Franck's "The Jinn" Interpreted with Eloquence and Passion

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HERALD JAN: 22

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IT was deserved compliment that Mr. Monteux paid Cyril Scott when he played the composer's two Passacaglias at the Symphony Concerts of last week. Mr. Scott may not be the most eminent or the most impressive of Britons now writing music; he is indeed a sincerely modest man; but he happens to be on visit to America and by intrinsic merit these orchestral pieces warranted performance. Wisely the conductor gave them place; while as wisely the management invited Mr. Scott to the concerts as "guest of honor." There is reasonable curiosity among the public of the Symphony Orchestra to look upon the composers whose music it hears—the more when their pieces "in the smaller forms" are familiar upon many a piano. In such case stood Mr. Scott and there was no little straining of eyes and clapping of hands when he bowed from the "guest-seats" on Friday afternoon and came to the platform on Saturday evening, there to acknowledge his debt to orchestra and conductor as well as to applauding audience. Mr. Scott is interesting to see; his aspect kindles speculation about the man and the musician within. His presence in the eye and the ear spiced two concerts, otherwise not too amusing.

The clear truth is that the public, regular or occasional, of the Symphony Concerts welcomes celebrities, whether they chance to be "assisting artists" or composers in the programme of the day. It is as plain that their presence adds zest to the occasion and detracts not a whit from established standards. By these signs when an eminent conductor visits the United States, he would be no less welcome and stimulating as guest, for a concert or a pair of concerts, of orchestra and audience. Mr. Toscanini brings his own band to America and plays upon no other; Mr. Coates tarried too briefly to go outside New York; Mr. Mengelberg remains—come from Amsterdam for a much longer stay with the National Symphony Orchestra and (it is said) by no means unwilling to prove his mettle elsewhere. By common consent he is a conductor of signal abilities; western and central Europe set him high; he is not likely to revisit this side of the world.

For the prestige of the Symphony Concerts Mr. Mengelberg ought to be heard at a pair of them; or, if not there, at a spring concert for the increase of the orchestra's Pension Fund. As the committee administering it invited Richard Strauss, years ago, as such guest, so reasonably and creditably, it might summon the Hollander; while beyond question a considerable public in Boston is eager to hear him. The hampering, dulling notion that the Symphony Concerts are a closed preserve into which no "outsider" must ever enter belongs to the régime that ended with the reorganization of the orchestra in 1917. A more open-minded and liberal policy now governs it. From time to time there should obviously be room—for a day—for visiting conductors of conspicuous worth. Fancy an editor who tried to conduct a newspaper with no contributions but his own—and Mr. Monteux is a reasonable, a courteous as well as an able man. H. T. P.

Items and Announcements

The Manchester Guardian reveals the interesting fact that when Mr. Monteux and the management of the Symphony Orchestra were choosing a new concertmaster last summer, the final choice lay between Mr. Burgin and Mr. Catterall, the first violinist of the Hallé Orchestra in that city, and the leader of a noted string quartet. Mr. Burgin received the post and somewhat belatedly The Guardian rejoices in an outcome that keeps Mr. Catterall at home.

At the two concerts of the Symphony Orchestra in New York this week Mr. Monteux is repeating, for the most part, numbers recently heard at home: On Thursday evening, Beethoven's First Symphony, Scott's Passacaglias, Debussy's Symphonic Sketches, "The Sea," and Franck's tone-poem, "The Jinn"; on Saturday afternoon, Dvorak's Second Symphony, Roger-Ducasse's French Suite, Wagner's "Faust Overture" and Liszt's tone-poem, "Tasso."

TRAN. JAN. 31,

[84]

Mr. Carpenter's Ballet-Music for the First Times—A "Wagner-Programme" from the Symphony Orchestra—The Cleveland Orchestra Comes—A Novel Sonata of Debussy—Mr. Levitzki and Mr. Ganz as Pianists—Mme. Raisa in Miscellany—Mr. Bedetti and Mr. Laurent for Young People

ELEVEN months ago, the Chicago Opera Company announced a single performance in Boston of Mr. Carpenter's ballet, "The Birthday of the Infanta"—the first considerable venture by an American composer of distinctive place into such music of the theatre. It was to be mimed and danced by Mr. Bolm and an able cast, to be clothed in Spanish settings and dresses of the time and the courts of Velasquez, as designed by Robert Jones. Mischances defeated arrangements and there was no subsequent effort to renew them. Accordingly, Mr. Carpenter's music will be heard for the first times here at the Symphony Concerts of next Friday afternoon and Saturday evening, in the form of a Suite put together by the composer himself. Fortunately, it omits little. After an Introduction, the Infanta and her train enter to her birthday party. Other children come as guests; servants display the gifts in stately fashion. There are dances for the children themselves and for gypsies; a miniature and fantastic bull-fight besides. From nowhere comes a dwarf; like no other he dances; deluded, he believes he has won the Infanta's eye and, maybe, heart. A mirror discloses to him his own deformity and ugliness. Under the shock of disillusion, he dies. The princess is grieved; but more she is puzzled. So run "argument" and action, to a reflecting, characterizing music that yet speaks for itself in the concert-hall. It is written with Mr. Carpenter's manifold command of symphonic means and with his usual fineness and freshness of imagination. It gilds the suggesting story by Wilde; it discovers new abilities in the composer. There is promise, then, in the Suite of rare interest and as rare satisfaction. For the rest, Mr. Monteux will begin the concerts with Schumann's Symphony in C major—the symphony of happy wedlock—and end them with Beethoven's Piano-Concerto in C minor, the third in the series, nowadays seldom heard. In it Mr. Levitzki will play the solo-part. The music invites his clarity, surety, finesse and elegance.

For the first time in four years the Symphony Orchestra will undertake a "Wagner-Concert"—tomorrow afternoon in Symphony Hall, beginning by exception at three o'clock; while as heretofore on such occasions the receipts will go to the Pension Fund for retired or disabled players. The programme traverses: the Overture and Venusberg Music from "Tannhaüser"; the Prelude to "Lohengrin"; the Introduction to the Third Act of "Tristan"; the Prelude to "Die Meistersinger"; the Valkyrs' Ride from "Die Walküre"; Siegfried's Ascent to Brünnhilde's Rock, Dawn, and Siegfried's Journey on the Rhine from the "Ring" operas. In the fragment of "Tristan," Mr. Speyer will play the desolate melody for English horn; in the Bacchanale from "Tannhaüser," a women's choir from The Cecilia will be audible, but invisible. It is long since such an array of Wagner's music has been heard in Boston, and if we are to have him at all, it must be in the concert-hall. Mr. Monteux and the orchestra should be variously eloquent.

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The concert ended—magnificently with the beauties of Siegfried's passage to Bruennhilde's rock, dawn, Siegfried's Rhine journey and the ponderous finale of "Gotterdaemmerung."

HERALD. FEB. 7.

HERALD

ess New York City

1921

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NEWS FEB 2 1921 L

Baltimore, Md.

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HERALD

Washington, D. C.

FEB 2 1921 L

DUAL MUSIC BILL DELIGHTS LARGE AUDIENCE HERE

Boston Symphony Orchestra with Hulda Lashanka Proves Hit.

Program.

Overture in the Italian Style in C major ....Shubert

Op. 170

Symphony in G major, "Military"..Hayden

(B. & H. No. 11)

I. Adagio; Allegro.

II. Allegretto.

III. Menuetto; Trio.

IV. Finale: Presto.

Aria, "Ah! lo so," from "The Magic Flute"........................Mozart

Air, "Depuis le jour," from "Louis".... ....Chaarpentier

Suite Francaise, in D major..Roger-Ducasse

I. Ouverture: Tres decide.

II. Bourree; Pas vite et tres rythme.

III. Recitatif et air; Tres declame. Plus lent; lentement.

IV. Menuet vif: Tres decide; Tranquille.

Soloist, Hulda Lashanska.

O. SUN

Baltimore, Md.

LYRIC

The Boston Orchestra And Hulda Lashanska.

The Boston Orchestra, under the direction of Pierre Monteux, which played again last evening at the Lyric, is fast regaining its prewar finesse and distinction. It gave a brilliant but peculiarly delicate rendition of the charming little first symphony of Beethoven, a work that seems to be engagingly Mozartian in intent and definitely reminiscent of Haydn, but which is nevertheless characterized by a somewhat greater profundity than is to be found in the writings of those masters. The supreme grace of the Beethoven work and its melodic charm were beautifully indicated in Mr. Monteux's reading and delighted one of the largest audiences that has as yet gathered to enjoy this particular orchestral series.

The program as a whole was well balanced and varied, the principal work of the evening being the great Debussy tone poem "Le Mer," a composition that makes supreme demands upon the technical facility of the players. This unusual suite, so richly characterized by mood and so frankly sensuous in its appeal, portrays with great splashes of tone and infinite orchestral device the restlessness and constantly changing quality but insistent vitality of the ocean. It is a work of broadly rhythmic feeling, replete with broken melodies couched in the terms of the whole-tone scale, rich in unusual progressions and resolutions. It is music, moreover, that from one point of view is extraordinarily monotonous, yet at the same time it is frankly stimulating, nervous and often extremely brilliant in effect and, curiously enough, faintly delicately Oriental in spirit. It is an imaginative work that has all the beauty of some rich tapestry, but one in which the design is never very clearly indicated. A different and amazing composition, in fine, that was superbly played. The program also included the rarely heard "Faust" overture of Wagner.

The assisting artist was Hulda Lashanska, a soprano of rare distinction, who sang two arias with orchestral accompaniment, Pamina's tragic song, "Ah! lo so," from Mozart's "Magic Flute," and "Depuis le jour," from Charpentier's "Louise." Mme. Lashanska is an unusually fine artist, with a beautifully placed voice, who phrases with knowledge and whose performance is marked always by the most perfect taste. She sings, moreover, with fine authority, and if her tones in the Mozart work were not consistently round, this suggestion of thinness had entirely disappeared by the time she reached the great "Louise" aria. This she gave with really extraordinary beauty of tone and the deepest sympathy and understanding. Indeed, she interpreted this famous work exquisitely, giving it mystic, introspective values that were particularly satisfying.

J. O. L.

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h 1921 M

WS NEWS.

altimore, Md.

Its Old Prestige Regained

Boston Symphony Orchestra Heard At Its Best At The Lyric Wednesday Night

The Boston Symphony Orchestra, in giving its fourth concert of the season Wednesday at the Lyric, presented one of the most, if not the most interesting program of its series. The soloist was Hulda Lashanske.

Under the conductorship of Pierre Monteux, the famous organization has certainly regained its former prestige and high standing, and it seems a pity that, by not fully recognizing the fact, the public is depriving itself of enjoying one of the greatest musical treats of the season. The opening work, Beethoven's Sym. No. 1, in C major, received a remarkably vivid, striking and polished interpretation. Under the direction of Mr. Monteux, the impression immediately produced was that of listening to a master composition. The entire symphony is so fresh, so full of life, vigor and melody. There is no sense of striving after effect, the whole being perfectly natural and spontaneous. And the presentation was a masterly portrayal of Beethoven in his earlier days. The entire work was played with dignity, force and a delicate, yet thorough comprehension of the composer's scheme. Each movement was delightfully given, while the bright, sparkling humor of the final movement was wonderfully illustrated.

Wagner's "Faust Overture" received a strong and convincing interpretation in the delivery of which the orchestral intentions of the composer were forcibly delineated.

The Debussy "La Mer" is supposed to be descriptive of the sea in its various and every-changing moods. Clever as an exploitation of orchestral effect, but somewhat discordant for Nature, even in her most angry moments. The work showed occasional suggestions of the influence of Wagner, but without his powers of imagery.

Madame Lashanska is an artist supreme in her art. Presenting an aria from Mozart's "Magic Flute" and an air from Carpentier's 'Louise," the singer disclosed the possession of a voice rich and sympathetic in quality, extensive in compass and of an effective knowledge of how to use it in all registers to the greatest advantage. There was a charm, a fascinating [illegible] her singing, due not alone to the beautiful quality of her voice, but also to the air of refinement with which she endowed her performance. It was singing for art's sake with no divergence from the straight and narrow path demanded by true art. And so felt the discriminating audience, for the tribute accorded to her at the close of her solos was long continued, unanimous and heartfelt.

W. G. O.

From

TIMES

New York City

The Boston Symphony Orchestra.

The Boston Symphony Orchestra returned to New York yesterday and gave its first concert in the evening in Carnegie Hall. Mr. Monteux's program included Beethoven's first symphony, César Franck's symphonic poem for orchestra and piano, "Les Djinns," Debussy's three symphonic sketches "La Mer" and Liszt's symphonic poem "Tasso."

The symphony was charmingly played, crispy and with fine tone and shading. So played it still gives pleasure in the hearing, without the necessity of deciding whether it is "true Beethoven"; whether it is original; how far it is derived from Haydn and Mozart; whether liking it necessarily goes beyond the music itself and involves, in the phase of Mr. Hale's program note, belief in "the plenary inspiration of a great composer."

César Franck's symphonic poem is not among the most frequently played of his works. For one thing, it requires some self-abnegation on the part of the pianist, who has a short but difficult piece to play and but little opportunity to shine as a soloist; for the piano, while more than an orchestral instrument, has hardly an independent part. For another, the work seems somewhat tentative—more an experiment in color, instrumental and harmonic, than the development of strongly individual musical ideas. As such it has a rich and delicate beauty, and its performance gave enjoyment. Mr. Schmitz's playing of the piano part was brilliant and graceful.

There never was so deep an impression made by Debussy's sketches of the sea as by some of his other compositions for orchestra. Now that the method of expression is no longer new, the music seems to have shrunk in significance. How far inferior it is, for instance, in value to the prelude of "The Afternoon of a Faun!" This music summons up little of the sea. Its substance seems to lay thin, its orchestral color patchy. A few passages delight with their tonalities still fresh, but the composer's success seems to have been intermittent.

From

STANDARD UNION FEB 6 1921 A

Brooklyn, N. Y.

Music In Manhattan

The Boston Symphony Orchestra, Pierre Monteux conducting, at Carnegie Hall, Manhattan, yesterday afternoon, played the Dvorak D minor symphony (heard in Brooklyn the evening before), "Two Passacaglias" by Cyril Scott, Roger-Ducasse's French Suite in D major and Wagner's "Faust" overture.

ESTABLISHED 1881

From FEB 4 1921 A

Morning Telegraph

New York

BEETHOVEN PROGRAM PLAYED AT CARNEGIE

Boston Symphony Orchestra Heard in Next to Last Concert to Be Given Here.

The first of the last pair of concerts to be given in New York this season by the Boston Symphony Orchestra took place in Carnegie Hall last evening with Pierre Monteux directing this splendid body of visiting musicians.

The program presented Beethoven's "First Symphony in C major," "Two Passacaglias" by Cyril Scott, Debussy's symphonic suite, "The Sea," and Cesar Franck's "Les Djinns," based on the Victor Hugo poem, with the piano solo played by E. Robert Schmitz.

As proof of the popularity of Mr. Monteux and his orchestra among New Yorkers, Carnegie Hall was practically sold out before the doors were opened to an audience that was appreciative and enthusiastic. The last concert of the series will be held this afternoon at Carnegie Hall, when Dvorak's Second Symphony in D minor, Suite Francaise by Roger-Ducasse, and Wagner's "Faust" overture will be rendered.

Mr. Carpenter's Ballet-Music for the First Times — A "Wagner-Programme" from the Symphony Orchestra—The Cleveland Orchestra Comes — A Novel Sonata of Debussy—Mr. Levitzki and Mr. Ganz as Pianists—Mme. Raisa in Miscellany—Mr. Bedetti and Mr. Laurent for Young People

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HERALD

Washington, D. C.

DUAL MUSIC BILL DELIGHTS LARGE AUDIENCE HERE

Boston Symphony Orchestra with Hulda Lashanka Proves Hit.

Program.

Overture in the Italian Style in C major ....Shubert

Op. 170

Symphony in G major, "Military"..Hayden (B. & H. No. 11)

- I. Adagio; Allegro.
- II. Allegretto.
- III. Menuetto; Trio.
- IV. Finale: Presto.

Aria, "Ah! lo so," from "The Magic Flute"..Mozart

Air, "Depuis le jour," from "Louis".... ....Chaarpentier

Suite Francaise, in D major...Roger-Ducasse

- I. Ouverture: Tres decide.
- II. Bourree; Pas vite et tres rythme.
- III. Recitatif et air. Tres declame. Plus lent; lentement.
- IV. Menuet vif: Tres decide; Tranquille.

Soloist, Hulda Lashanska.

G. SUN

Baltimore, Md.

LYRIC

The Boston Orchestra And Hulda Lashanska.

The Boston Orchestra, under the direction of Pierre Monteux, which played again last evening at the Lyric, is fast regaining its prewar finesse and distinction. It gave a brilliant but peculiarly delicate rendition of the charming little first symphony of Beethoven, a work that seems to be engagingly Mozartian in intent and definitely reminiscent of Haydn, but which is nevertheless characterized by a somewhat greater profundity than is to be found in the writings of those masters. The supreme grace of the Beethoven work and its melodic charm were beautifully indicated in Mr. Monteux's reading and delighted one of the largest audiences that has as yet gathered to enjoy this particular orchestral series.

The program as a whole was well balanced and varied, the principal work of the evening being the great Debussy tone poem "Le Mer," a composition that makes supreme demands upon the technical facility of the players. This unusual suite, so richly characterized by mood and so frankly sensuous in its appeal, portrays with great splashes of tone and infinite orchestral device the restlessness and constantly changing quality but insistent vitality of the ocean. It is a work of broadly rhythmic feeling, replete with broken melodies couched in the terms of the whole-tone scale, rich in unusual progressions and resolutions. It is music, moreover, that from one point of view is extraordinarily monotonous, yet at the same time it is frankly stimulating, nervous and often extremely brilliant in effect and, curiously enough, faintly delicately Oriental in spirit. It is an imaginative work that has all the beauty of some rich tapestry, but one in which the design is never very clearly indicated. A different and amazing composition, in fine, that was superbly played. The program also included the rarely heard "Faust" overture of Wagner.

The assisting artist was Hulda Lashanska, a soprano of rare distinction, who sang two arias with orchestral accompaniment, Pamina's tragic song, "Ah! lo so," from Mozart's "Magic Flute," and "Depuis le jour," from Charpentier's "Louise." Mme. Lashanska is an unusually fine artist, with a beautifully placed voice, who phrases with knowledge and whose performance is marked always by the most perfect taste. She sings, moreover, with fine authority, and if her tones in the Mozart work were not consistently round, this suggestion of thinness had entirely disappeared by the time she reached the great "Louise" aria. This she gave with really extraordinary beauty of tone and the deepest sympathy and understanding. Indeed, she interpreted this famous work exquisitely, giving it mystic, introspective values that were particularly satisfying.

J. O. L.

WS NEWS.

altimore, Md.

Its Old Prestige Regained

Boston Symphony Orchestra Heard At Its Best At The Lyric Wednesday Night

The Boston Symphony Orchestra, in giving its fourth concert of the season Wednesday at the Lyric, presented one of the most, if not the most interesting program of its series. The soloist was Hulda Lashanske.

Under the conductorship of Pierre Monteux, the famous organization has certainly regained its former prestige and high standing, and it seems a pity that, by not fully recognizing the fact, the public is depriving itself of enjoying one of the greatest musical treats of the season. The opening work, Beethoven's Sym. No. 1, in C major, received a remarkably vivid, striking and polished interpretation. Under the direction of Mr. Monteux, the impression immediately produced was that of listening to a master composition. The entire symphony is so fresh, so full of life, vigor and melody. There is no sense of striving after effect, the whole being perfectly natural and spontaneous. And the presentation was a masterly portrayal of Beethoven in his earlier days. The entire work was played with dignity, force and a delicate, yet thorough comprehension of the composer's scheme. Each movement was delightfully given, while the bright, sparkling humor of the final movement was wonderfully illustrated.

Wagner's "Faust Overture" received a strong and convincing interpretation in the delivery of which the orchestral intentions of the composer were forcibly delineated.

The Debussy "La Mer" is supposed to be descriptive of the sea in its various and every-changing moods. Clever as an exploitation of orchestral effect, but somewhat discordant for Nature, even in her most angry moments. The work showed occasional suggestions of the influence of Wagner, but without his powers of imagery.

Madame Lashanska is an artist supreme in her art. Presenting an aria from Mozart's "Magic Flute" and an air from Carpentier's 'Louise," the singer disclosed the possession of a voice rich and sympathetic in quality, extensive in compass and of an effective knowledge of how to use it in all registers to the greatest advantage. There was a charm, a fascination in her singing, due not alone to the beautiful quality of her voice, but also to the air of refinement with which she endowed her performance. It was singing for art's sake with no divergence from the straight and narrow path demanded by true art. And so felt the discriminating audience, for the tribute accorded to her at the close of her solos was long continued, unanimous and heartfelt.

W. G. O.

From

TIMES

New York City

The Boston Symphony Orchestra.

The Boston Symphony Orchestra returned to New York yesterday and gave its first concert in the evening in Carnegie Hall. Mr. Monteux's program included Beethoven's first symphony, César Franck's symphonic poem for orchestra and piano, "Les Djinns," Debussy's three symphonic sketches "La Mer" and Liszt's symphonic poem "Tasso."

The symphony was charmingly played, crispy and with fine tone and shading. So played it still gives pleasure in the hearing, without the necessity of deciding whether it is "true Beethoven"; whether it is original; how far it is derived from Haydn and Mozart; whether liking it necessarily goes beyond the music itself and involves, in the phase of Mr. Hale's program note, belief in "the plenary inspiration of a great composer."

César Franck's symphonic poem is not among the most frequently played of his works. For one thing, it requires some self-abnegation on the part of the pianist, who has a short but difficult piece to play and but little opportunity to shine as a soloist; for the piano, while more than an orchestral instrument, has hardly an independent part. For another, the work seems somewhat tentative—more an experiment in color, instrumental and harmonic, than the development of strongly individual musical ideas. As such it has a rich and delicate beauty, and its performance gave enjoyment. Mr. Schmitz's playing of the piano part was brilliant and graceful.

There never was so deep an impression made by Debussy's sketches of the sea as by some of his other compositions for orchestra. Now that the method of expression is no longer new, the music seems to have shrunk in significance. How far inferior it is, for instance, in value to the prelude of "The Afternoon of a Faun!" This music summons up little of the sea. Its substance seems to lay thin, its orchestral color patchy. A few passages delight with their tonalities still fresh, but the composer's success seems to have been intermittent.

STANDARD UNION FEB 6 1921

Brooklyn, N. Y.

Music In Manhattan

The Boston Symphony Orchestra, Pierre Monteux conducting, at Carnegie Hall, Manhattan, yesterday afternoon, played the Dvorak D minor symphony (heard in Brooklyn the evening before), "Two Passacaglias" by Cyril Scott, Roger-Ducasse's French Suite in D major and Wagner's "Faust" overture.

From

Morning Telegraph

New York

BEETHOVEN PROGRAM PLAYED AT CARNEGIE

Boston Symphony Orchestra Heard in Next to Last Concert to Be Given Here.

The first of the last pair of concerts to be given in New York this season by the Boston Symphony Orchestra took place in Carnegie Hall last evening with Pierre Monteux directing this splendid body of visiting musicians.

The program presented Beethoven's First Symphony in C major, "Two Passacaglias" by Cyril Scott, Debussy's symphonic suite, "The Sea," and César Franck's "Les Djinns," based on the Victor Hugo poem, with the piano solo played by E. Robert Schmitz.

As proof of the popularity of Mr. Monteux and his orchestra among New Yorkers, Carnegie Hall was practically sold out before the doors were opened, and an audience that was appreciative and enthusiastic. The last concert of the series will be held this afternoon at Carnegie Hall, when Dvorak's Second Symphony in D minor, Suite Francaise by Roger-Ducasse, and Wagner's "Faust" overture will be rendered.

Regained

Its Best At [illegible] Lyric

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4 1921 A
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York

OVEN PROGRAM
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AN 4 1921 A
vening Globe
New York

Music.

oscanini in Notable Concert at Carnegie Hall.

By PITTS SANBORN.

The lines of communication between rturo Toscanini and the great New ork public seemed not to be functioning very well yesterday. Carnegie Hall was by no means filled last evening for his concert for the benefit of the Italian Child Welfare League. And yet no concert given in that hall has better deserved a sold out house. The Scala Orchestra, too, which Mr. Toscanini conducts, proved its worth as it could not last Tuesday night in the Metropolitan Opera House.

O fugitive Metropolitan acoustics! They always stampede off and leave an orchestra playing up on the stage there tonally high and dry. I had heard the London Symphony under Nikisch there, the Boston Symphony under Muck, the Metropolitan orchestra under Toscanini himself, the Paris Conservatoire Orchestra under Messager, and every story was the same: nothing really sounded. Being that informed, no listener ought to have made a mistake about the present Scala Orchestra. Never again shall I speak of it as "mediocre." May my sins be upon my diminished head!

An Excellent Band.

No orchestra that boasts such an assemblage of second violins, such rich and solid basses, so trustworthy a brass section, including a first trumpet that would wake a stone and a drummer nothing short of miraculous can, given an opportunity in any proper auditorium, by any stretch of the imagination be called "mediocre." And my list of specifications does not, by any means, imply that the other elements of the band are inferior.

no mistaking that corybantes danced the finale, not any peasant horde of mud-shod clodhoppers!

The remainder of the programme consisted of Brahms's "Variations on a Theme by Haydn," done in matchless fashion; the symphonic poem "Juventus" of Victor de Sabata, and Rossini's "William Tell" overture. Young Signor de Sabata's symphonic poem on the poignant subject of youth was new here and of uncommon interest. Like the rest of the young Italians its author is a master of the technic of composition and orchestration. These young men are building as the Romans built. "Juventus" does not nestle in the shadow of the Wagner rock as do the much played fountains of Signor Respighi. Signor de Sabata's material is sufficiently his own, and he makes highly skilful use of it. The performance was superb.

As for Rossini's thrice familiar overture, that was a genuine re-creation. After a finely eloquent delivery of the 'cello solo and a virtuoso exhibition by the wood wind, Mr. Toscanini led the galoppade in a way that was not only simply hair-raising, but an artistic wonder. Let no one imagine again that the overture to "William Tell" is not a great work, a masterpiece, because as a rule it figures in so-called "popular" concerts, led carelessly and played vulgarly.

Ovations for all the audience was worth, followed the Seventh Symphony, and against the end of the programme. These Toscanini concerts are a dispensation of new life in a country populous, busy, and—blue.

ESTABLISHED 1881
From
WORLD,
New York City

NEW YORK SYMPHONY COVERS ITALIAN MUSIC

Devotes Concert of Historical Cycle to It—Boston Orchestra Also Heard.

Walter Damrosch and the New York Symphony Orchestra in Carnegie Hall yesterday afternoon gave the eighth concert in their historical cycle.

The programme, devoted to Italian music from the sixteenth century to the present day, embraced dances of the sixteenth century by Molinaro (1599), and Galilei (1533-91); Rossini's overture to "William Tell;" a Sinigaglia (1868) overture; Respighi's (1879) poem, "Fountains of Rome;" Casella's suite, "The Venetian Convent"—three movements—and de Sabata's symphonic poem, "Juventus". Several of these Mr. Damrosch had planned to play here for the first time on this occasion, but Arturo Toscanini had included them on his own historical programme given recently.

It proved an interesting procedure yesterday and the contrast between the old melodious composers and the young moderns was striking. Miss Henrietta Conrad sang a soprano obbligato in the barcarolle movement of the Casella suite.

In the evening the Boston Symphony, under Pierre Monteux's baton, offered Beethoven's First Symphony, Franck's symphonic poem, "Les

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Robert Schmitz [illegible] soloist; Debussy's "La Mer" and Liszt's poem "Tasso." The unusual thing about the concert was the vacant seats: a novel experience here for the Boston men. The virtuosity of the band was finely displayed in the Debussy num-

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LEVITZKI, SOLOIST

At the next pair of Boston Symphony concerts in Symphony Hall next Friday afternoon and Saturday evening Mr. Monteux will conduct Schumann's Second Symphony in C major, Opus 61. A notable event will be the first performance in Boston of "The Birthday of the Infanta," in the form of an orchestral suite, arranged by Mr. Carpenter, from his ballet based on the story of Oscar Wilde. The suite describes the entrance of the Infanta, children's dance, arrival of the guests, the gypsy dance, the bull fight, entrance of the dwarf, the fatal dance, the final tragedy. As soloist Mischa Levitzki will play Beethoven's Third Piano Concerto in C minor. The son of an American citizen of Russian extraction, he was born near Kieff in 1898, during a visit of his parents to their native country. He exhibited great talent as a boy and first studied the violin. He soon showed his preference for the piano. His early training was in New York; he completed his studies in Berlin under Erno Dohnanyi. Four years later he made his debut in Berlin and toured Belgium. His instantaneous success led to his playing in Vienna, Leipsic, Budapest and Christiania. He then made his first professional appearance in New York Oct. 17, 1916.

WAGNER CONCERT TODAY

Attention is called to the earlier hour of the Pension Fund concert to be given by the Boston Symphony Orchestra in Symphony Hall today at 3 o'clock sharp. A fine Wagner program will be given. There will be an additional choral number when, in the "Bacchanale," which Wagner wrote for the first Paris performance of "Tannhaeuser," where a ballet was demanded, the chorus will be taken by members of the Cecilia Society, trained by its director, Mr. Jacchia. The complete program consists of the prelude to "The Mastersingers," the prelude to "Lohengrin," the overture to "Tannhaeuser," the "Ride of the Valkyries" from Act 3, "The Valkyries"; the introduction to the third act of "Tristan and Isolde" (English horn solo by Mr. Speyer), and excerpts from "The Ring": Siegfried's "Passage to Bruennhilde's Rock" from "Siegfried," and the "Dawn and Rhine Journey" of Siegfried from the "Dusk of the Gods."

HERALD. FEB. 6.

PENSION FUND CONCERT

The Boston Symphony Orchestra, Pierre Monteaux, conductor, gave its pension fund concert yesterday afternoon in Symphony Hall with a Wagner programme. This programme attracted a large and a very enthusiastic audience. It would have surprised Wagner, no doubt, in his lifetime, if he had been told that some day his music, despised and derided by his contemporaries, would be as popular a drawing card as an orchestra could have. And the Boston Symphony, by long experience, as also by the skill of its present conductor, is admirably equipped to play this superb and sonorous music. The programme consisted of well-known compositions, now musical thrice told tales, yet never old, never less than exciting and impressive in the last degree. The compositions were the "Meistersinger" overture, the prelude to "Lohengrin," the "Tannhauser" overture, "Ride of the Valkyries," introduction to the third act of "Tristan and Isolde," and excerpts from "The Ring of the Nibelungen." The attention of the audience, the sweeping enthusiasm after each number, told more than words of what the music had meant to them.

POST. FEB. 7.

WAGNER PROGRAM AT PENSION CONCERT

Symphony Orchestra Plays to Capacity Audience

People's Orchestra Wins Vigorous Applause in Convention Hall

The Boston Symphony Orchestra, Pierre Monteux, conductor, gave the second of its three concerts in aid of the pension fund yesterday afternoon at Symphony Hall. The capacity audience and enthusiastic applause were partly a tribute to Wagner, excerpts from whose music dramas filled the entire program. It was a tradition for some years before the war to play a Wagner program at one of the pension fund concerts. It was also a tradition that the orchestra should be on its mettle on such occasions and better if possible the high standard of performance set at the regular concerts.

Yesterday the orchestra played much as though it were a "special Wagner night" at the Pops, where many rehearsals are an impossibility. Those skeptical listeners who have not heard such excellent recent performances as that of Beethoven's First Symphony on Jan 21 must have formed the impression that the absolute precision and euphony in ensemble which were a chief glory of the old Symphony Orchestra are absent in the present band.

The brass section were the most obvious offenders. The chorus from the Cecilia Society, trained by Agide Jacchia, sang its few measures off stage acceptably.

GLOBE. FEB. 7.

Wagner Program

Attention is called to the earlier hour of the pension fund concert to be given by the Boston Symphony Orchestra in Symphony Hall today at 3 o'clock sharp. A splendid Wagner program will be given. There will be an additional choral number when, in the bacchanale which Wagner wrote for the first Paris performance of "Tannhauser," where a ballet was demanded, the chorus part will be taken by members of the Cecilia Society.

The complete program consists of the prelude to "The Meistersingers," the prelude to "Lohengrin," the oberture to "Tannhauser," the Ride of the Valkyries, from Act 3 of "The Valkyries," the introduction to the third act of "Tristan and Isolde," and the following excerpts from "The Ring": Siegfried's passage to Brunnhilde's rock from "Siegfried," and the "Dawn and Rhine Journey" of Siegfried from the "Dusk of the Gods."

Symphony Program

At the Symphony concerts this week Pierre Monteux will conduct Schumann's second symphony in C major; "The Birthday of the Infanta," an orchestral suite, by John Alden Carpenter, and, with Mischa Levitzki as soloist, the third Beethoven concerto for piano and orchestra.

ADVERTISER. FEB. 6.

Symphony Pension Fund Concert This Afternoon

Mr Monteux has planned for today's Symphony concert in aid of the pension fund, a program which illustrates the best work of Wagner from the early days of "Tannhauser" to the completion of the "Ring." It includes fragments from every one of his chief works except "Parsifal" and "Rheingold," in each case complete enough in themselves to more than justify concert performance.

Those who like to hear the Symphony Orchestra occasionally, but do not care to buy season tickets have this afternoon their opportunity to hear it at prices less than those charged for the few available tickets for the regular concerts, in a program any one who cares at all for music ought to enjoy.

Concert and Recital Programs for the Current Week

SYMPHONY HALL. Today at 3. Boston Symphony Orchestra, Pierre Monteux conductor. Second concert in aid of the Pension Fund. Wagner program. Preludes to "Die Meistersinger" and "Lohengrin"; Overture and Bacchanale from "Tannhauser"; "Ride of the Valkyries," from "Die Walkure"; Prelude to act 3 of "Tristan und Isolde"; "Siegfried's Passage to Brunnhilde's Rock," from "Siegfried"; "Dawn" and "Siegfried's Rhine Journey" from "Gotterdammerung." A chorus of women from the Cecilia Society, trained by Agide Jacchia, will assist in the Bacchanale from "Tannhauser." Attention is called to the fact that this concert will begin at 3, not at the usual hour, 3:30.

Friday at 2:30 and Saturday at 8, Boston Symphony Orchestra, 14th program Second Symphony, in C major, Schumann; Suite from "The Birthday of the Infanta," Carpenter (first time in Boston); Third Piano Concerto, in C minor, Beethoven. Solo'st, Mischa Levitski, pianist.

GLOBE FEB. 6.

NEW STRAUS SUITE WELL PLAYED

By FRED J. McISAAC.

One of the most charming and unusual features of a symphony program for many months was the orchestral suite from Richard Strauss opera based on Molliere's play "Le Bourgeo in Gentilhomme." This work was first produced in 1913, but the war and the boycott on Strauss prevented us hearing it until the present time.

There is little of the furturist and cacophonous Strauss in this music. It was composed for an orchestra of thirty-six pieces, and Mr. Monteux dismissed most of his band to keep the work properly proportioned. Strauss had in mind the dainty, graceful airs of Rameau which go so well with Watteau costumes and the period of Molliere. Nothing could keep him from inventing curious and ingenious harmonics, but nobody who is familiar with his big tone poems would believe him so frank and obvious a melodist as he proved to be in these little dances, incidental music and humoresques. The performance was in every respect delightful. Monteux was in his element.

The Schumann symphony number two also received an admirable performance. Mischa Levitzki, the young pianist, was soloist, playing the Beethoven concerto in C minor. Levitzki has already given evidence of more talent than any of the younger set of players on the pianoforte and he furnished a brilliant and satisfying performance of the concerto yesterday.

AMER. FEB 12.

[86]

STRAUSS' NEW SUITE BY THE SYMPHONY

Enthusiastic Greeting Won by the Orchestra

Levitzki Adds to Reputation as a Solo Pianist

Yesterday's performance by the Symphony Orchestra, the first in America of the suite arranged during the war by Richard Strauss from the incidental music he wrote in 1912 for Hofmannsthal's "Der Burger als Edelmann" roused as much enthusiasm in the audience as it would have in 1913. Mr Monteux, who gave a painstakingly sympathetic interpretation of the new piece, was recalled three times at the end and made the orchestra stand to share the applause with him.

Those who remember former collaborations of composer and dramatist, like "Salome" and "Elektra," were disappointed if they hoped the new music would be in the vein of the old. There is a third collaborator this time, whose comic spirit the others have sought to catch.

The text is an adaptation of Moliere's "Le Bourgeois Gentilhomme," the farcical comedy about a 17th century profiteer who sought to acquire the airs and graces then needed in "Society." In the new version the play serves an excuse for an opera, "Ariadne auf Naxos," written and pereformed for the pleasure of M Jourdain's guests.

The su te is the most carefully simple and conscientiously light music ever composed. The orchestration, for only 35 performers, is a miracle of deftness and ingenuity. Each of the 16 strings has a separate part. The themes are all 18th century in style, prettily tuneful. The harmonies are no harsher than many used by Mozart.

Strauss nas seemingly tried to write such music as Mozart might have composed if he had lived in the 20th century. Nothing except spontaneity is lacking. The piece is far more successful than Ravel's recently played "Le Tombeau de Couperin" in recreating the spirit of a half-forgotten age.

Mischa Levitzki, who made his first appearance as soloist, again showed the sound musicianship and delicate taste that are winning him a great reputation in Beethoven's Third Piano Concerto. The music itself is not among the finest Beethoven wrote.

Schumann's Second Symphony has some beautiful music amid such tiresome padding and repetition. Mr Monteux and the orchestra gave frequent evidence of progress toward regaining old standards. Only by intelligent cooperation and endless pains by all concerned will the present orchestra come to equal the one the war shattered.

GLOBE FEB. 17

MUSIC

Boston Notes

Specially for The Christian Science Monitor

The fourteenth program of the Boston Symphony Orchestra which was given on February 11, was as follows: Schumann, second symphony, op. 61, in C major; Strauss, orchestral suite from "Der Bürger als Edelman"; Beethoven, concerto for piano and orchestra in C minor.

Strauss' suite was given for the first time in America. The opera from which it is drawn is based on Molière's "Le Bourgeois Gentilhomme." The orchestra which Strauss employs is a small and curiously arranged one. The strings are limited to six violins, four violas, four violoncellos, and two double-basses. Each of these plays an individual part. The wind section consists of the usual number of instruments found in the scores of Mozart and Haydn save that the two flutes at times play the piccolo, the second oboe occasionally changes to the English horn and the second bassoon to the doube-bassoon. A trombone is also added. The piano has an important part and there are various instruments of percussion. Naturally there is an attempt in the music to suggest the atmosphere of the seventeenth century. The most successful portions of the suite in this regard are the overture and the music to accompany the entrance of Cleonte. However, this music is but an imitation of that of Lully and his contemporaries, and like all imitations it is never so good as the original. One feels that the composer is all the time saying to himself: "I must be simple, I must be naïve, I must be charming."

In consequence this music, in spite of its cleverness and apparent simplicity, gives the impression of a pose assumed for the time being. The music for the Fencing Master scarcely rises above the quality of much of the perfunctory melodramatic music which we are accustomed to hear in the theater. The music designed to accompany the dinner scene is intended, so we are informed by the program notes, to be humorous. Personally we are unable to find anything particularly humorous in a quotation from the "Rheingold" to accompany the fish course and the bleating of the sheep from "Don Quixote" to accompany the mutton. Of course the connection is obvious, but why are not certain other portions of the music explained? There are twitterings of the flute and clarinet which no doubt refer to the game, and other pages which would undoubtedly serve as an accompaniment to a platter of sausages; still one would like to be accurately informed as to these matters in order that a full æsthetic enjoyment of the music might be reached. The performance was wonderfully euphonious. It seems a pity that so much careful rehearsal was wasted on music of so little value. However, the performance served to show the catholicity of Mr. Monteux's taste and his unsparing devotion to the art of music, regardless of school or period. Schumann's symphony was given an inspired reading, in the true romantic spirit. Mischa Levitzki was the pianist in the Beethoven concerto.

MONITOR FEB. 12

14TH CONCERT BY SYMPHONY

HERALD FEB. 12

Excerpt from Strauss's Music to Moliere Comedy Much Applauded

BEETHOVEN WORK BRILLIANTLY GIVEN

By PHILIP HALE

The 14th concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Schumann, Symphony, C major, No. 2; Richard Strauss, Orchestral Suite from the music to Moliere's comedy, "Le Bourgeois Gentilhomme" (first time in this country); Beethoven, Concerto No. 3, C minor for piano (Mischa Levitzki, pianist).

The audience was not concerned with the question whether Strauss and Hugo von Hofmannsthal, the librettist, had done Moliere a deadly injury by their comedy-opera-burlesque — produced at Stuttgart in October, 1912. Nor was the audience interested in the fact that "Le Bourgeois Gentilhomme" section was dropped, like the boy Xury in "Robinson Cruso" when the revised version was performed at Berlin the next year. It listened to the Suite arranged by Strauss as purely concert music; listened and enjoyed it hugely, applauding enthusiastically after each movement; at the end recalling Mr. Monteux several times and insisting that the orchestra should share in the honor. Seldom has an unfamiliar musical composition been so warmly received in Symphony Hall.

This Suite is interesting in many ways; it bids for immediate popularity. It is curiously scored: 6 violins, 4 violas, 4 violoncellos, 2 double basses; 2 flutes (interchangeable with 2 piccolos), 2 oboes (one interchangeable with English horn), 2 clarinets, 2 bassoons (one interchangeable with double bassoon), 2 horns, trumpet, trombone, piano, kettledrums, campanella, side drum, bass drum, tambourine, cymbals, triangle, harp. With these instruments Strauss performs all manner of agreeable tricks.

As Lully wrote music for the first performance of Moliere's comedy in 1670, Strauss now and then attempts to reproduce the spirit of the ancient music, but he is whimsical in this, and is suddenly ultra-modern. He is reported as having said after he had completed his "Rosenkavalier": "Now I have written an opera in the manner of Mozart," but he could not write in that manner, greatly as he admires the composer of "The Marriage of Figaro"; nor can he content himself with imitating Lully. Would the Florentine recognize "The Minuet of Lully" played yesterday? It is delightful music but not in the 17th century manner.

The overture is sparkling with its pretty closing dance tune; the first Minuet, without any pretence of imitating Lully, is melodious and graceful; the "Entrance and Dance of Tailors" is gay. The more serious movements—if Strauss is ever serious in this Suite—are the charming Intermezzo, and the beautiful measures entitled "The Entrance of Cleonte." The Dinner Music with Dance of the Kitchen servants is the least engrossing portion of the Suite in spite of various musical eccentricities that might have been effective at the performance in Stuttgart. The Courante in the Suite was not played.

There are many measures that recall the "Rosenkavalier," especially the waltzes. As in other late works of Strauss, the comparative poverty of thematic invention is not wholly concealed by skilful juggling with the instruments; common place, even common melodic figures are not authoritatively embellished by strange blendings of instrumental timbers. It is not necessary to inquire whether the various movements suit the action in the theatre; when a Suite derived from stage music is played in a concert hall, the theatre, for which it was composed, no longer exists; it never existed.

The Suite was finely played by the small orchestra. A successful performance of this music demands not only humorous appreciation, spirit, dash, sentiment; it also demands at times a certain appropriate rollicking coarseness; at other times elegance; above all finenesses.

Mr. Monteux gave a spirited, even an exciting reading of Schumann's Allegros and Scherzo, but with the exception of the Introduction to the first movement and the Adagio, in which the romantic dreamer Schumann is revealed—these sections were eloquently performed—the Symphony has a[illegible]. And in this symphony more than [illegible] the other three the orchestration se[illegible] hopelessly crude, ineffective, distr[illegible] to the ear, while the musical cont[illegible]re seldom worthy of a more taste[illegible]ss.

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The concert will be repeated tonight. The program of the concerts next week comprises Vaughan Williams's "London" Symphony; Mozart's Concerto No. 6 for violin (Jacques Thibaud, violinist); Chabrier's Overture to "Gwendoline."

Regained

At Its Best At Th Lyric

ving its fourth concert of the
e of the most, if not the most
was Hulda Lashanske.

nd a delicate, yet thorough hension of the composer's Each movement was delight- ven, while the bright, spark mor of the final movement nderfully illustrated.

er's "Faust Overture" re- strong and convincing inter- n in the delivery of which the al intentions of the composer rcibly delineated.

ebussy "La Mer" is supposed escriptive of the sea in its and every-changing moods. s an exploitation of orches- ct, but somewhat discordant re, even in her most angry The work showed occa- ggestions of the influence of but without his powers of

e Lashanska is an artist su-

her art. Presenting an aria zart's "Magic Flute" and an Carpentier's 'Louise,' the sclosed the possession of a n and sympathetic in qual- nsive in compass and of an knowledge of how to use it isters to the greatest ad- here was a charm, a fas- er singing, due not beautiful quality of her lso to the air of refine- th which she endowed her nce. It was singing for art's th no divergence from the and narrow path demanded art. And so felt the dis- ng audience, for the tribute to her at the close of her long continued, unanimous rtfeit.

W. G. O.

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4 192

ng Telegraph
York

OVEN PROGRAM
YED AT CARNEGIE

mphony Orchestra Heard
ext to Last Concert to
Be Given Here.

of the last pair of concerts in New York this season by Symphony Orchestra took rnegie Hall last evening with nteux directing this splendid iting musicians. gram presented Beethoven's phony in C major, "Two Pas- by Cyril Scott, Debussy's sym- ite, "The Sea," and Cesar Les Djinns," based on the Vic- poem, with the piano solo E. Robert Schmitz. of the popularity of Mr. nd his orchestra among New arnegie Hall was practically fore the doors were opened to e that was appreciative and . The last concert of the se- held this afternoon at Car- when Dvorak's Second Sym- D minor, Suite Francaise by sse, and Wagner's "Faust" ill be rendered.

Djinns," for piano and orchestra, E. Robert Schmitz officiating as soloist; Debussy's "La Mer" and Liszt's poem "Tasso." The unusual thing about the concert was the vacant seats, a novel experience here for the Boston men. The virtuosity of the band was finely displayed in the Debussy number.

From
Evening Globe
New York

JAN 4 1921

Music.

Toscanini in Notable Concert at Carnegie Hall.

By PITTS SANBORN.

The lines of communication between Arturo Toscanini and the great New York public seemed not to be functioning very well yesterday. Carnegie Hall was by no means filled last evening for his concert for the benefit of the Italian Child Welfare League. And yet no concert given in that hall has better deserved a sold out house. The Scala Orchestra, too, which Mr. Toscanini conducts, proved its worth as it could not last Tuesday night in the Metropolitan Opera House.

O fugitive Metropolitan acoustics They always scamper off and leave an orchestra playing up on the stage there tonally high and dry. I had heard the London Symphony under Nikisch there, the Boston Symphony under Muck, the Metropolitan orchestra under Toscanini himself, the Paris Conservatoire Orchestra under Messager, and every story was the same nothing really sounded. Being thus informed, no listener ought to have made a mistake about the present Scala Orchestra. Never again shall I speak of it as "mediocre." May my sins be upon my diminished head!

An Excellent Band.

No orchestra that boasts such an assemblage of second violins, such rich and solid basses, so trustworthy a brass section, including a first trumpet that would wake a stone and a drummer nothing short of miraculous can, given an opportunity in any proper auditorium, by any stretch of the imagination be called "mediocre." And my list of specifications does not, by any means, imply that the other elements of the band are inferior.

no mistaking that corybantes danced the finale, not any peasant horde of mud-shod clodhoppers!

The remainder of the programme consisted of Brahms's "Variations on a Theme by Haydn," done in matchless fashion; the symphonic poem "Juventus" of Victor de Sabata, and Rossini's "William Tell" overture. Young Signor de Sabata's symphonic poem on the poignant subject of youth was new here and of uncommon interest. Like the rest of the young Italians its author is a master of the technic of composition and orchestration. These young men are building as the Romans built. "Juventus" does not nestle in the shadow of the Wagner rock as do the much played fountains of Signor Respighi. Signor de Sabata's material is sufficiently his own, and he makes highly skilful use of it. The performance was superb.

As for Rossini's thrice familiar overture, that was a genuine re-creation. After a finely eloquent delivery of the 'cello solo and a virtuoso exhibition by the wood wind, Mr. Toscanini led the galoppade in a way that was not only simply hair-raising, but an artistic wonder. Let no one imagine again that the overture to "William Tell" is not a great work, a masterpiece, because as a rule it figures in so-called "popular" concerts, led carelessly and played vulgarly.

Ovations for all the audience was worth, followed the Seventh Symphony, and against the end of the programme. These Toscanini concerts are a dispensation of new life in a country populous, busy, and—blue.

ESTABLISHED 1881

From
WORLD,
New York City

NEW YORK SYMPHONY COVERS ITALIAN MUSIC

Devotes Concert of Historical Cycle to It—Boston Orchestra Also Heard.

Walter Damrosch and the New York Symphony Orchestra in Carnegie Hall yesterday afternoon gave the eighth concert in their historical cycle.

The programme, devoted to Italian music from the sixteenth century to the present day, embraced dances of the sixteenth century by Molinaro (1599), and Galilei (1533-91); Rossini's overture to "William Tell;" a Sinigaglia (1868) overture; Respighi's (1879) poem, "Fountains of Rome;" Casella's suite, "The Venetian Convent"—three movements—and de Sabata's symphonic poem, "Juventus". Several of these Mr. Damrosch had planned to play here for the first time on this occasion, but Arturo Toscanini had included them on his own historical programme given recently.

It proved an interesting procedure yesterday and the contrast between the old melodious composers and the young moderns was striking. Miss Henrietta Conrad sang a soprano obbligato in the barcarolle movement of the Casella suite.

In the evening the Boston Symphony, under Pierre Monteux's baton, offered Beethoven's First Symphony, Franck's symphonic poem, "Les

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LEVITZKI, SOLOIST

At the next pair of Boston Symphony concerts in Symphony Hall next Friday afternoon and Saturday evening Mr. Monteux will conduct Schumann's Second Symphony in C major, Opus 61. A notable event will be the first performance in Boston of "The Birthday of the Infanta," in the form of an orchestral suite, arranged by Mr. Carpenter, from his ballet based on the story of Oscar Wilde. The suite describes the entrance of the Infanta, children's dance, arrival of the guests, the gypsy dance, the bull fight, entrance of the dwarf, the fatal dance, the final tragedy. As soloist Mischa Levitzki will play Beethoven's Third Piano Concerto in C minor. The son of an American citizen of Russian extraction, he was born near Kieff in 1898, during a visit of his parents to their native country. He exhibited great talent as a boy and first studied the violin. He soon showed his preference for the piano. His early training was in New York; he completed his studies in Berlin under Erno Dohnanyi. Four years later he made his debut in Berlin and toured Belgium. His instantaneous success led to his playing in Vienna, Leipsic, Budapest and Christiania. He then made his first professional appearance in New York Oct. 17, 1916.

WAGNER CONCERT TODAY

Attention is called to the earlier hour of the Pension Fund concert to be given by the Boston Symphony Orchestra in Symphony Hall today at 3 o'clock sharp. A fine Wagner program will be given. There will be an additional choral number when, in the "Bacchanale," which Wagner wrote for the first Paris performance of "Tannhaeuser," where a ballet was demanded, the chorus will be taken by members of the Cecilia Society, trained by its director, Mr. Jacchia. The complete program consists of the prelude to "The Mastersingers," the prelude to "Lohengrin," the overture to "Tannhaeuser," the 'Ride of the Valkyries" from Act 3, "The Valkyries"; the introduction to the third act of "Tristan and Isolde" (English horn solo by Mr. Speyer), and excerpts from "The Ring": Siegfried's "Passage to Bruennhilde's Rock" from "Siegfried," and the "Dawn and Rhine Journey" of Siegfried from the "Dusk of the Gods."

HERALD. FEB. 6.

PENSION FUND CONCERT

The Boston Symphony Orchestra, Pierre Monteaux, conductor, gave its pension fund concert yesterday afternoon in Symphony Hall with a Wagner programme. This programme attracted a large and a very enthusiastic audience. It would have surprised Wagner, no doubt, in his lifetime, if he had been told that some day his music, despised and derided by his contemporaries, would be as popular a drawing card as an orchestra could have. And the Boston Symphony, by long experience, as also by the skill of its present conductor, is admirably equipped to play this superb and sonorous music. The programme consisted of well-known compositions, now musical thrice told tales, yet never old, never less than exciting and impressive in the last degree. The compositions were the "Meistersinger" overture, the prelude to "Lohengrin," the "Tannhauser" overture, "Ride of the Valkyries," introduction to the third act of "Tristan and Isolde," and excerpts from "The Ring of the Nibelungen." The attention of the audience, the sweeping enthusiasm after each number, told more than words of what the music had meant to them.

POST. FEB. 7.

WAGNER PROGRAM AT PENSION CONCERT

Symphony Orchestra Plays to Capacity Audience

People's Orchestra Wins Vigorous Applause in Convention Hall

The Boston Symphony Orchestra, Pierre Monteux, conductor, gave the second of its three concerts in aid of the pension fund yesterday afternoon at Symphony Hall. The capacity audience and enthusiastic applause were partly a tribute to Wagner, excerpts from whose music dramas filled the entire program. It was a tradition for some years before the war to play a Wagner program at one of the pension fund concerts. It was also a tradition that the orchestra should be on its mettle on such occasions and better if possible the high standard of performance set at the regular concerts.

Yesterday the orchestra played much as though it were a "special Wagner night" at the Pops, where many rehearsals are an impossibility. Those skeptical listeners who have not heard such excellent recent performances as that of Beethoven's First Symphony on Jan 21 must have formed the impression that the absolute precision and euphony in ensemble which were a chief glory of the old Symphony Orchestra are absent in the present band.

The brass section were the most obvious offenders. The chorus from the Cecilia Society, trained by Agide Jacchia, sang its few measures off stage acceptably.

GLOBE. FEB. 7.

Wagner Program

Attention is called to the earlier hour of the pension fund concert to be given by the Boston Symphony Orchestra in Symphony Hall today at 3 o'clock sharp. A splendid Wagner program will be given. There will be an additional choral number when, in the bacchanale which Wagner wrote for the first Paris performance of "Tannhauser," where a ballet was demanded, the chorus part will be taken by members of the Cecilia Society.

The complete program consists of the prelude to "The Meistersingers," the prelude to "Lohengrin," the oberture to "Tannhauser," the Ride of the Valkyries, from Act 3 of "The Valkyries," the introduction to the third act of "Tristan and Isolde," and the following excerpts from "The Ring": Siegfried's passage to Brunnhilde's rock from "Siegfried," and the "Dawn and Rhine Journey" of Siegfried from the "Dusk of the Gods."

Symphony Program

At the Symphony concerts this week Pierre Monteux will conduct Schumann's second symphony in C major; "The Birthday of the Infanta," an orchestral suite, by John Alden Carpenter, and, with Mischa Levitzki as soloist, the third Beethoven concerto for piano and orchestra.

ADVERTISER. FEB. 6.

Symphony Pension Fund Concert This Afternoon

Mr Monteux has planned for today's Symphony concert in aid of the pension fund, a program which illustrates the best work of Wagner from the early days of "Tannhauser" to the completion of the "Ring." It includes fragments from every one of his chief works except "Parsifal" and "Rheingold," in each case complete enough in themselves to more than justify concert performance.

Those who like to hear the Symphony Orchestra occasionally, but do not care to buy season tickets have this afternoon their opportunity to hear it at prices less than those charged for the few available tickets for the regular concerts, in a program any one who cares at all for music ought to enjoy.

Concert and Recital Programs for the Current Week

SYMPHONY HALL. Today at 3. Boston Symphony Orchestra, Pierre Monteux conductor. Second concert in aid of the Pension Fund. Wagner program. Preludes to "Die Meistersinger" and "Lohengrin"; Overture and Bacchanale from "Tannhauser"; "Ride of the Valkyries," from "Die Walkure"; Prelude to act 3 of "Tristan und Isolde"; "Siegfried's Passage to Brunnhilde's Rock," from "Siegfried"; "Dawn" and "Siegfried's Rhine Journey" from "Gotterdammerung." A chorus of women from the Cecilia Society, trained by Agide Jacchia, will assist in the Bacchanale from "Tannhauser." Attention is called to the fact that this concert will begin at 3, not at the usual hour, 3:30.

Friday at 2:30 and Saturday at 8, Boston Symphony Orchestra, 14th program Second Symphony, in C major, Schumann; Suite from "The Birthday of the Infanta," Carpenter (first time in Boston); Third Piano Concerto, in C minor, Beethoven. Soloist, Mischa Levitski, pianist.

GLOBE FEB. 6.

NEW STRAUS SUITE WELL PLAYED

By FRED J. McISAAC.

One of the most charming and unusual features of a symphony program for many months was the orchestral suite from Richard Strauss opera based on Molliere's play "Le Bourgeo in Gentilhomme." This work was first produced in 1913, but the war and the boycott on Strauss prevented us hearing it until the present time.

There is little of the furturist and cacophonous Strauss in this music. It was composed for an orchestra of thirty-six pieces, and Mr. Monteux dismissed most of his band to keep the work properly proportioned. Strauss had in mind the dainty, graceful airs of Rameau which go so well with Watteau costumes and the period of Molliere. Nothing could keep him from inventing curious and ingenious harmonics, but nobody who is familiar with his big tone poems would believe him so frank and obvious a melodist as he proved to be in these little dances, incidental music and humoresques. The performance was in every respect delightful. Monteux was in his element.

The Schumann symphony number two also received an admirable performance. Mischa Levitzki, the young pianist, was soloist, playing the Beethoven concerto in C minor. Levitzki has already given evidence of more talent than any of the younger set of players on the pianoforte and he furnished a brilliant and satisfying performance of the concerto yesterday.

AMER. FEB 12.

[86]

STRAUSS' NEW SUITE BY THE SYMPHONY

Enthusiastic Greeting Won by the Orchestra

Levitzki Adds to Reputation as a Solo Pianist

Yesterday's performance by the Symphony Orchestra, the first in America of the suite arranged during the war by Richard Strauss from the incidental music he wrote in 1912 for Hofmannsthal's "Der Burger als Edelmann" roused as much enthusiasm in the audience as it would have in 1913. Mr Monteux, who gave a painstakingly sympathetic interpretation of the new piece, was recalled three times at the end and made the orchestra stand to share the applause with him.

Those who remember former collaborations of composer and dramatist, like "Salome" and "Elektra," were disappointed if they hoped the new music would be in the vein of the old. There is a third collaborator this time, whose comic spirit the others have sought to catch.

The text is an adaptation of Moliere's "Le Bourgeois Gentilhomme," the farcical comedy about a 17th century profiteer who sought to acquire the airs and graces then needed in "Society." In the new version the play serves an excuse for an opera, "Ariadne auf Naxos," written and pereformed for the pleasure of M Jourdain's guests.

The suite is the most carefully simple and conscientiously light music ever composed. The orchestration, for only 35 performers, is a miracle of deftness and ingenuity. Each of the 16 strings has a separate part. The themes are all 18th century in style, prettily tuneful. The harmonies are no harsher than many used by Mozart.

Strauss has seemingly tried to write such music as Mozart might have composed if he had lived in the 20th century. Nothing except spontaneity is lacking. The piece is far more successful than Ravel's recently played "Le Tombeau de Couperin" in recreating the spirit of a half-forgotten age.

Mischa Levitzki, who made his first appearance as soloist, again showed the sound musicianship and delicate taste that are winning him a great reputation in Beethoven's Third Piano Concerto. The music itself is not among the finest Beethoven wrote.

Schumann's Second Symphony has some beautiful music amid such tiresome padding and repetition. Mr Monteux and the orchestra gave frequent evidence of progress toward regaining old standards. Only by intelligent cooperation and endless pains by all concerned will the present orchestra come to equal the one the war shattered.

GLOBE FEB. 17

MUSIC

Boston Notes

Specially for The Christian Science Monitor

The fourteenth program of the Boston Symphony Orchestra which was given on February 11, was as follows: Schumann, second symphony, op. 61, in C major; Strauss, orchestral suite from "Der Bürger als Edelman"; Beethoven, concerto for piano and orchestra in C minor.

Strauss' suite was given for the first time in America. The opera from which it is drawn is based on Molière's "Le Bourgeois Gentilhomme." The orchestra which Strauss employs is a small and curiously arranged one. The strings are limited to six violins, four violas, four violoncellos, and two double-basses. Each of these plays an individual part. The wind section consists of the usual number of instruments found in the scores of Mozart and Haydn save that the two flutes at times play the piccolo, the second oboe occasionally changes to the English horn and the second bassoon to the doube-bassoon. A trombone is also added. The piano has an important part and there are various instruments of percussion. Naturally there is an attempt in the music to suggest the atmosphere of the seventeenth century. The most successful portions of the suite in this regard are the overture and the music to accompany the entrance of Cleonte. However, this music is but an imitation of that of Lully and his contemporaries, and like all imitations it is never so good as the original. One feels that the composer is all the time saying to himself: "I must be simple, I must be naïve, I must be charming."

In consequence this music, in spite of its cleverness and apparent simplicity, gives the impression of a pose assumed for the time being. The music for the Fencing Master scarcely rises above the quality of much of the perfunctory melodramatic music which we are accustomed to hear in the theater. The music designed to accompany the dinner scene is intended, so we are informed by the program notes, to be humorous. Personally we are unable to find anything particularly humorous in a quotation from the "Rheingold" to accompany the fish course and the bleating of the sheep from "Don Quixote" to accompany the mutton. Of course the connection is obvious, but why are not certain other portions of the music explained? There are twitterings of the flute and clarinet which no doubt refer to the game, and other pages which would undoubtedly serve as an accompaniment to a platter of sausages; still one would like to be accurately informed as to these matters in order that a full æsthetic enjoyment of the music might be reached. The performance was wonderfully euphonious. It seems a pity that so much careful rehearsal was wasted on music of so little value. However, the performance served to show the catholicity of Mr. Monteux's taste and his unsparing devotion to the art of music, regardless of school or period. Schumann's symphony was given an inspired reading, in the true romantic spirit. Mischa Levitzki was the pianist in the Beethoven concerto.

MONITOR FEB. 12

14TH CONCERT BY SYMPHONY

Excerpt from Strauss's Music to Moliere Comedy Much Applauded

BEETHOVEN WORK BRILLIANTLY GIVEN

By PHILIP HALE

The 14th concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Schumann, Symphony, C major, No. 2; Richard Strauss, Orchestral Suite from the music to Moliere's comedy, "Le Bourgeois Gentilhomme" (first time in this country); Beethoven, Concerto No. 3, C minor for piano (Mischa Levitzki, pianist).

The audience was not concerned with the question whether Strauss and Hugo von Hofmannsthal, the librettist, had done Moliere a deadly injury by their comedy-opera-burlesque — produced at Stuttgart in October, 1912. Nor was the audience interested in the fact that "Le Bourgeois Gentilhomme" section was dropped, like the boy Xury in "Robinson Cruso" when the revised version was performed at Berlin the next year. It listened to the Suite arranged by Strauss as purely concert music; listened and enjoyed it hugely, applauding enthusiastically after each movement; at the end recalling Mr. Monteux several times and insisting that the orchestra should share in the honor. Seldom has an unfamiliar musical composition been so warmly received in Symphony Hall.

This Suite is interesting in many ways; it bids for immediate popularity. It is curiously scored: 6 violins, 4 violas, 4 violoncellos, 2 double basses; 2 flutes (interchangeable with 2 piccolos), 2 oboes (one interchangeable with English horn), 2 clarinets, 2 bassoons (one interchangeable with double bassoon), 2 horns, trumpet, trombone, piano, kettledrums, campanella, side drum, bass drum, tambourine, cymbals, triangle, harp. With these instruments Strauss performs all manner of agreeable tricks.

As Lully wrote music for the first performance of Moliere's comedy in 1670, Strauss now and then attempts to reproduce the spirit of the ancient music, but he is whimsical in this, and is suddenly ultra-modern. He is reported as having said after he had completed his "Rosenkavalier": "Now I have written an opera in the manner of Mozart," but he could not write in that manner, greatly as he admires the composer of "The Marriage of Figaro"; nor can he content himself with imitating Lully. Would the Florentine recognize "The Minuet of Lully" played yesterday? It is delightful music but not in the 17th century manner.

The overture is sparkling with its pretty closing dance tune; the first Minuet, without any pretence of imitating Lully, is melodious and graceful; the "Entrance and Dance of Tailors" is gay. The more serious movements—if Strauss is ever serious in this Suite—are the charming Intermezzo, and the beautiful measures entitled "The Entrance of Cleonte." The Dinner Music with Dance of the Kitchen servants is the least engrossing portion of the Suite in spite of various musical eccentricities that might have been effective at the performance in Stuttgart. The Courante in the Suite was not played.

There are many measures that recall the "Rosenkavalier," especially the waltzes. As in other late works of Strauss, the comparative poverty of thematic invention is not wholly concealed by skilful juggling with the instruments; common place, even common melodic figures are not authoritatively embellished by strange blendings of instrumental timbers. It is not necessary to inquire whether the various movements suit the action in the theatre; when a Suite derived from stage music is played in a concert hall, the theatre, for which it was composed, no longer exists; it never existed.

The Suite was finely played by the small orchestra. A successful performance of this music demands not only humorous appreciation, spirit, dash, sentiment; it also demands at times a certain appropriate rollicking coarseness; at other times elegance; above all finenesses.

Mr. Monteux gave a spirited, even an exciting reading of Schumann's Allegros and Scherzo, but with the exception of the Introduction to the first movement and the Adagio, in which the romantic dreamer Schumann is revealed—these sections were eloquently performed—the Symphony has a[illegible]. And in this symphony more than [illegible] the other three the orchestration se[illegible] hopelessly crude, ineffective, distr[illegible] to the ear, while the musical cont[illegible] re seldom worthy of a more taste[illegible] ss.

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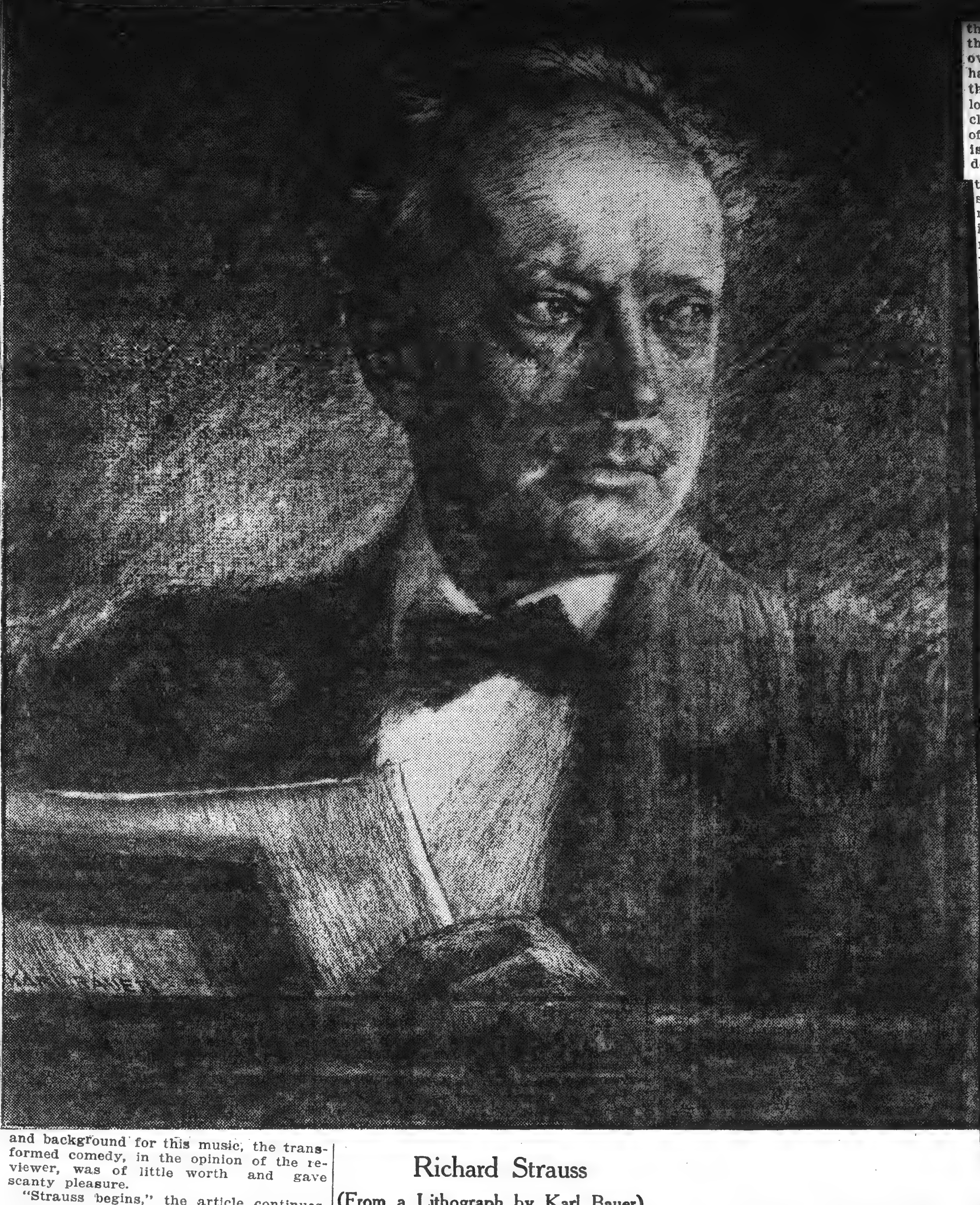
The concert will be repeated tonight. The program of the concerts next week comprises Vaughan Williams's "London" Symphony; Mozart's Concerto No. 6 for violin (Jacques Thibaud, violinist); Chabrier's Overture to "Gwendoline."

TIGHT BINDING

Novel Music Comes Again From Strauss

His Incidental Pieces to Moliere's Comedy, "Le Bourgeois Gentilhomme," at the Symphony Concerts for the First Times in America



Richard Strauss

(From a Lithograph by Karl Bauer)

TOMORROW afternoon and Saturday evening, as previously noted, Mr. Monteux and the Symphony Orchestra will play the Suite which Richard Strauss has drawn from his incidental music to "Der Bürger als Edelmann," von Hofmannsthal's adaptation of Molière's "Le Bourgeois Gentilhomme." On the fly leaf of the score from which Mr Monteux will conduct the performances is inscribed its presentation to the Boston Symphony Orchestra, the number of the copy, 21, and the date, Jan. 3, 1921. Thus do the Symphony Concerts progress from Wagner, early Strauss and still earlier Bruch, to a German novelty of the novelties. Of course the music is not actually new; Strauss's hybrid play and opera were produced 1912, though it was not until some time afterwards that he made the present arrangement for concert performance. Those who recall the aria from "Ariadne on Naxos"—the opera within the play—which Miss Mabel Garrison sang here in 1918, may remember also its slender orchestral accompaniment. With both opera and incidental music, Strauss wrote for a band of less than forty players. In detail, his requirements are two flutes (interchangeable with two piccolos), two oboes (one interchangeable with an English horn), two clarinets, two bassoons, (one interchangeable with a double bassoon), two horns, one trumpet, one trombone, kettledrums, cymbals, tambourine triangle, bass drum, snare drum, glockenspiel, harp, piano, six violins (generally divided into two parts), four violas, fo violoncellos and two double basses. A this after the swollen orchestras of th "Sinfonia Domestica" and "Electra!"

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"Strauss begins," the article continues, "with a little overture; continues with a flourish when Monsieur Jourdain first comes on the stage; proceeds with the exercises of the music-master; finds an accompaniment for the fencing bout; brings the tailors on a-dancing; slips an intermezzo between the first and the second acts and accompanies Monsieur Jourdain's dinner of state with much orchestral ceremony and suggestion. Nowhere else has Strauss written such music. The little overture is as formal and elegant as the seventeenth or the eighteenth century could have wished it; it sounds as nakedly simple as some of Strauss's music sounds perversely intricate; yet it teems with graces of harmony and instrumental coloring that are clearly contemporary and even Straussian. So the composer of the seventeenth or the eighteenth century might have written had he only thought of these devices. Above all, the general impression of the overture is of the gay and fantastic spirit of all that is to come, of an exuberant mastery of the task in hand, of Strauss in new fettle, high and light.

"The fanfare that ushers in Monsieur Jourdain is ludicrously pompous. The exercises in music-making follow old ways in form and manner, follow them very precisely and elegantly or else make sly fun of them. The music for the fencing glints and clicks like the foils and it is easy from it to infer one of the reasons for the piano that Strauss has included in his little orchestra. The dancing and the capering of the tailors as each one brings Jourdain a new garment runs to gay and sparkling music, brightly rhythmed, not altogether inappropriate to a seventeenth-century scene—if the composers of the time had only known modern harmonic and instrumental devices and modern tonal suggestion. That same century and the eighteenth, too, might have envied the elegance of the intermezzo that separates the acts of the play. As for the music of the dinner, the allusions and the quotations that the Teutonic dry-as-dusts have discovered in it, go for nothing in actual performance—the hint of the song of Wagner's water-nixies in the heralding of the salmon from the Rhine, the suspected parodies of the dances in the composer's own "Electra" and "Salome." The pleasure of the music is its fantastic elegance, its light exhilaration, its rococo tone and accent. It becomes sheer gay bravura when the omelette en surprise releases a dancing girl from under the covers who circles about the table to music that is Strauss gay and elegant as he has seldom been elsewhere—the joyous tour de force again."

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Moliere's Play

Of the play of Molière that suggests this music, of the changes it underwent at Hofmannthal's adapting hands, of the insertion of the opera, "Ariadne on Naxos" within it. Professor C. H. Grandgent of Harvard wrote in The Transcript when the resulting piece was first produced at the Royal Theatre at Stuttgart in the autumn of 1912. For the conception of the immortal Monsieur Jourdain, he wrote, we must go back to the year 1669, when a certain Chevalier d'Arvieux, renowned for his travels in the East and his acquaintance with Oriental dress and manners, was called to the French court to entertain the king and a few other members of the royal household with an account of his amusing experiences, which excited great hilarity in that august company. In the same year a Turkish ambassador was received by Louis with impressive pomp, but disappointed the Court by his stolid indifference to the splendors of French civilization. Tales of Turkey were brought home no doubt, by many French nobles who had taken part in the wars between that country and Austria. Turkey was then, in 1669, a common topic of conversation; and it is not surprising that Louis XIV, the next year, should have directed his favorite playwright, Molière, to prepare a show in which a burlesque Turkish ceremony should be the principal feature. The piece was intended to enliven a hunting trip, and was performed in October, 1670, at the royal chateau Chambord, where the same author, the autumn before, had produced another musical comedy, "Monsieur de Pourceaugnac." "Le Bourgeois Gentilhomme" scored an immediate success, both at Chambord and in Paris. It still holds its place on the boards.

Between Molière's play and the ordinary musical comedies now in vogue, there are only two differences; in the first place it is musical, no less a composer than Lulli having written the score; in the second place, coming from the pen of Molière, it is comedy, tenuous though its plot may be. Such combinations of acting, singing, and dancing were in high favor under Louis XIII. and XIV. Ballets were held in exalted esteem, and the grand monarch, in his early years, led some of them himself. In "Le Bourgeois Gentilhomme" the nucleus is the "Cérémonie Turque," which fills most of the fourth act. Next in importance is the "Ballet des Nations," with which the piece closes. Then come the ballets which intervene between the acts, and the songs interspersed through the play. Connecting these is the dialogue, written primarily as a sort of frame for a musical show. Yet this dialogue turned out to be a masterpiece, admired, performed, read, studied centuries after the song and dance were consigned to oblivion; for Molière, the creator, had filled the piece with human characters, so true and so comic that one can never imagine them growing old. Among these Monsieur Jourdain stands forth conspicuous, but Madame Jourdain, Nicole and the four teachers are drawn with just as sure a hand.

Transformations

"Le Bourgeois Gentilhomme," lik Molière's other plays, has been turned in again. In the middle of the eighteent century a German named Bierling brough out what is described on the title-page a a "free and careful translation" into hi language of the whole theatre of Molière The description is just; the work had merited success, and passed through several editions. It now has acquired wit years a pleasantly archaic flavor. Bierling's translation of the "Bourgeois Gentilhomme" sticks very close to the origina as far as the prose is concerned; the song of course require a somewhat freer treatment. His title for the play is "Der adelige Bürger."

It was, however, reserved for our ow day and generation to conceive the idea o welding together the old "Bourgeois Gentilhomme" and a new opera. This is wha Hugo von Hofmannsthal and Richar Strauss have done in their combination o "Der Bürger als Edelmann" and "Ariadne auf Naxos." This latter spectacle takes the place both of the "Ballet des Nations" and of the "Cérémonie Turque." Of the other ballets in the original, the one at the end of the first is cut down to some capers by Jourdain and his teacher; the dance of the tailors is kept, though apparently reduced while the ballet of the cooks (as well as the whole dinner scene) is expanded. The lyrics are considerably altered and curtailed. The song near the beginning of Act IV. disappears. For the lyrics and dances that remain, Strauss has written new music.

Coming now to the play, let us see what has happened to it. To those who, mindful of Hofmannsthal's previous creations, are in dread of a paranoiac Jourdain, an hysterical Master of Philosophy and a neurasthenic Nicole, it may be said at once that their apprehensions are groundless. The time is no doubt near when a new psychology shall explain Jourdain's social ambition and Dorante's impecuniousness as due to the repression of impulses in babyhood, or to the "endophysical fulfilment of unaccomplishable desires"; but as yet Professor Fred and his pupils have not got much beyond Lady Macbeth. No, there is nothing up-to-date about "Der Burger als Edelmann" except the omission of the plot. There was not overmuch plot to start with; but what little there was is ruthlessly ejected. With it disappear Jourdain's daughter and her suitor, the pretty little lovers' quarrel in

the vein of "Le Dépit Amoureu
the dissension in the Jourdain
over the bestowal of the young
hand. The excision of the plot
the Turkish ceremony entails
loss of Covielle, Cléonte's servant,
clever clown from the Italian co
of masks. The opening scene of the
is revised and violently abridged,
detriment of the diverting contrast
tween the mercenary musician and
sentimental dancing master. A th
more of Act III. is cut out, removing
intrigue. Act V. is amputated,
nearly all of Act IV. The piece now
with the interruption of the banquet
Madame Jourdain, this last scene
rewritten and somewhat reënforced,
good lady becoming just a shade
virulent than Molière made her.
rest of the text is taken, virtually
out change from Bierling's
translation—as, indeed, the
ment on Hofmannsthal's title-p
would lead one to expect. Wh
have left is: first, the character of Jour
dain, sufficiently intact; the
Master and the Master of Phi
quite unimpaired; a good bit of the
sic and dancing teachers; a
Madame Jourdain, and the best of
as much as we want of the
rather vague adventurer, Dorante
the problematical Dorimène. The
ter is divided into two acts.

The Inserted Opera

"Ariadne auf Naxos" is the German t
of the opera which closes the performance
Announcement of it is made very early
the play. The music teacher, introducin
his pupil to Monsieur Jourdain, says: "
is a young man of extraordinary talen
He is the same one who composed t
opera 'Ariadne on Naxos,' which we hav
the honor to present to you in your hou
tomorrow evening." And further on, aft
a musical bit, we have this dialogue:

Music Teacher—Now just conceive a
whole opera, heroic characters, a mag
nificent scene, costumes, lighting. You
will be satisfied.

Jourdain—What kind of a scene will
it be?

Music Teacher—The stage represents
the desert island of Naxos, where Ari
adne was deserted by Prince Theseus.

Jourdain—A desert island? That is
not the kind of a scene anybody likes.
Please let it happen somewhere else.
. . . Have you taken care that the
whole business shall be suitable for
a widow? It must absolutely be
adapted to a widow of noble station
who insists on remaining a widow, but
who finally finds it difficult to hold out.

Music Teacher—The opera "Ariadne
on Naxos," in its plot is precisely what
you want. Princess Ariadne, inasmuch
as she is forever abandoned by her hus
band, Prince Theseus, is to be regarded
as a widow in mourning; and when, at
last, Bacchus approaches her and tries
to comfort her—

Jourdain—Is he a shepherd?

Music Teacher—Bacchus? I m
the god Bacchus, the god of joy, wh
pictured as a blooming youth,
on a panther, with grape leaves in
hair.

Jourdain—Oh, that man. I don't
as long as he isn't a shepherd.
do have the desert island look
splendid and comfortable. Don't
sparing of anything, especially
lighting. I shouldn't like the person
whom I am arranging it all—but esp
cially the funny piece at the
what did you say it was?

Dancing Teacher—Fickle Zerbinetta
and her four lovers.

Jourdain—Is there a reference to
widow in that, too? . . .

Dancing Teacher—In a way. It
about the inconstancy of women in g
eral.

But there is much more. Immedia
after the close of the play there
a new scene by Hofmannsthal, con
the Bourgeois Gentilhomme with Ar
We are in a big hall in Jourdain's
Here are two rival troupes engag
Monsieur Jourdain for the evening
tertainment—one a classic Italian
company, led by a prima donna,
the auspices of the music master
other an Italian ballet and "com
dell'arte" company, consisting of
binetta and four men and patroniz
the dancing teacher. The one is
form Ariadne, the other an impr
and dance; but they do not know
s to come on first, and dispute ac
ously. The prima donna, moreover
esses aristocratic scorn for Zer
and her vulgar band, while the im
has nothing but contempt for the
opera singers. Presently a serv
nounces that Monsieur Jourdain
much changing of his mind, has de
ave the two shows performed sim
ously. Consternation and despair
worst sufferer of all is the inspired
poser, who finds himself obliged to
cuts in his beloved music in order
ard room for the introduction of the
troupe. He is comforted by the
teacher as follows:

Cuts are the very thing that
an opera popular, and the best
tres pride themselves on having
tributed, by their cuts, at least as
to the permanent success of a m
work as the composer has done b
work he has put into it. The first
the lord high director of royal e
tainments is accustomed to ask
is whether an opera contains fir
cuts. It is really time for a
musician to suit his convenience
at the start, compose a good lot
cuts into his score.

The opera itself is short. Ariadne
taken by Theseus, lies motionless
cave on the island of Naxos,
Naiad and Dryad. Echo serve
refrain. From time to time Zerbin
pears as an interested spectator a
mentator, and during a lull in the
of the serious piece she and her
perform their little improvised
the flouting of Scaramuccio,
and Brighella by Zerbinetta and
sen Harlequin. Meanwhile
shamed and hopeless, has deter
die. At this point the youthful
appears drawn by a mysterious
Ariadne takes him for Death and
to go with him in his boat;
turns to life and love, and the
part transformed—Bacchus ma
divinity. Ariadne becomes imme
the lights are turned down,
Dorante and Dorimène make

[87]

TRANS.

SYMPHONIES do
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It has become a rathe
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The 14th concert
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by Symphony patr
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Conductor Monteu
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SYMPHONY

STRAUSS'S NEW SU
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and Modern Flavor
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"Carmen." And so onwa
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songs—to a Ger
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TIGHT BINDING

Novel Music Comes Again From Strauss

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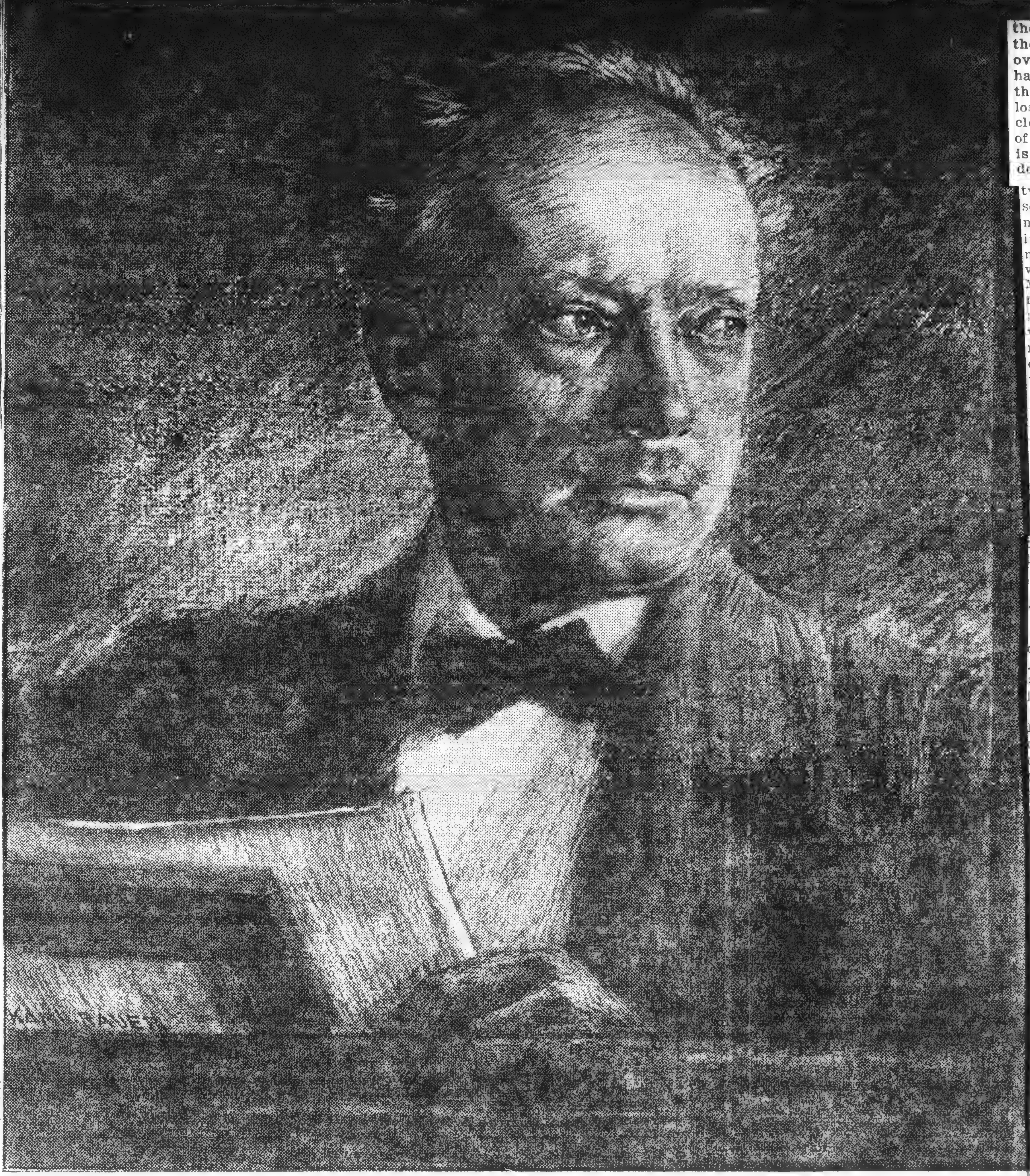

Richard Strauss

(From a Lithograph by Karl Bauer)

spirit of fantastic, elegant, richly resourceful vivacity, as though he were beating the old music at its own game and feeling the exhilaration of the sport, the fun of the whole thing in design and execution with his own modern mind and emotions. Still more rococo, though often in different vein, is "Ariadne on Naxos" itself—rococo to the eye, rococo to the ear, touching the imagination as eighteenth century music, grave or gay, touches it, yet enriching that music with all sorts of modern coloring and implications, and keeping almost steadily fantastic suggestion and the suggestion of exuberant and exhilarating feat.

Moliere's Play

Of the play of Molière that suggests this music, of the changes it underwent at Hofmannthal's adapting hands, of the insertion of the opera, "Ariadne on Naxos" within it, Professor C. H. Grandgent of Harvard wrote in The Transcript when the resulting piece was first produced at the Royal Theatre at Stuttgart in the autumn of 1912. For the conception of the immortal Monsieur Jourdain, he wrote, we must go back to the year 1669, when a certain Chevalier d'Arvieux, renowned for his travels in the East and his acquaintance with Oriental dress and manners, was called to the French court to entertain the king and a few other members of the royal household with an account of his amusing experiences, which excited great hilarity in that august company. In the same year a Turkish ambassador was received by Louis with impressive pomp, but disappointed the Court by his stolid indifference to the splendors of French civilization. Tales of Turkey were brought home no doubt, by many French nobles who had taken part in the wars between that country and Austria. Turkey was then, in 1669, a common topic of conversation; and it is not surprising that Louis XIV, the next year, should have directed his favorite playwright, Molière, to prepare a show in which a burlesque Turkish ceremony should be the principal feature. The piece was intended to enliven a hunting trip, and was performed in October, 1670, at the royal chateau Chambord, where the same author, the autumn before, had produced another musical comedy, "Monsieur de Pourceaugnac." "Le Bourgeois Gentilhomme" scored an immediate success, both at Chambord and in Paris. It still holds its place on the boards.

Between Molière's play and the ordinary musical comedies now in vogue, there are only two differences; in the first place it is musical, no less a composer than Lulli having written the score; in the second place, coming from the pen of Molière, it is comedy, tenuous though its plot may be. Such combinations of acting, singing, and dancing were in high favor under Louis XIII. and XIV. Ballets were held in exalted esteem, and the grand monarch, in his early years. led some of them himself. In "Le Bourgeois Gentilhomme" the nucleus is the "Cérémonie Turque," which fills most of the fourth act. Next in importance is the "Ballet des Nations," with which the piece closes. Then come the ballets which intervene between the acts, and the songs interspersed through the play. Connecting these is the dialogue, written primarily as a sort of frame for a musical show. Yet this dialogue turned out to be a masterpiece, admired, performed, read, studied, centuries after the song and dance were consigned to oblivion; for Molière, the creator, had filled the piece with human characters, so true and so comic that one can never imagine them growing old. Among these Monsieur Jourdain stands forth conspicuous, but Madame Jourdain, Nicole and the four teachers are drawn with just as sure a hand.

Transformations

"Le Bourgeois Gentilhomme," like Molière's other plays, has been turned in again. In the middle of the eighteenth century a German named Bierling brought out what is described on the title-page as a "free and careful translation" into the language of the whole theatre of Molière. The description is just; the work had merited success, and passed through several editions. It now has acquired with years a pleasantly archaic flavor. Bierling's translation of the "Bourgeois Gentilhomme" sticks very close to the original as far as the prose is concerned; the songs of course require a somewhat freer treatment. His title for the play is "Der adelige Bürger."

It was, however, reserved for our own day and generation to conceive the idea of welding together the old "Bourgeois Gentilhomme" and a new opera. This is what Hugo von Hofmannsthal and Richard Strauss have done in their combination of "Der Bürger als Edelmann" and "Ariadne auf Naxos." This latter spectacle takes the place both of the "Ballet des Nations" and of the "Cérémonie Turque." Of the other ballets in the original, the one at the end of the first is cut down to some capers by Jourdain and his teacher; the dance of the tailors is kept, though apparently reduced while the ballet of the cooks (as well as the whole dinner scene) is expanded. The lyrics are considerably altered and curtailed. The song near the beginning of Act IV. disappears. For the lyrics and dances that remain, Strauss has written new music.

Coming now to the play, let us see what has happened to it. To those who, mindful of Hofmannsthal's previous creations, are in dread of a paranoiac Jourdain, an hysterical Master of Philosophy and a neurasthenic Nicole, it may be said at once that their apprehensions are groundless. The time is no doubt near when a new psychology shall explain Jourdain's social ambition and Dorante's impecuniousness as due to the repression of impulses in babyhood, or to the "endophysical fulfilment of unaccomplishable desires"; but as yet Professor Fred and his pupils have not got much beyond Lady Macbeth. No, there is nothing up-to-date about "Der Burger als Edelmann" except the omission of the plot. There was not overmuch plot to start with; but what little there was is ruthlessly ejected. With it disappear Jourdain's daughter and her suitor, the pretty little lovers' quarrel in

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TRANS.

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SYMPHONY PL
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The 14th concert
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Conductor Monteux
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REGOR J.

SYMPHONY

STRAUSS'S NEW SU
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Has Written Nothing
and Sophistication, Old
and Modern Flavor
Schumann and Beeth
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TRANS. FEB. 10.

SYMPHONIES do not often tempt the younger generation of British composers, preferring freer and less ex-
ended forms of musical expression, leav-
ng these "works of larger dimensions" to heir elders like Elgar and Bantock. One among them, however, Vaughan Williams, has written a symphony by no means hort and of somewhat singular design. t has become a rather noted piece in the ewer British music; it was played a month ago in New York for the first times in America; it is to be heard for the first imes in Boston at the Symphony Conerts next week. A "London Symphony," Mr. Williams calls his music and in it he would suggest in tones various aspects of London, the spirit underlying, the atmosphere surrounding them, the sensations they kindle. Fog and the Thames embankment, the chimes of Westminster, a solitary fiddler in Bloomsbury, the throngs in the streets animated and gay or hard-pressed and sullen all have place in the scheme of a symphony that has avowed delineative purpose, yet well maintains itself as music. Since Mr. Williams is lengthy, two numbers only round out the programme: Mozart's Concerto in E flat for violin to be played by the sensitive expert and elegant Mr. Thibaud with inexhaustible and carressing finesse, and Chabrier's sonorous and impassioned overture to his opera, "Gwendoline."

TRANS. FEB. 12.

SYMPHONY PLAYERS GIVE 14TH CONCERT

The 14th concert of the Boston Symphony Orchestra offered Friday at Symphony Hall was considered by Symphony patrons one of the most brilliant musical treats of the season.

Conductor Monteux's excellent direction, skillful and energetic, together with the work of Mischa Levitski, solo pianist, were outstanding features of the most interesting program, which, by the way, was not a long one.

RECORD. FEB. 12.

SYMPHONY CONCERT

STRAUSS'S NEW SUITE FOR THE FIRST TIME

Incidental Music to Moliere's Comedy, "Le Bourgeois Gentilhomme," Written as He Has Written Nothing Else — Simplicity and Sophistication, Old-Time Suggestion and Modern Flavor in Rare Blend—Schumann and Beethoven for Prelude and Postlude

COMPOSERS are a frugal folk. Having once put music to paper, they are exceeding loth to consign it to oblivion. From operas that speedily failed into oratorios that still endure, went Handel's handiwork. It is the pastime of antiquarians to trace the measures of a matured composer back to a discarded or unfinished page of his youthful days. Fragments of Concertos forgotten somehow slip into Symphonies perennial. If memory holds, there never was a performance of Lalo's opera, "Fiesque"; but in "The King of Ys," "Namouna," and his symphonic pieces many ears have heard much of the music. Scotland and Spain are hardly near neighbors, and Sir Walter Scott and Messieurs Merimée, Meilhac, and Halévy are not exactly close kin; but here and there—the explorers of trifles say—Bizet's "Fair Maid of Perth" fed Bizet's "Carmen." And so onward with instance upon instance. No wonder Richard Strauss follows in these well-marked footprints, since if half the gossip of Munich and Berlin run truly, he is of frugal mind in many other matters than music. "Thrift, thrift, Horatio!" Thereby do we gain villas in the Bavarian Highlands and sumptuous apartments in Charlottenburg, publishing our music even after a long war upon wide-margined paper, richly glazed, beautifully engraved, appropriately inscribed.

Nine years ago Strauss wrote incidental music—overture, entr'acte, "entrances," dances, songs—to a German version of Molière's comedy, "Le Bourgeois Gentilhomme." He wrote it because he, Hofmannsthal—his usual librettist—and incidentally, Reinhardt, the theatre-director, had agreed to use the play as preface and frame to a short and fantastical opera, "Ariadne on Naxos"—mingling of mythological "lyric drama" in the "grand style" of the seventeenth and eighteenth century with the antics of the Italian Commedia dell' Arte. The two-fold piece was first represented at Stuttgart in the autumn of 1913; elsewhere a few other German theatres reproduced it; Sir H. Tree and Sir T. Beecham even ventured it in London. Nowhere, once the first flush of curiosity had passed, did the hybrid much interest the public. It was soon clear, besides, that since theatres lack singers and opera houses actors, "Le Bourgeois Gentilhomme" plus "Ariadne on Naxos" would be seldom staged. Accordingly Strauss and Hofmannsthal took counsel with prudence, parted play and opera, shaped "Ariadne," into an independent piece. Again it would not be the truth to say that self-contained, it won and held audiences. High and dry, then, lay the incidental music to Molière's comedy. Not too often is it played on German-speaking stages; not many of them may readily assemble and practice an expert orchestra of thirty-six in Strauss's exacting score, while even before the war, the French preferred Lulli, who worked with Molière, to Strauss, who worked with Hofmannsthal. There was but one salvation, unless these incidental numbers were to go for naught—to assemble from them an Orchestral Suite for the concert-hall. At his leisure Strauss put it together, published it, despatched score and parts to the Boston Symphony Orchestra for first performance in America. Yesterday afternoon it was so played with the conductor, the prescribed band and the audience equally "on edge." All three had no small reward.

Nowhere else, seemingly, has Strauss written such music in such manner. His nearest approach to it are the so-called Mozartean passages (like the Trio at the end of the third act) in his "comedy with music" in eighteenth-century Vienna, "Der Rosenkavalier." There, however, the dimensions are larger, the pitch higher. For the incidental numbers to "Le Bourgeois Gentilhomme," Strauss reduces the orchestra to thirty-six—sixteen strings, each playing a separate part, paired woodwinds and horns, individual trumpet, trombone and decorative instruments of percussion. Keenest sacrifice to any composer in these days, he actually forswears two harps. Moreover, he uses his ornamental instruments sparingly—for the most part in only one division—while everywhere else he keeps his band at low or middle voice. Throughout, too, he writes with sedulous care of detail as though he were fashioning a fine embroidery in tones upon Molière's play. He seems not much concerned with the motivs he has invented to characterize one or another salient personage, like Monsieur Jourdain who would do as gentlemen do. In the concert-hall in particular, they come, they go, little impressing the hearer. Like the motivs whence the dances and the more decorative divisions of the Suite spring, they are no more than serviceable.

As usual with the Strauss of middle years, the treatment is everything and upon it he lavishes skill, resource, imagination. The harmonies move in delicate tracery or fanciful suggestion; the low-pitched instrumental voices speak with many tongues; the lightest of hands often sets the rhythms beating. Now, as in the overture, this incidental music runs gayly, smilingly, with little jets of mocking humor, as in the measures for pompous Jourdain. Again, as in the two Minuets, wistful melody, tinged with melancholy, marches to gentle rhythmic beat. The music of the Fencing-Master at play with his foils, glints with the light brilliance, the cut and thrust of trumpet, horns, piano. The Tailor's Journeymen are common folk; their dance shall have like savor, but harmony, instrumental voices and fancy with rhythm shall make it piquant. Leading personages upon the stage, Strauss gains the grave elegance that is the very note of stateliness in the theatre and the music of the seventeenth and the eighteenth centuries; while with it he charms twentieth-century hearers. It is hard to imagine more adept means, more delicate musical fancy, more felicitous illusion than he gains with his music for Cléonte and for the intermezzo of the Count and the Countess.

At every turn through these seven numbers—one more, a dance, the Courante, was omitted yesterday—the listener receives and enjoys a sophisticated simplicity. How gentle and graceful the melodies, how bright and light the rhythms, how elegant the ornament, how transparent the whole! The courtiers of Louis XIV. highly entertained by "Le Bourgeois Gentilhomme," might have taken hardly less pleasure in Strauss's decorations—were it not for a play of harmonies, of instrumental timbres that long outstrips their taste and time. Here is the gait, the air, the fancies and pleasantries of their music, but all savored—and so the more piquant—with the modulations, the harmonies, the timbres of quite another way and day. Tour de force is too stout a word for so delicate a thing, yet no other quite so well measures it—and a tour de force of freshness and dexterity, not of decadence or of mere bigness.

The more the pity, then, that the final and the longest division of the Suite falls below the rest. It is the music that accompanies the ceremonious dinner of Monsieur Jourdain and his guests and the dance of the young servants joined by one who has leapt from the omelette en surprise. Again Strauss, as through the whole Suite, gains fine sonorities from his little orchestra; again he makes modulation and dissonance serve the circumstances of a somewhat disturbed meal; the dance goes piquantly enough, but not quite with the animation and the fancy of the tripping tailors. The likelihood is that he is over-occupied with a delineative purpose; that he is too eager for a humor he does not always gain. We must hear Wagner's Rhine-nixies when the salmon is served from that river; the sheep must bleat for a moment out of his own "Don Quixote" when the maitre d'hotel hands the relève of mutton; as some say, the kitchen youth have heard—and remember—dances in "Electra" and "Salome" and presume (say two hundred years before) to parody them. All this, however, proves to be mere "paper-music," to be read at leisure in the score, but hardly to be heard in the quick commerce of theatre or concert-hall. Straussian taste is not impeccable in these matters; Straussian humor has been known in sundry times and places to seem humorless. As it was, the listener heard yesterday in this "dinner-music" an over-long, over-elaborated, rather mystifying and pedantic piece, written less for the play and the audience than for the composer's own satisfactions. Somehow in a Straussian garden, there must always be a patch of thistles.

The new Suite is not short. For the first time in four years, the Symphony Concerts had opened door for a novel piece from Germany. Strauss still keeps no small prestige as composer; his music to "Le Bourgeois Gentilhomme" engrossed and pleasured the audience; the flower of the orchestra joined with Mr. Monteux to match finesse with finesse and delicacy with delicacy, to gain everywhere lustre and fragrance. Inevitably the rest of the concert seemed as prelude and postlude. The prelude was Schumann's Symphony in C major, which conductors still take from the shelves, which audiences still hear and applaud because, as the English say, "it is right and proper," so to do. But test this routine and decorum by the actual music, and the actual hearing. Seldom has Schumann written more turbidly, repetitiously, monotonously than in the three Allegros. Restlessly he strives, clamorously he insists—and there is no outcome except a flash or two of the beauty of romantic vision and romantic expression that even his struggles with the symphonic form and polyphony could not subdue. Through one movement—the Adagio—he sustains both the vision and the expression. The rest with all Mr. Monteux's pains, is dusty, even dull. Far freshe went the postlude—Beethoven's Concert for Piano in C minor with Mr. Levitzki's crystalline tone for the solo part, wit Mr. Monteux and the orchestra light o hand and smooth of voice, with Beethoven's gentler beauty of song playing ou of the Largo, with his stores of fanc darting swift and sure through Allegr and Finale.

H. T. PARKER

TRANS. FEB. 12

SYMPHONY IN LATEST BY STRAUSS

Suite From "Der Burger" for First Time in America

BY OLIN DOWNES

Richard Strauss' orchestral suite from his opera, "Der Burger als Edelman," a German corruption, with incongruous frills, by Hugo von Hoffmansthal, of Moliere's "Le Bouregois Gentilhomme," was performed for the first time in America at the concert of the Boston Symphony Orchestra, Pierre Monteux, conductor, yesterday afternoon in Symphony Hall. Mischa Levitski was soloist, playing the Beethoven C minor piano concerto. Schumann's C major symphony opened the programme. The symphony is aging, with the exception of the slow movement, aging fast. Mr. Levitski grows constantly in poise, in technical proficency and in beauty of tone. This he showed at once, as he also showed a musicianly comprehension of Beethoven's score, for his performance was not merely the performance of a complacent virtuoso.

STRAUSS' CURIOUS BAND

The audience applauded Mr. Levitski warmly. It applauded with still more warmth the music of Strauss. It applauded until Mr. Monteux made his orchestra rise and bow. This orchestra called for by Strauss was far from the normal strength and proportions of the Boston Symphony. Strauss' orchestra for "Der Burger als Edelman" is curiously arranged.

In the string division, which consists of six violins, four violas, four violoncelli and two double basses, each player has an individual part. In addition to the strings there is a woodwind choir consisting of two flutes, one interchangeable with piccolo, two oboes, one interchangeable with English horn, two clarinets, two bassoons, one interchangeable with double bassoon. The brass choir asks for a trombone, two horns and a trumpet. There are many percussive instruments, a piano, kettledrums, side drum, bass drum, tambourine, campanella, cymbals, triangle and a harp.

Hoffmansthal wrote the libretto of "Der Burger" as he had written the librettos of "Electra" and "Rosen-Kavalier." The libretto of "Der Burger" is a strained affair. Jourdain, the suddenly rich bourgeois, gives a banquet, to which he invites noble guests. A young composer whom Jourdain patronizes has been asked to compose a short opera, "Ariadne auf Naxos," and a farce, to amuse the guests. As the time is passing Jourdain tells his composer that he must perform both works at the same time, and thus they are performed, cheek by jowl, now a little of this one and now a little of that. Strauss said that the thing was symbolic of a young composer of genius at the mercy of capitalists and the like. He composed in various styles, in the manner of Moliere's day, in the manner of early Italian opera and in a vein of buffoonery.

In music for the supper scene he indulges in familiar Straussian tricks. Thus, as salmon from the Rhine are placed on the table he quotes the river music from "Rhinegold," and when mutton is brought the famous orchestral imitation of the bleating of sheep, from Strauss' own "Don Quixote," is heard. At the first performance of the new opera Strauss hung out signs requesting that the critics should not write about it until it had been given three times. Some critical gentleman then remarked that he supposed this was another joke, a joke about as good as Strauss' quotation of motives by Wagner and himself. Later Strauss revised "Der Burger," and the new version was heard in 1913.

Inscribed to Boston Symphony

There are eight numbers in this suite arranged from the opera. They are as follows: Overture to Act I.—Jourdain, the Bourgeios; Minuet; The Fencing Master; Entrance and Dance of the Tailors; The Minuet of Lully; Introduction to Act II. (Intermezzo; Dorantes and Dorimene—Count and Countess); Entrance of Cleonte; The Dinner (Music at Table and Dance of the Young Kitchen Servants). Mr. Strauss, very civil in these days to American orchestras, has personally, it appears, inscribed copy No. 21 of this suite to the Boston Symphony. Of more importance is his scoring and the nature of the music.

The scoring is very ingenious. It is probably in response to criticisms of Strauss' heavy, swollen orchestration in other works that he turns around in this one to show what he can do with a comparatively few instruments. He handles them resourcefully. There is no question about that. Frequently the impression is that of a full orchestra. At other times there are opportunities for delicacies and conceits, of which the composer hastens to avail himself.

Very Clever and Very Blase

When all is said and done, however, we cannot, with the best will in the world, admire this music. It is very clever, and also it is at the bottom very blase. It appears to be the music of a composer satiated with success, confronted with the limitations of his own nature, looking eagerly about him for a new idea, freak, amusement. Strauss imitates the idiom of Moliere's period skilfully. But when does he convince? When has one any idea that this is more than a box of tricks? The two minuets are pleasing. There is deliberate vulgarity and buffoonery in other places.

Following the dinner music there is a passage of the melodious and wonderfully well adjusted melody of Strauss which tells. There is at times a suavity that mocks the situations. The spectacle on the stage, with the music, would doubtless help this suite, but we cannot believe that repeated hearings of music from "Der Burger als Ede Edelman" would at all enhance Strauss' reputation with those who admire—and no more than ourselves—the flaming genius which inscribed "Till Eulenspiegel," "Tod und Verklarung," "Zarathustra" and other of the earlier works on music paper. It is too bad. Not only singers, but composers, should stop when they have reached the height of their careers, and not attempt longer to lure the public.

POST. FEB. 12.

ENGLISH MUSIC BY SYMPHONY

"Lodnon Symphony" Given—Thibaud's Artistry as Soloist

BY OLIN DOWNES

Vaughan Williams' "London Symphony" was played for the first time in Boston at the concert of the Boston Symphony Orchestra, Pierre Monteux conductor, in Symphony Hall. Williams, an Englishman of 49 years, benefitted in his style because of his contact with Ravel and other modern composers, although he is sincere and authentically English in his idiom in this symphony. He has allowed to appear a programmatic explanation of his music.

FEELING AND MOOD

The symphony is in four movements. The first, one finds, may be taken as expressing London at dawn—the flowing of the Thames, the striking of "Big Ben" in Westminster tower, the noises of the Strand, the comparative hush of the Adelphi district, a district aged, run down and full of memories, and again the bustle, yells and racket of the Strand. The second movement is inspired by the thought of Bloomsbury in the foggy twilight of a November day, the Bloomsbury of poverty, of shabby streets and hollow gentility. The third movement, in carnival vein, is Saturday night in a bench of the Temple Embankment. The last movement, in the nature of an apotheosis, speaks of poverty, the march of the unemployed, the tragedy, the poetry, the enigma of London.

There is feeling and mood in this symphony, which is too long and padded. At least it is music by a composer sincere and sensitive to the atmosphere of his town. There is the echo of the din of city streets, the gayety and vulgarity of the "pub," the smack of folk tune, or rather street cry, here and there, as in the delightful quotation of "Sweet lavender; who'll buy my lavender?"

First Movement Best

The first movement seems by far the best. The introduction is imaginative—the grayness of dawn, the silence of the river, the distant chime of the clock and the pages, following which are weird and exciting. The slow movement has poetic atmosphere, though it is long drawn out. There is animation [illegible] passages of the third movement, but it is patchy, and the last movement peters out. It would have been better, it seemed to us, had Mr. Williams taken his material, condensed it and written a symphonic poem in one movement.

On the other hand, it is recognizable that here, at least is an Englishman with infinitely more consciousness of his locality than that shown by the pinchbeck Londonism of Edward Elgar. And the themes are not merely quoted. They are treated sympathetically, and are often given a special significance. At other times there is mere manipulation and treading of water. Orchestrally there is felt the influence of Strawinsky. Since the Strawinsky of one decade is not the Strawinsky of another because of his incredibly rapid evolution let us be explicit: The Strawinsky of Petrouchka, whose color scheme and rhythmic and instrumental effects haunt Mr. Williams until at times he becomes imitative. The performance was a triumph of fine nuance and brilliant virtuosity, thanks to Mr. Monteux.

Mr. Thibaud's Playing

Jacques Thibaud, violinist, gave an unforgetable performance of Mozart's E flat concerto. One is tempted to say that this concerto could not be played with greater art. We shall hesitate to go in to a concert hall when another violinist than Mr. Thibaud performs it. The perfection of line, the classic grace and continency of expression, at the same time, the warm quality of the tone and the expressive singing of lovely melodies constituted a veritable revelation of Mozart. Mr. Thibaud was warmly applauded. The applause should have been frantic in order to be proportionate, when one recalls an occasion not many weeks ago in which a young violinist played in a manner decidedly superficial and received more recalls, longer applause than did Mr. Thibaud yesterday. "Sic transit . . ."

Chabrier's Overture

Chabrier's wild and dramatic overture to "Gwendoline" ended the concert, and its superb performance was exhilarating beyond expression. Chabrier was first a temperament, then a musician, though a very gifted one, to boot. Who makes the orchestra blaze as he? Who evokes from the instruments a nobler tumult, a tumult more elemental as he thinks of the storm-swept coast of ancient Brittany, of the invaders from the north? Then there is the sensuousness and the forbidding and intensity of the love music. And then, alas, there is the atrocious musical parody of Walhalla—the climax where Chabrier not only falls short but falls clean to the ground with the barrel organ ditty which he gives his dying Harold and Gwendoline, as, expiring in the flames, they sing of Walhalla.

It is a caricature of nobility, with a Wagnerian appoggiatura to it which only increases the disgust one would feel—if the whole business were not so stirring that the one who listens can only choke and applaud!

POST FEB. 19.

THIBAUD SOLOIST

At the Boston Symphony concerts in Symphony Hall next Friday afternoon and Saturday evening, Mr. Monteux will bring out for the first time in Boston, the "London Symphony" by the English composer, Vaughn Williams. This work, depicting the life and atmosphere of London, was introduced in this country a short time ago by Albert Coates, the English conductor, in New York. As soloist at these concerts, Jacques Thibaud will play with the orchestra Mozart's violin concerto in E-flat major (Koechel No. 268). The closing number will be the overture to "Gwendoline" by Chabrier.

HERALD. FEB. 13.

The "London Symphony" of Vaugha Williams, the English composer, chiefly known here by his song cycle "On Wenlock Edge," is an attempt to depict the life of a great modern city in music. It has been received with interest and respect, though not with marked enthusiasm by the New York critics.

Friday at 2:30 and Saturday at 8. Boston Symphony Orchestra, 15th program. "London Symphony," Vaughn Williams; Concerto in E flat (K. 268) Mozart; Overture to "Gwendoline," Chabrier. Soloist, Jacques Thibaud.

GLOBE FEB 13

Strauss Novelty at Symphony Concerts

RICHARD STRAUSS' orchestral suite, written as incidental music to the Moliere comedy, "Bourgeois Gentilhomme," was heard for the first time in this country at the Symphony Concerts given last night and Friday afternoon.

Generally speaking, it made a very agreeable impression, although parts of it suffered through lack of the stage action which it was intended to accompany. This was particularly true of the mock-gallant scene between the count and countess and also the serio-comic dinner scene, in which Strauss pokes fun at various characters.

Among the great composers of the day none writes so skillfully for the theatre as the Bavarian genius whom so many have hailed as the successor to Wagner. His ingenuity and fund of humor and melody seem to be boundless. All the qualities vein of "Le Dépit Amoureux" dissension in the Jourdain fami the bestowal of the young lady d. The excision of the plot and Turkish ceremony entails also th of Covielle, Cléonte's servant, th er clown from the Italian comed masks. The opening scene of the pl evised and violently abridged, to th riment of the diverting contrast be een the mercenary musician and th timental dancing master. A third of re of Act III. is cut out, removing th rigue; Act V. is amputated, a arly all of Act IV. The piece now ex th the interruption of the banquet dame Jourdain, this last scene bei written and somewhat reënforced, od lady becoming just a shade mo ulent than Molière made her. T t of the text is taken, virtually wi change from Bierling's faith anslation—as, indeed, the announ ent on Hofmannsthal's title-p ould lead one to expect. What ave left is: first, the character of Jo ain, sufficiently intact; the Fenc Master and the Master of Philosop uite unimpaired; a good bit of the ic and dancing teachers; a touch Madame Jourdain, and the best of Nic as much as we want of the titled ther vague adventurer, Dorante, e problematical Dorimène. This ma r is divided into two acts.

he Inserted Opera

"Ariadne auf Naxos" is the German t the opera which closes the performan nnouncement of it is made very early e play. The music teacher, introduci s pupil to Monsieur Jourdain, says: " a young man of extraordinary tale e is the same one who composed t pera 'Ariadne on Naxos,' which we ha e honor to present to you in your hou morrow evening." And further on, aft musical bit, we have this dialogue:

Music Teacher—Now just conceive a whole opera, heroic characters, a magnificent scene, costumes, lighting. You will be satisfied.

Jourdain—What kind of a scene will it be?

Music Teacher—The stage represents the desert island of Naxos, where Ariadne was deserted by Prince Theseus.

Jourdain—A desert island? That is not the kind of a scene anybody likes. Please let it happen somewhere else. . . . Have you taken care that the whole business shall be suitable for a widow? It must absolutely be adapted to a widow of noble station who insists on remaining a widow, but who finally finds it difficult to hold out.

Music Teacher—The opera "Ariadne on Naxos," in its plot is precisely what you want. Princess Ariadne, inasmuch as she is forever abandoned by her husband, Prince Theseus, is to be regarded as a widow in mourning; and when, at last, Bacchus approaches her and tries to comfort her—

Jourdain—Is he a shepherd?

Music Teacher—Bacchus? I mea the god Bacchus, the god of joy, who pictured as a blooming youth, ridin on a panther, with grape leaves in h hair.

Jourdain—Oh, that man. I don't car as long as he isn't a shepherd. An do have the desert island look reall splendid and comfortable. Don't b sparing of anything, especially th lighting. I shouldn't like the person fo whom I am arranging it all—but espe cially the funny piece at the end what did you say it was?

Dancing Teacher—Fickle Zerbinett and her four lovers.

Jourdain—Is there a reference to widow in that, too? . . .

Dancing Teacher—In a way. It about the inconstancy of women in general.

But there is much more. Immediat fter the close of the play there follo new scene by Hofmannsthal, connect e Bourgeois Gentilhomme with Ariad Ve are in a big hall in Jourdain's hou ere are two rival troupes engaged onsieur Jourdain for the evening's rtainment—one a classic Italian op mpany, led by a prima donna, un e auspices of the music master; her an Italian ballet and "comme ell'arte" company, consisting of Z netta and four men and patronized e dancing teacher. The one is to rm Ariadne, the other an improm nd dance; but they do not know wh to come on first, and dispute acrim usly. The prima donna, moreover, sses aristocratic scorn for Zerbine d her vulgar band, while the improv s nothing but contempt for the st era singers. Presently a servant unces that Monsieur Jourdain, a uch changing of his mind, has decided ave the two shows performed simulta usly. Consternation and despair! orst sufferer of all is the inspired c oser, who finds himself obliged to m uts in his beloved music in order to rd room for the introduction of the ot oupe. He is comforted by the danc acher as follows:

Cuts are the very thing that mak an opera popular, and the best thea tres pride themselves on having co tributed, by their cuts, at least as muc to the permanent success of a music work as the composer has done by th work he has put into it. The first th the lord high director of royal en tainments is accustomed to ask a is whether an opera contains first- cuts. It is really time for a cl musician to suit his convenience musician to suit his convenience at the start, compose a good lot of cuts into his score.

The opera itself is short. Ariadne, aken by Theseus, lies motionless b cave on the island of Naxos, pit Naiad and Dryad. Echo serves efrain. From time to time Zerbinetta ears as an interested spectator and nentator, and during a lull in the f the serious piece she and her co erform their little improvised co e flouting of Scaramuccio, Tru e Brighella by Zerbinetta and be nd Harlequin. Meanwhile A Harlequin. Meanwhile has determin amed and hopeless, has determin At this point the youthful B ears drawn by a mysterious attr adne takes him for Death and pr go with him in his boat; but the t ns to life and love, and the tw t transformed—Bacchus matured immortal. vinity. Ariadne become immortal, the r lights are turned down, ante and Dorimène make their

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hey had planned. When the hall is mined again Monsieur Jourdain finds is amazement that his guests are gone. ese well-born people" he declares, ve a natural, easy-going politeness— re is nothing like it! I wish I could e two fingers from my hand to be a n count or marquis and possess that definable something with which they d such distinction to everything they !"

FEB. 16

SYMPHONIES do not often tempt the younger generation of British composers, preferring freer and less extended forms of musical expression, leaving these "works of larger dimensions" to their elders like Elgar and Bantock. One among them, however, Vaughan Williams, has written a symphony by no means short and of somewhat singular design. It has become a rather noted piece in the newer British music; it was played a month ago in New York for the first times in America; it is to be heard for the first times in Boston at the Symphony Concerts next week. A "London Symphony," Mr. Williams calls his music and in it he would suggest in tones various aspects of London, the spirit underlying, the atmosphere surrounding them, the sensations they kindle. Fog and the Thames embankment, the chimes of Westminster, a solitary fiddler in Bloomsbury, the throngs in the streets animated and gay or hard-pressed and sullen all have place in the scheme of a symphony that has avowed delineative purpose, yet well maintains itself as music. Since Mr. Williams is lengthy, two numbers only round out the programme: Mozart's Concerto in E flat for violin to be played by the sensitive expert and elegant Mr. Thibaud with inexhaustible and carressing finesse, and Chabrier's sonorous and impassioned overture to his opera, "Gwendoline."

SYMPHONY PLAYERS GIVE 14TH CONCERT

The 14th concert of the Boston Symphony Orchestra offered Friday at Symphony Hall was considered by Symphony patrons one of the most brilliant musical treats of the season.

Conductor Monteux's excellent direction, skillful and energetic, together with the work of Mischa Levitski, solo pianist, were outstanding features of the most interesting program, which, by the way, was not a long one.

SYMPHONY CONCERT

STRAUSS'S NEW SUITE FOR THE FIRST TIME

Incidental Music to Moliere's Comedy, "Le Bourgeois Gentilhomme," Written as He Has Written Nothing Else — Simplicity and Sophistication, Old-Time Suggestion and Modern Flavor in Rare Blend—Schumann and Beethoven for Prelude and Postlude

COMPOSERS are a frugal folk. Having once put music to paper, they are exceeding loth to consign it to oblivion. From operas that speedily failed into oratorios that still endure, went Handel's handiwork. It is the pastime of antiquarians to trace the measures of a matured composer back to a discarded or unfinished page of his youthful days. Fragments of Concertos forgotten somehow slip into Symphonies perennial. If memory holds, there never was a performance of Lalo's opera, "Fiesque"; but in "The King of Ys," "Namouna," and his symphonic pieces many ears have heard much of the music. Scotland and Spain are hardly near neighbors, and Sir Walter Scott and Messieurs Merimée, Meilhac, and Halévy are not exactly close kin; but here and there—the explorers of trifles say—Bizet's "Fair Maid of Perth" fed Bizet's "Carmen." And so onward with instance upon instance. No wonder Richard Strauss follows in these well-marked footprints, since if half the gossip of Munich and Berlin run truly, he is of frugal mind in many other matters than music. "Thrift, thrift, Horatio!" Thereby do we gain villas in the Bavarian Highlands and sumptuous apartments in Charlottenburg, publishing our music even after a long war upon wide-margined paper, richly glazed, beautifully engraved, appropriately inscribed.

Nine years ago Strauss wrote incidental music—overture, entr'acte, "entrances," dances, songs—to a German version of Molière's comedy, "Le Bourgeois Gentilhomme." He wrote it because he, Hofmannsthal—his usual librettist—and incidentally, Reinhardt, the theatre-director, had agreed to use the play as preface and frame to a short and fantastical opera, "Ariadne on Naxos"—mingling of mythological "lyric drama" in the "grand style" of the seventeenth and eighteenth century with the antics of the Italian Commedia dell' Arte. The two-fold piece was first represented at Stuttgart in the autumn of 1913; elsewhere a few other German theatres reproduced it; Sir H. Tree and Sir T. Beecham even ventured it in London. Nowhere, once the first flush of curiosity had passed, did the hybrid much interest the public. It was soon clear, besides, that since theatres lack singers and opera houses actors, "Le Bourgeois Gentilhomme" plus "Ariadne on Naxos" would be seldom staged. Accordingly Strauss and Hofmannsthal took counsel with prudence, parted play and opera, shaped "Ariadne," into an independent piece. Again it would not be the truth to say that self-contained, it won and held audiences. High and dry, then, lay the incidental music to Molière's comedy. Not too often is it played on German-speaking stages; not many of them may readily assemble and practice an expert orchestra of thirty-six in Strauss's exacting score, while even before the war, the French preferred Lulli, who worked with Molière, to Strauss, who worked with Hofmannsthal. There was but one salvation, unless these incidental numbers were to go for naught—to assemble from then an Orchestral Suite for the concert-hall. At his leisure Strauss put it together, published it, despatched score and parts to the Boston Symphony Orchestra for first performance in America. Yesterday afternoon it was so played with the conductor, the prescribed band and the audience equally "on edge." All three had no small reward.

Nowhere else, seemingly, has Strauss written such music in such manner. His nearest approach to it are the so-called Mozartean passages (like the Trio at the end of the third act) in his "comedy with music" in eighteenth-century Vienna, "Der Rosenkavalier." There, however, the dimensions are larger, the pitch higher. For the incidental numbers to "Le Bourgeois Gentilhomme," Strauss reduces the orchestra to thirty-six—sixteen strings, each playing a separate part, paired woodwinds and horns, individual trumpet, trombone and decorative instruments of percussion. Keenest sacrifice to any composer in these days, he actually forswears two harps. Moreover, he uses his ornamental instruments sparingly—for the most part in only one division—while everywhere else he keeps his band at low or middle voice. Throughout, too, he writes with sedulous care of detail as though he were fashioning a fine embroidery in tones upon Molière's play. He seems not much concerned with the motivs he has invented to characterize one or another salient personage, like Monsieur Jourdain who would do as gentlemen do. In the concert-hall in particular, they come, they go, little impressing the hearer. Like the motivs whence the dances and the more decorative divisions of the Suite spring, they are no more than serviceable.

As usual with the Strauss of middle years, the treatment is everything and upon it he lavishes skill, resource, imagination. The harmonies move in delicate tracery or fanciful suggestion; the low-pitched instrumental voices speak with many tongues; the lightest of hands often sets the rhythms beating. Now, as in the overture, this incidental music runs gayly, smilingly, with little jets of mocking humor, as in the measures for pompous Jourdain. Again, as in the two Minuets, wistful melody, tinged with melancholy, marches to gentle rhythmic beat. The music of the Fencing-Master at play with his foils, glints with the light brilliance, the cut and thrust of trumpet, horns, piano. The Tailor's Journeymen are common folk; their dance shall have like savor, but harmony, instrumental voices and fancy with rhythm shall make it piquant. Leading personages upon the stage, Strauss gains the grave elegance that is the very note of stateliness in the theatre and the music of the seventeenth and the eighteenth centuries; while with it he charms twentieth-century hearers. It is hard to imagine more adept means, more delicate musical fancy, more felicitous illusion than he gains with his music for Cléonte and for the intermezzo of the Count and the Countess.

At every turn through these seven numbers—one more, a dance, the Courante, was omitted yesterday—the listener receives and enjoys a sophisticated simplicity. How gentle and graceful the melodies, how bright and light the rhythms, how elegant the ornament, how transparent the whole! The courtiers of Louis XIV. highly entertained by "Le Bourgeois Gentilhomme," might have taken hardly less pleasure in Strauss's decorations—were it not for a play of harmonies, of instrumental timbres that long outstrips their taste and time. Here is the gait, the air, the fancies and pleasantries of their music, but all savored—and so the more piquant—with the modulations, the harmonies, the timbres of quite another way and day. Tour de force is too stout a word for so delicate a thing, yet no other quite so well measures it—and a tour de force of freshness and dexterity, not of decadence or of mere bigness.

The more the pity, then, that the final and the longest division of the Suite falls below the rest It is the music that accompanies the ceremonious dinner of Monsieur Jourdain and his guests and the dance of the young servants joined by one who has leapt from the omelette en surprise. Again Strauss, as through the whole Suite, gains fine sonorites from his little orchestra; again he makes modulation and dissonance serve the circumstances of a somewhat disturbed meal; the dance goes piquantly enough, but not quite with the animation and the fancy of the tripping tailors. The likelihood is that he is over-occupied with a delineative purpose, that he is too eager for a humor he does not always gain. We must hear Wagner's Rhine-nixies when the salmon is served from that river; the sheep must bleat for a moment out of his own "Don Quixote" when the maitre d'hotel hands the relève of mutton; as some say, the kitchen youth have heard—and remember—dances in "Electra" and "Salome" and presume (say two hundred years before) to parody them. All this, however, proves to be mere "paper-music," to be read at leisure in the score, but hardly to be heard in the quick commerce of theatre or concert-hall. Straussian taste is not impeccable in these matters; Straussian humor has been known in sundry times and places to seem humorless. As it was, the listener heard yesterday in this "dinner-music" an over-long, over-elaborated, rather mystifying and pedantic piece, written less for the play and the audience than for the composer's own satisfactions. Somehow in a Straussian garden, there must always be a patch of thistles.

The new Suite is not short. For the first time in four years, the Symphony Concerts had opened door for a novel piece from Germany. Strauss still keeps no small prestige as composer; his music to "Le Bourgeois Gentilhomme" engrossed and pleasured the audience; the flower of the orchestra joined with Mr. Monteux to match finesse with finesse and delicacy with delicacy, to gain everywhere lustre and fragrance. Inevitably the rest of the concert seemed as prelude and postlude. The prelude was Schumann's Symphony in C major, which conductors still take from the shelves, which audiences still hear and applaud because, as the English say, "it is right and proper." so to do. But test this routine and decorum by the actual music and the actual hearing. Seldom has Schumann written more turbidly, repetitiously, monotonously than in the three Allegros. Restlessly he strives, clamorously he insists—and there is no outcome except a flash or two of the beauty of romantic vision and romantic expression that even his struggles with the symphonic form and polyphony could not subdue. Through one movement—the Adagio—he sustains both the vision and the expression. The rest with all Mr. Monteux's pains, is dusty, even dull. Far fresher went the postlude—Beethoven's Concerto for Piano in C minor with Mr. Levitzki's crystalline tone for the solo part, with Mr. Monteux and the orchestra light of hand and smooth of voice, with Beethoven's gentler beauty of song playing out of the Largo, with his stores of fancy darting swift and sure through Allegro and Finale.

H. T. PARKER

TRANS. FEB. 12

SYMPHONY IN LATEST BY STRAUSS

Suite From "Der Burger" for First Time in America

BY OLIN DOWNES

Richard Strauss' orchestral suite from his opera, "Der Burger als Edelman," a German corruption, with incongruous frills, by Hugo von Hoffmansthal, of Moliere's "Le Bouregois Gentilhomme," was performed for the first time in America at the concert of the Boston Symphony Orchestra, Pierre Monteux, conductor, yesterday afternoon in Symphony Hall. Mischa Levitski was soloist, playing the Beethoven C minor piano concerto. Schumann's C major symphony opened the programme. The symphony is aging, with the exception of the slow movement, aging fast. Mr. Levitski grows constantly in poise, in technical proficency and in beauty of tone. This he showed at once, as he also showed a musicianly comprehension of Beethoven's score, for his performance was not merely the performance of a complacent virtuoso.

STRAUSS' CURIOUS BAND

The audience applauded Mr. Levitski warmly. It applauded with still more warmth the music of Strauss. It applauded until Mr. Monteux made his orchestra rise and bow. This orchestra called for by Strauss was far from the normal strength and proportions of the Boston Symphony. Strauss' orchestra for "Der Burger als Edelman" is curiously arranged.

In the string division, which consists of six violins, four violas, four violoncelli and two double basses, each player has an individual part. In addition to the strings there is a woodwind choir consisting of two flutes, one interchangeable with piccolo, two oboes, one interchangeable with English horn, two clarinets, two bassoons, one interchangeable with double bassoon. The brass choir asks for a trombone, two horns and a trumpet. There are many percussive instruments, a piano, kettledrums, side drum, bass drum, tambourine, campanella, cymbals, triangle and a harp.

Hoffmansthal wrote the libretto of "Der Burger" as he had written the librettos of "Electra" and "Rosen-Kavalier." The libretto of "Der Burger" is a strained affair. Jourdain, the suddenly rich bourgeois, gives a banquet, to which he invites noble guests. A young composer whom Jourdain patronizes has been asked to compose a short opera, "Ariadne auf Naxos," and a farce, to amuse the guests. As the time is passing Jourdain tells his composer that he must perform both works at the same time, and thus they are performed, cheek by jowl, now a little of this one and now a little of that. Strauss said that the thing was symbolic of a young composer of genius at the mercy of capitalists and the like. He composed in various styles, in the manner of Moliere's day, in the manner of early Italian opera and in a vein of buffoonery.

In music for the supper scene he indulges in familiar Straussian tricks. Thus, as salmon from the Rhine are placed on the table he quotes the river music from "Rhinegold," and when mutton is brought the famous orchestral imitation of the bleating of sheep, from Strauss' own "Don Quixote," is heard. At the first performance of the new opera Strauss hung out signs requesting that the critics should not write about it until it had been given three times. Some critical gentleman then remarked that he supposed this was another joke, a joke about as good as Strauss' quotation of motives by Wagner and himself. Later Strauss revised "Der Burger," and the new version was heard in 1913.

Inscribed to Boston Symphony

There are eight numbers in this suite arranged from the opera. They are as follows: Overture to Act I.—Jourdain, the Bourgeios; Minuet; The Fencing Master; Entrance and Dance of the Tailors; The Minuet of Lully; Introduction to Act II. (Intermezzo; Dorantes and Dorimene—Count and Countess); Entrance of Cleonte; The Dinner (Music at Table and Dance of the Young Kitchen Servants). Mr. Strauss, very civil in these days to American orchestras, has personally, it appears, inscribed copy No. 21 of this suite to the Boston Symphony. Of more importance is his scoring and the nature of the music.

The scoring is very ingenious. It is probably in response to criticisms of Strauss' heavy, swollen orchestration in other works that he turns around in this one to show what he can do with a comparatively few instruments. He handles them resourcefully. There is no question about that. Frequently the impression is that of a full orchestra. At other times there are opportunities for delicacies and conceits, of which the composer hastens to avail himself.

Very Clever and Very Blase

When all is said and done, however, we cannot, with the best will in the world, admire this music. It is very clever, and also it is at the bottom very blase. It appears to be the music of a composer satiated with success, confronted with the limitations of his own nature, looking eagerly about him for a new idea, freak, amusement. Strauss imitates the idiom of Moliere's period skilfully. But when does he convince? When has one any idea that this is more than a box of tricks? The two minuets are pleasing. There is deliberate vulgarity and buffoonery in other places.

Following the dinner music there is a passage of the melodious and wonderfully well adujsted melody of Strauss which tells. There is at times a suavity that mocks the situations. The spectacle on the stage, with the music, would doubtless help this suite, but we cannot believe that repeated hearings of music from "Der Burger als Ede Edelman" would at all enhance Strauss' reputation with those who admire—and no more than ourselves—the flaming genius which inscribed "Till Eulenspiegel," "Tod und Verklarung," "Zarathustra" and other of the earlier works on music paper. It is too bad. Not only singers, but composers, should stop when they have reached the height of their careers, and not attempt longer to lure the public.

POST. FEB. 12.

ENGLISH MUSIC BY SYMPHONY

"Lodnon Symphony" Given—Thibaud's Artistry as Soloist

BY OLIN DOWNES

Vaughan Williams' "London Symphony" was played for the first time in Boston at the concert of the Boston Symphony Orchestra, Pierre Monteux conductor, in Symphony Hall. Williams, an Englishman of 49 years, benefitted in his style because of his contact with Ravel and other modern composers, although he is sincere and authentically English in his idiom in this symphony. He has allowed to appear a programmatic explanation of his music.

FEELING AND MOOD

The symphony is in four movements. The first, one finds, may be taken as expressing London at dawn—the flowing of the Thames, the striking of "Big Ben" in Westminster tower, the noises of the Strand, the comparative hush of the Adelphi district, a district aged, run down and full of memories, and again the bustle, yells and racket of the Strand. The second movement is inspired by the thought of Bloomsbury in the foggy twilight of a November day, the Bloomsbury of poverty, of shabby streets and hollow gentility. The third movement, in carnival vein, is Saturday night in a bench of the Temple Embankment. The last movement, in the nature of an apotheosis, speaks of poverty, the march of the unemployed, the tragedy, the poetry, the enigma of London.

There is feeling and mood in this symphony, which is too long and padded. At least it is music by a composer sincere and sensitive to the atmosphere of his town. There is the echo of the din of city streets, the gayety and vulgarity of the "pub," the smack of folk tune, or rather street cry, here and there, as in the delightful quotation of "Sweet lavender; who'll buy my lavender?"

First Movement Best

The first movement seems by far the best. The introduction is imaginative—the grayness of dawn, the silence of the river, the distant chime of the clock and the pages, following which are weird and exciting. The slow movement has poetic atmosphere, though it is long drawn out. There is animation and vivacity in passages of the third movement, but it is patchy, and the last movement peters out. It would have been better, it seemed to us, had Mr. Williams taken his material, condensed it and written a symphonic poem in one movement.

On the other hand, it is recognizable that here, at least is an Englishman with infinitely more consciousness of his locality than that shown by the pinchbeck Londonism of Edward Elgar. And the themes are not merely quoted. They are treated sympahetically, and are often given a special significance. At other times there is mere manipulation and treading of water. Orchestrally there is felt the influence of Strawinsky. Since the Strawinsky of one decade is not the Strawinsky of another because of his incredibly rapid evolution let us be explicit: The Strawinsky of Petrouchka, whose color scheme and rhythmic and instrumental effects haunt Mr. Williams until at times be becomes imitative. The performance was a triumph of fine nuance and brilliant virtuosity, thanks to Mr. Monteux.

Mr. Thibaud's Playing

Jacques Thibaud, violinist, gave an unforgetable performance of Mozart's E flat concerto. One is tempted to say that this concerto could not be played with greater art. We shall hesitate to go in to a concert hall when another violinist than Mr. Thibaud performs it. The perfection of line, the classic grace and continency of expression, at the same time, the warm quality of the tone and the expressive singing of lovely melodies constituted a veritable revelation of Mozart. Mr. Thibaud was warmly applauded. The applause should have been frantic in order to be proportionate, when one recalls an occasion not many weeks ago in which a young violinist played in a manner decidedly superficial and received more recalls, longer applause than did Mr. Thibaud yesterday. "Sic transit . . ."

Chabrier's Overture

Chabrier's wild and dramatic overture to "Gwendoline" ended the concert, and its superb performance was exhilarating beyond expression. Chabrier was first a temperament, then a musician, though a very gifted one, to boot. Who makes the orchestra blaze as he? Who evokes from the instruments a nobler tumult, a tumult more elemental as he thinks of the storm-swept coast of ancient Brittany, of the invaders from the north? Then there is the sensuousness and the forbidding and intensity of the love music. And then, alas, there is the atrocious musical parody of Walhalla—the climax where Chabrier not only falls short but falls clean to the ground with the barrel organ ditty which he gives his dying Harold and Gwendoline, as, expiring in the flames, they sing of Walhalla.

It is a caricature of nobility, with a Wagnerian appoggiatura to it which only increases the disgust one would feel—if the whole business were not so stirring that the one who listens can only choke and applaud!

POST FEB. 19.

THIBAUD SOLOIST

At the Boston Symphony concerts in Symphony Hall next Friday afternoon and Saturday evening, Mr. Monteux will bring out for the first time in Boston, the "London Symphony" by the English composer, Vaughn Williams. This work, depicting the life and atmosphere of London, was introduced in this country a short time ago by Albert Coates, the English conductor, in New York. As soloist at these concerts, Jacques Thibaud will play with the orchestra Mozart's violin concerto in E-flat major (Koechel No. 268). The closing number will be the overture to "Gwendoline" by Chabrier.

HERALD. FEB. 13.

The "London Symphony" of Vaughn Williams, the English composer, chiefly known here by his song cycle "On Wenlock Edge," is an attempt to depict the life of a great modern city in music. It has been received with interest and respect, though not with marked enthusiasm by the New York critics.

Friday at 2:30 and Saturday at 8. Boston Symphony Orchestra, 15th program. "London Symphony," Vaughn Williams: Concerto in E flat (K. 268) Mozart; Overture to "Gwendoline," Chabrier. Soloist, Jacques Thibaud.

GLOBE FEB 13

Strauss Novelty at Symphony Concerts

RICHARD STRAUSS' orchestral suite, written as incidental music to the Moliere comedy, "Bourgeois Gentilhomme," was heard for the first time in this country at the Symphony Concerts given last night and Friday afternoon.

Generally speaking, it made a very agreeable impression, although parts of it suffered through lack of the stage action which it was intended to accompany. This was particularly true of the mock-gallant scene between the count and countess and also the serio-comic dinner scene, in which Strauss pokes fun at various characters.

Among the great composers of the day none writes so skillfully for the theatre as the Bavarian genius whom so many have hailed as the successor to Wagner. His ingenuity and fund of humor and melody seem to be boundless. All the qualities that have distinguished his music for the twenty years are to be found in this remarkable suite. The audiences at the Symphony concerts truly reveled in its graces, its charming dance sections and its whimsical twists. After the performance Mr. Monteux and his men were given an ovation.

Alfred de Voto, the brilliant Boston pianist, assisted the small orchestra—less than forty men—that performed this most entertaining novelty.

Mischa Levitzki, who may lay claim to be the most brilliant and magnetic of the younger American pianists, was the soloist at this fourteenth pair of concerts. He chose the time-honored Beethoven concerto No. 3, in C minor. The performance was quite in the heroic Beethoven manner on the part of both Mr. Levitzki and the orchestra.

Th econcert sopened wiih a most enjoyable interpretation of the melodious Schumann symphony in C minor.

ADVERTISER FEB.13

Musical Events of Mid-Season ~~in Boston~~

CHIEF among the musical features of the last week was the pension fund concert given by the Symphony Orchestra, with an all-Wagner program, for this was the best showing made by the orchestra in the last four years. The magic power of Wagner's name was shown in the presence of an audience that crowded Symphony Hall and the splendid quality of the performance aroused enthusiasm like that which marked the recent Toscanini concerts. Mr. Monteux on this occasion demonstrated his breadth of sympathy, his heroic indifference to petty bigotries that grew out of the war and his ability to rise to a really great occasion. The orchestra vied with him in doing justice to an incomparable program.

SYMPHONY PROGRAM

At the Symphony concerts next Friday afternoon and Saturday evening Pierre Monteux will offer for the first time the "London Symphony" by the English composer, Vaughn Williams. Jacques Thibaud, the leading violinist of France, will play with the orchestra Mozart's violin concerto in E flat major. The closing number will be Chabriars "Gwendoline" overture.

ADVERTISER FEB.13.

The Philadelphia Orchestra, with the aid of a chorus trained by Stephen Townsend of Boston, has just given several much-praised performances of Brahms' "A German Requiem" in its home city and New York. What has become of the Boston Symphony Chorus which might have given us a similar performance of this masterpiece among such others as the Ninth Symphony?

This behavior contrasted strongly with that of the Friday Symphony audience, which weekly frequents the same august auditorium. But the supposed elite of "Society" with a capital "S" have their little ways, too, despite the fact that their multitudinous automobiles frustrate the efforts of some dozen traffic cops to "keep 'em moving" in Huntington and Massachusetts Avenues before and after each Friday Symphony.

What one perhaps irreverent young man is accustomed to call "the old ladies"—an unkind, but not inaccurate description of the audience—insist on coming late and making triumphant progresses down the long aisles, delayed by greetings to numerous acquaintances, while Mr Monteux waits with what patience he can muster to begin the second movement of the symphony.

Dr Muck used to turn a peculiarly Mephistophelean gaze upon such offenders. Mr Monteux has been seen to shrug impatient shoulders at them. Every music critic in Boston has scolded his typewriter into creeping paralysis bemoaning this lack of reverence for symphonic music, but all to no avail. The "old ladies" come when it pleases them, or their chauffeurs, with no trace of contrition in their manner when they disturb the assembled congregation by belated entrances.

Apparently they, many of them, depart when their chauffeurs please, too, for hundreds leave as nearly as possible at 10 minutes past four no matter what they are going to miss. But while they are there the "old ladies" at least refrain from chewing gum, which is a relief to one who detests the order of spearmint which sometimes hovers over other less select audiences, where younger ladies predominate.

Coming Symphony Programs

There are no Symphony concerts this week, since the orchestra is away on its final tour of the season. On Good Friday and Holy Saturday the "Graal Scene" from "Parsifal" and the preceding transformation music from the close of act one, will be given with the assistance of a mixed chorus from the Harvard Glee Club and the Radcliffe Choral Society, trained by Dr Davison. The other numbers are Beethoven's Pastoral Symphony, in F major, and Mr Loeffler's "La Bonne Chanson," inspired by Verlaine's poem.

On Sunday afternoon, April 10, the third and last Pension Fund concert will be given with an all-Russian program including a Tschaikowsky symphony. Wagner's music would probably draw a larger audience. A Beethoven-Debussy program also might pay better at the box office.

GLOBE FEB. 13.

Two pieces by American composers stand on Mr. Monteux's programme for the Symphony Concerts of next week—the Suite from Mr. Carpenter's ballet, "The Birthday of the Infanta," and Mr. Schelling's "Fantastic suite," for piano and orchestra. Of the ballet-music, laid over from the concerts of last week, enough has been said in this place. The "Fantastic Suite"—with a Virginia Reel for the final movement—was first played in Boston in Dr. Muck's time with the composer himself as pianist. It then proved a fanciful, sparkling, generally amusing piece. Now Mr. Moiseiwitsch will play the piano-part. It invites his crispness of touch, his brightness of tone, the élan he can give to a displayful music. Brahms's second symphony will precede the two American numbers.

London as a New Symphony Pictures It

Vaughan Williams's Noted Music to Be Heard for the First Times in Boston

A SYMPHONY by a British composer is at last to be heard at the Symphony Concerts. For many years none such has made way into them. Mr. Fiedler in his distant days as conductor was kind to Elgar, was aware of Bantock. Dr. Muck paid no heed to English makers of music, though German audiences had listened to Elgar and been patient with Delius. Fortunately, Mr. Monteux is more open-minded, more inquiring than any of his predecessors, better disposed to make his programmes altogether catholic. Of late, besides, British composers generally have gained new standing in their own island, in the world beyond. The days of the country gentlemen who also wrote music, of the pedagogues who taught and exemplified it as a species of mathematics, have vanished. Presumably the Parrys, the Stanfords, the Mackenzies now haunt some limbo as respectable, conventional, dry and dull as their pieces. Even Elgar, Bantock, Delius seem somewhat apart from the new generation of Scott and Bax, Holst and Williams—a generation not so much younger in years as different in cast of mind, play of spirit, choice of procedure and quality of work.

In fine within these latter years, the newer British music, like the newer music of France, Italy, Spain, Hungary, has gained freedom and vigor, become the voice of imagination and individuality. Even Elgar and Bantock have felt these freshening impulses, as we shall hear when Mr. Monteux plays Bantock's symphony of the Hebrides or when if ever Elgar's new chamber-pieces make way to America. Usually the younger composers have preferred the elasticity of the tone poem, the orchestral fantasia, the orchestral suite to the more formal prescription of the symphony. Yet now and again one has chosen the more exacting form—notably Williams in the "London Symphony" to be played, for the first times in Boston at the Symphony Concerts of this week. It is already established in British concert-halls; it was heard for the first time in America when the English conductor Albert Coates visited New York and Mr. Damrosch's orchestra last December; it has stirred curiosity in Boston and it promises to make lively impression.

Through the Music

In design and accomplishment, the "London Symphony" is descriptive music, suggesting a place, a life, even particular scenes and incidents, seeking to concentrate and convey therefrom imaginative and spiritualized impression. Williams himself has set no "programme" to it but Mr. Coates, who is in his confidence and who is warmly responsive to the piece has written such a note undoubtedly unfolding the composer's delineative purpose. Quoted from the programme-sheet of the New York Symphony Orchestra, it stands:

> The first movement opens (Lento) at daybreak by the river. Old Father Thames flows calm and silent under the heavy gray dawn, deep and thoughtful, shrouded in mystery. London sleeps and in the hushed stillness of early morning one hears "Big Ben" (the Westminster Chimes) solemnly strike the half-hour.
>
> Suddenly the scene changes (Allegro); one is on the Strand in the midst of the bustle and turmoil of morning traffic. This is London street life of the early hours—a steady stream of foot-passengers, hurrying, newspaper-boys shouting, messengers whistling and that typical sight of London streets, the coster-monger. Coster-'Arry, resplendent in pearl buttons and shouting some coster song-refrain at the top of a raucous voice returning from Covent Garden seated on his vegetable barrow, drawn by the inevitable little donkey. Busses, taxis, hawkers, flower-girls—a gay and careless picture, pulsating with life.
>
> Then for a few moments one turns off the Strand into one of the quiet little streets that lead down to the river and suddenly the noise ceases, shut off as though by magic. We are in that part of London known as the Adelphi, formerly the haunt of fashionable bucks and dandies about town, now merely old-fashioned houses and shabby old streets haunted principally by beggars and ragged street-urchins.
>
> We return to the Strand and are once again caught up by the bustle and life of London—gay, careless, noisy with every now and then a touch of something fiercer, something inexorable, as though one felt for a moment the iron hand of the great city, yet nevertheless full of that mixture of good, human, animal spirits and sentimentality that is so characteristic of London.
>
> SECOND MOVEMENT
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> In the second movement (Lento) the composer paints us a picture of that region of London which lies between Holborn and Euston road, known as Bloomsbury. Dusk is falling. It is the damp and foggy twilight of a late November day. Those who know their London know this region of melancholy streets over which seems to brood an air of shabby gentility—a sad dignity of having seen better days. In the gathering gloom there is something ghostlike. A silence hangs over the neighborhood broken only by the policeman on his beat. There is tragedy, too, in Bloomsbury, and the music takes on a note of suffering; for among the many streets between Holborn and Euston there are alleys of acute poverty and worse.
>
> In front of a "pub" whose lights flare through the murky twilight stands an old musician playing the fiddle. His tune is a pathetic one played in the orchestra by the viola. The little tune breaks off, and one can see the old musician blowing on his numbed fingers trying to warm them. In the distance the "lavender cry" is heard: "Sweet lavender, who'll buy sweet lavender?" Up and down the streets the cry goes, now nearer, now further away. . . . The gloom deepens, accentuating the deep melancholy, and the movement ends with the old musician still playing his pathetic little tune.
>
> THIRD MOVEMENT
>
> In this movement (Scherzo-Nocturne) one must imagine oneself sitting late on a Saturday night on one of the benches of the Temple Embankment that part of the Thames Embankment lying between the Houses of Parliament and Waterloo Bridge). On our side of the river all is quiet and in the silence one hears from a distance coming from the other side of the river all the noises of Saturday night in the slums. (The "other" side, the south side of the River Thames, is a vast network of very poor quarters and slums). On a Saturday night these slums resemble a fair; the streets are lined with barrows, lit up by flaming torches, selling cheap fruit, vegetables, produce of all kinds; the streets and alleys are crowded with people. At street corners Coster girls in large feather hats, dance their beloved "double-shuffle jig" to the accompaniment of a mouth-organ. We seem to hear distant laughter; also every now and then what sounds like cries of suffering. Suddenly a concertina breaks out above the rest, then we hear a few bars on a hurdy-gurdy. All this softened by distance, melted into one vast hum, floats across the river to us as we sit meditating on the Temple Embankment.
>
> The music changes suddenly and one feels the Thames flowing silent, mysterious, with a touch of tragedy. On of London's sudden fogs comes dow making Slum-land and its noises seer remote. Again for a few bars, w feel the Thames flowing through th night and the picture fades into fo and silence.
>
> FOURTH MOVEMENT
>
> The last movement (Maestoso all Marcia) deals almost entirely with th crueller aspects of London, the Londo of the unemployed and unfortunate After the opening bars, in which on feels a sharp note of tragedy, we hea the "Hunger-March"—a ghostly marcl past of those whom the city grind and crushes, the great army of thos who are cold and hungry and unabl to get work. We hear agai the noise and bustle of th streets (reminiscences of the firs movement) but these now also tak on the crueller aspect. There ar sharp discords in the music. This l London as seen by the man who i "out and under." The man "out of job" who watches the other man g whistling to his work, the man who i starving watching the other man eat—and the cheerful, bustling picture of gay street life becomes distorted, a nightmare seen by the eyes of suffering. The music ends abruptly and in the short silence that follows one again hears "Big Ben" chiming from Westminster Tower.
>
> Then folows the Epilogue in which we seem to feel the great deep soul of London—London as a whole, vast and unfathomable—and the Symphony ends as it began with the river—old Father Thames flowing calm and silent, as he has flowed through the ages, the keeper of many secrets, shrouded in mystery.

Present and Past

To the matter and the method of the "London Symphony," to the whole music of Williams and to the man himself, an article in The Nation—the London weekly journal—affords further clew. "The 'London Symphony,'" it says, "is a very notable landmark in the career of a composer who is recognized by all except a handful of cranks and faddists to have been the most disturbing and vitalizing influence felt by English music for many a long day. If one says 'to have been' rather than 'to be,' that is simply because an enforced silence of five years was imposed upon Williams by the war, and we have scarcely realized that he is once more living and working amongst us. Now the silence is broken, and a drastic revision and condensation of the 'London Symphony' shows that in one respect at least the composer is unchanged. He is the same ruthless critic of his own work; more dispassionate, it may be, but no less indefatigable.

"It was always obvious both that Williams had a great deal to say and that he had a good deal of difficulty in saying it. Technical fluency did not come to him, as it often comes to smaller men, as a birthright; he has acquired it by prayer and fasting, by constant struggle and unremitting vigilance. If genius be an infinite capacity for taking pains, Williams is as clear a specimen of it as the world has yet seen. It is worth while to consider for a moment why his task has been one of such especial difficulty. And it should be borne in mind in the first place that he is no innovator for innovation's sake; he is a thorough believer in the solid structural principles exemplified in the work of the German masters; he insists, both in theory and practice, on the need of logical thematic development to give coherence to a work planned on any considerable scale. But—and here is his first difficulty—the traditional methods of symphonic development, from Hadyn's time down to those of Elgar and Franck, are based on the harmony of the scalic system, with its cut-and-dried tonalities, and cut-and-dried methods of modulating from one tonality to another. This system Williams rejects—clearly not from choice, but in obedience to some demand within.

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PROGRAM WILL BE REPEATED TONIGHT

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The 15th concert of the Boston Symphony Orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony Hall. Vaughan Williams's "London" symphony was played here for the first time. The program also included Mozart's concerto, E flat major, for violin (Mr. Thibaud, violinist), and the overture to Chabrier's "Gwendoline."

When Mr. Coates came to New York as a "guest conductor" of the Symphony Society of that city, he brought out the "London" symphony (Dec. 30-31, 1920). A description of the work, signed with his initials, was then published in the Bulletin of that society. It is reasonable to suppose that this description was inspired by the composer, although he was reported as saying when the symphony was first performed seven years ago that various sights and sounds of London may have influenced him, but it would not be helpful to describe them; that the title might run, "A symphony by a Londoner"; that the work must succeed or fail as music, and in no other way. He probably had a change of heart while he was revising his work; or Mr. Coates may have persuaded him to describe the symphony, so that the hearer might not dilate with the wrong emotions or be wholly perplexed.

This description is of a pictorial, graphical, sociological nature. The first movement opens by the "calm and silent" Thames. One might add, with Mr. Coates's description: a foggy daybreak, a fog as Dickens saw it; a mysterious river, the one known to Rogue Riderhood. Then there is the noisy London of crowded streets, of shouts and whistling; the London of the costermonger. The scene changes to shabby districts. Again the Strand.

The second movement portrays a melancholy region that has seen better days. The night is falling. There is the thought of poverty and squalor. In front of a "pub" an old musician is fiddling. The cry of "Sweet lavender" is heard.

In the third movement Saturday night sounds from the slums are borne across the Thames embankment. In the streets coster-girls are dancing. There is the music of mouth-organ, concertina, hurdy-gurdy. The Thames flows on in the foggy night, and there is silence.

The finale opens with a "Hunger March" of those out of work, pinched with the cold, starving. The former gay scenes of the first movement are now distorted, as viewed by the eyes of the oppressed. There are cruel discords. At last, as in an epilogue, there is "vast and unfathomable London." The symphony ends as it began with the Thames, "the keeper of many secrets, shrouded in mystery."

Mr. Coates's description, which we have greatly condensed, is entertaining reading; but the title, "London," should be enough for one that knows that city, is imaginative and prepared to meet the composer half-way.

The symphony is profoundly impressive, musically, with or without a program. Many of the pages are sinister, even cruel, reminding one of the London through which De Quincey wandered with the poor girl who vanished, and he searched in memory in after years. A stony-hearted London! And even the reckless, vulgar gayety is not the coarse jollity of the happy and unthinking. The introduction is, perhaps, the most poetic portion of the work. It is singularly original, with its impassiveness, its remoteness from every-day life, its absence of everything earthly or spiritual. Almost as fortunate is the reproduction of street life.

It seemed to us that the slow movement steeped in melancholy, nay rather utter hopelessness, would have been more effective if it had been performed at a little faster pace; and we should have liked a madder, yes, coarser, performance of the Scherzo. There is no more vulgar mob than that of London. In this Scherzo "Arry" and "Arriet" should make the welkin ring; the street girls should dance till their hats bob tipsily, till their dishevelled hair streams in the wind. Yet the performance, as a whole, was noteworthy, one that brought out the singular talent of an English musician, whose idiom is his own, whose audacity is tempered by art, who does not see the life of London merely for the sake of musical portraiture, but suffers himself, in the [illegible] of "the complaining millions of men." A composer that looks on poverty, hunger, loneliness, merely as a novelist in search of copy, without human sympathy, could never have written the last movement.

There is so much native vigor in this music, so much realism that is not photographic; there is so strong an appeal, that chatter about the composer's technical methods, harmonic schemes, orchestral devices and inventions, would be impertinent. The symphony is worthy of the man that wrote "On Wenlock's Edge."

Seldom is such pure, chaste, classic, yet warm and sympathetic violin playing heard in Symphony Hall or any other hall as was heard yesterday. One might add the adjective "elegant" if that word were not sadly abused in these days. Mr. Thibaud played Mozart's music as Mozart would have liked to hear it. There are fiddlers. There are violinists. There are a few great artists that have chosen the violin as a means of imparting, or creating beauty; Mr. Thibaud is of them.

The concert closed with a spirited performance of Chabrier's tempestuous, tumultuous overture.

This concert will be repeated tonight. The program of next week is as follows: Brahms, Symphony, No. 2; Carpenter, Suite from the ballet "The Birthday of the Infanta" (first time here); Schelling, Fantastic Suite for piano and orchestra (Benno Moiseiwitsch, pianist).

HERALD FEB 17

New Music by Mr. Carpenter from the Symphony Orchestra—Mr. Schelling's Fantastic Suite to Be Revived—Verdi's Requiem Again—Novel Pieces by Malipiero

IN the programme for the Symphony Concerts of next Friday afternoon and Saturday evening Mr. Monteux has found room for the orchestral suite drawn by Mr. Carpenter from his ballet, "The Birthday of the Infanta," originally composed for performance a week ago. [illegible] that have distinguished his music for the twenty years are to be found in this remarkable suite. The audiences at the Symphony concerts truly reveled in its graces, its charming dance sections and its whimsical twists. After the performance Mr. Monteux and his men were given an ovation.

Alfred de Voto, the brilliant Boston pianist, assisted the small orchestra—less than forty men—that performed this most entertaining novelty.

Mischa Levitzki, who may lay claim to be the most brilliant and magnetic of the younger American pianists, was the soloist at this fourteenth pair of concerts. He chose the time-honored Beethoven concerto No. 3, in C minor. The performance was quite in the heroic Beethoven manner on the part of both Mr. Levitzki and the orchestra.

Th econcert sopened wiih a most enjoyable interpretation of the melodious Schumann symphony in C minor.

ADVERTISER FEB. 13

Musical Events of Mid-Season in Boston

CHIEF among the musical features of the last week was the pension fund concert given by the Symphony Orchestra, with an all-Wagner program, for this was the best showing made by the orchestra in the last four years. The magic power of Wagner's name was shown in the presence of an audience that crowded Symphony Hall and the splendid quality of the performance aroused enthusiasm like that which marked the recent Toscanini concerts. Mr. Monteux on this occasion demonstrated his breadth of sympathy, his heroic indifference to petty bigotries that grew out of the war and his ability to rise to a really great occasion. The orchestra vied with him in doing justice to an incomparable program.

SYMPHONY PROGRAM

At the Symphony concerts next Friday afternoon and Saturday evening Pierre Monteux will offer for the first time the "London Symphony" by the English composer, Vaughn Williams. Jacques Thibaud, the leading violinist of France, will play with the orchestra Mozart's violin concerto in E flat major. The closing number will be Chabriars "Gwendoline" overture.

ADVERTISER FEB. 13.

The Philadelphia Orchestra, with the aid of a chorus trained by Stephen Townsend of Boston, has just given several much-praised performances of Brahms' "A German Requiem" in its home city and New York. What has become of the Boston Symphony Chorus which might have given us a similar performance of this masterpiece among such others as the Ninth Symphony?

This behavior contrasted strongly with that of the Friday Symphony audience, which weekly frequents the same august auditorium. But the supposed elite of "Society" with a capital "S" have their little ways, too, despite the fact that their multitudinous automobiles frustrate the efforts of some dozen traffic cops to "keep 'em moving" in Huntington and Massachusetts Avenues before and after each Friday Symphony.

What one perhaps irreverent young man is accustomed to call "the old ladies"—an unkind, but not inaccurate description of the audience—insist on coming late and making triumphant progresses down the long aisles, delayed by greetings to numerous acquaintances, while Mr Monteux waits with what patience he can muster to begin the second movement of the symphony.

Dr Muck used to turn a peculiarly Mephistophelean gaze upon such offenders. Mr Monteux has been seen to shrug impatient shoulders at them. Every music critic in Boston has scolded his typewriter into creeping paralysis bemoaning this lack of reverence for symphonic music, but all to no avail. The "old ladies" come when it pleases them, or their chauffeurs, with no trace of contrition in their manner when they disturb the assembled congregation by belated entrances.

Apparently they, many of them, depart when their chauffeurs please, too, for hundreds leave as nearly as possible at 10 minutes past four no matter what they are going to miss. But while they are there the "old ladies" at least refrain from chewing gum, which is a relief to one who detests the order of spearmint which sometimes hovers over other less select audiences, where younger ladies predominate.

Coming Symphony Programs

There are no Symphony concerts this week, since the orchestra is away on its final tour of the season. On Good Friday and Holy Saturday the "Graal Scene" from "Parsifal" and the preceding transformation music from the close of act one, will be given with the assistance of a mixed chorus from the Harvard Glee Club and the Radcliffe Choral Society, trained by Dr Davison. The other numbers are Beethoven's Pastoral Symphony, in F major, and Mr Loeffler's "La Bonne Chanson," inspired by Verlaine's poem.

On Sunday afternoon, April 10, the third and last Pension Fund concert will be given with an all-Russian program including a Tschaikowsky symphony. Wagner's music would probably draw a larger audience. A Beethoven-Debussy program also might pay better at the box office.

GLOBE FEB. 13.

Two pieces by American composers stand on Mr. Monteux's programme for the Symphony Concerts of next week—the Suite from Mr. Carpenter's ballet, "The Birthday of the Infanta," and Mr. Schelling's "Fantastic Suite," for piano and orchestra. Of the ballet-music, laid over from the concerts of last week, enough has been said in this place. The "Fantastic Suite"—with a Virginia Reel for the final movement—was first played in Boston in Dr. Muck's time with the composer himself as pianist. It then proved a fanciful, sparkling, generally amusing piece. Now Mr. Moiseiwitsch will play the piano-part. It invites his crispness of touch, his brightness of tone, the élan he can give to a displayful music. Brahms's second symphony will precede the two American numb

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London as a New Symphony Pictures It

Vaughan Williams's Noted Music to Be Heard for the First Times in Boston

A SYMPHONY by a British composer is at last to be heard at the Symphony Concerts. For many years none such has made way into them. Mr. Fiedler in his distant days as conductor was kind to Elgar, was aware of Bantock. Dr. Muck paid no heed to English makers of music, though German audiences had listened to Elgar and been patient with Delius. Fortunately, Mr. Monteux is more open-minded, more inquiring than any of his predecessors, better disposed to make his programmes altogether catholic. Of late, besides, British composers generally have gained new standing in their own island, in the world beyond. The days of the country gentlemen who also wrote music, of the pedagogues who taught and exemplified it as a species of mathematics, have vanished. Presumably the Parrys, the Stanfords, the Mackenzies now haunt some limbo as respectable, conventional, dry and dull as their pieces. Even Elgar, Bantock, Delius seem somewhat apart from the new generation of Scott and Bax, Holst and Williams—a generation not so much younger in years as different in cast of mind, play of spirit, choice of procedure and quality of work.

In fine within these latter years, the newer British music, like the newer music of France, Italy, Spain, Hungary, has gained freedom and vigor, become the voice of imagination and individuality. Even Elgar and Bantock have felt these freshening impulses, as we shall hear when Mr. Monteux plays Bantock's symphony of the Hebrides or when if ever Elgar's new chamber-pieces make way to America. Usually the younger composers have preferred the elasticity of the tone poem, the orchestral fantasia, the orchestral suite to the more formal prescription of the symphony. Yet now and again one has chosen the more exacting form—notably Williams in the "London Symphony" to be played, for the first times in Boston at the Symphony Concerts of this week. It is already established in British concert-halls; it was heard for the first time in America when the English conductor Albert Coates visited New York and Mr. Damrosch's orchestra last December; it has stirred curiosity in Boston and it promises to make lively impression.

Through the Music

In design and accomplishment, the "London Symphony" is descriptive music, suggesting a place, a life, even particular scenes and incidents, seeking to concentrate and convey therefrom imaginative and spiritualized impression. Williams himself has set no "programme" to it; but Mr. Coates, who is in his confidence and who is warmly responsive to the piece, has written such a note undoubtedly unfolding the composer's delineative purpose. Quoted from the programme-sheet of the New York Symphony Orchestra, it stands:

> The first movement opens (Lento) at daybreak by the river. Old Father Thames flows calm and silent under the heavy gray dawn, deep and thoughtful, shrouded in mystery. London sleeps and in the hushed stillness of early morning one hears "Big Ben" (the Westminster Chimes) solemnly strike the half-hour.
>
> Suddenly the scene changes (Allegro); one is on the Strand in the midst of the bustle and turmoil of morning traffic. This is London street life of the early hours—a steady stream of foot-passengers, hurrying, newspaper-boys shouting, messengers whistling and that typical sight of London streets, the coster-monger. Coster-'Arry, resplendent in pearl buttons and shouting some coster song-refrain at the top of a raucous voice returning from Covent Garden seated on his vegetable barrow, drawn by the inevitable little donkey. Busses, taxis, hawkers, flower-girls—a gay and careless picture, pulsating with life.
>
> Then for a few moments one turns off the Strand into one of the quiet little streets that lead down to the river and suddenly the noise ceases, shut off as though by magic. We are in that part of London known as the Adelphi, formerly the haunt of fashionable bucks and dandies about town, now merely old-fashioned houses and shabby old streets haunted principally by beggars and ragged street-urchins.
>
> We return to the Strand and are once again caught up by the bustle and life of London—gay, careless, noisy with every now and then a touch of something fiercer, something inexorable, as though one felt for a moment the iron hand of the great city, yet nevertheless full of that mixture of good, human, animal spirits and sentimentality that is so characteristic of London.
>
> SECOND MOVEMENT
>
> In the second movement (Lento) the composer paints us a picture of that region of London which lies between Holborn and Euston road, known as Bloomsbury. Dusk is falling. It is the damp and foggy twilight of a late November day. Those who know their London know this region of melancholy streets over which seems to brood an air of shabby gentility—a sad dignity of having seen better days. In the gathering gloom there is something ghostlike . A silence hangs over the neighborhood broken only by the policeman on his beat. There is tragedy, too, in Bloomsbury, and the music takes on a note of suffering; for among the many streets between Holborn and Euston there are alleys of acute poverty and worse.
>
> In front of a "pub" whose lights flare through the murky twilight stands an old musician playing the fiddle. His tune is a pathetic one played in the orchestra by the viola. The little tune breaks off, and one can see the old musician blowing on his numbed fingers trying to warm them. In the distance the "lavender cry" is heard: "Sweet lavender, who'll buy sweet lavender?" Up and down the streets the cry goes, now nearer, now further away. . . . The gloom deepens, accentuating the deep melancholy, and the movement ends with the old musician still playing his pathetic little tune.
>
> THIRD MOVEMENT
>
> In this movement (Scherzo-Nocturne) one must imagine oneself sitting late on a Saturday night on one of the benches of the Temple Embankment that part of the Thames Embankment lying between the Houses of Parliament and Waterloo Bridge). On our side of the river all is quiet and in the silence one hears from a distance coming from the other side of the river all the noises of Saturday night in the slums. (The "other" side, the south side of the River Thames, is a vast network of very poor quarters and slums). On a Saturday night these slums resemble a fair; the streets are lined with barrows, lit up by flaming torches, selling cheap fruit, vegetables, produce of all kinds; the streets and alleys are crowded with people. At street corners Coster girls in large feather hats, dance their beloved "double-shuffle jig" to the accompaniment of a mouth-organ. We seem to hear distant laughter; also every now and then what sounds like cries of suffering. Suddenly a concertina breaks out above the rest, then we hear a few bars on a hurdy-gurdy. All this softened by distance, melted into one vast hum, floats across the river to us as we sit meditating on the Temple Embankment.
>
> The music changes suddenly and one feels the Thames flowing silent, mysterious, with a touch of tragedy. One of London's sudden fogs comes dow making Slum-land and its noises seer remote. Again for a few bars, w feel the Thames flowing through th night and the picture fades into fo and silence.
>
> FOURTH MOVEMENT
>
> The last movement (Maestoso all Marcia) deals almost entirely with th crueller aspects of London, the Londo of the unemployed and unfortunate After the opening bars, in which on feels a sharp note of tragedy, we hea the "Hunger-March"—a ghostly marcl past of those whom the city grind and crushes, the great army of thos who are cold and hungry and unabl to get work. We hear agai the noise and bustle of th streets (reminiscences of the firs movement) but these now also tak on the crueller aspect. There ar sharp discords in the music. This i London as seen by the man who i "out and under." The man "out of a job" who watches the other man g whistling to his work, the man who is starving watching the other man eat—and the cheerful, bustling picture of gay street life becomes distorted, a nightmare seen by the eyes of suffering. The music ends abruptly and in the short silence that follows one again hears "Big Ben" chiming from Westminster Tower.
>
> Then folows the Epilogue in which we seem to feel the great deep soul of London—London as a whole, vast and unfathomable—and the Symphony ends as it began with the river—old Father Thames flowing calm and silent, as he has flowed through the ages, the keeper of many secrets, shrouded in mystery.

Present and Past

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The finale opens with a "Hunger March" of those out of work, pinched with the cold, starving. The former gay scenes of the first movement are now distorted, as viewed by the eyes of the oppressed. There are cruel discords. At last, as in an epilogue, there is "vast and unfathomable London." The symphony ends as it began with the Thames, "the keeper of many secrets, shrouded in mystery."

Mr. Coates's description, which we have greatly condensed, is entertaining reading; but the title, "London," should be enough for one that knows that city, is imaginative and prepared to meet the composer half-way.

The symphony is profoundly impressive, musically, with or without a program. Many of the pages are sinister, even cruel, reminding one of the London through which De Quincey wandered with the poor girl who vanished, and haunted his memory in after years. A stony-hearted London! And even the reckless, vulgar gayety is not the coarse jollity of the happy and unthinking. The introduction is, perhaps, the most poetic portion of the work. It is singularly original, with its impassiveness, its remoteness from everyday life, its absence of everything earthly or spiritual. Almost as fortunate is the reproduction of street life.

It seemed to us that the slow movement steeped in melancholy, say rather utter hopelessness, would have been more effective if it had been performed at a little faster pace; and we should have liked a madder, yes, coarser, performance of the Scherzo. There is no more vulgar mob than that of London. In this Scherzo "Arry" and "Arriet" should make the welkin ring; the street girls should dance till their hats bob tipsily, till their dishevelled hair streams in the wind. Yet the performance, as a whole, was noteworthy, one that brought out the singular talent of an English musician, whose idiom is his own, whose audacity is tempered by art, who does not see the life of London merely for the sake of musical portraiture, but suffers himself, is one of "the complaining millions of men." A composer that looks on poverty, hunger, loneliness, merely as a novelist in search of copy, without human sympathy, could never have written the last movement.

There is so much native vigor in this music, so much realism that is not photographic; there is so strong an appeal, that chatter about the composer's technical methods, harmonic schemes, orchestral devices and inventions, would be impertinent. The symphony is worthy of the man that wrote "On Wenlock's Edge."

Seldom is such pure, chaste, classic, yet warm and sympathetic violin playing heard in Symphony Hall or any other hall as was heard yesterday. One might add the adjective "elegant" if that word were not sadly abused in these days. Mr. Thibaud played Mozart's music as Mozart would have liked to hear it. There are fiddlers. There are violinists. There are a few great artists that have chosen the violin as a means of imparting, or creating beauty; Mr. Thibaud is of them.

The concert closed with a spirited performance of Chabrier's tempestuous, tumultuous overture.

This concert will be repeated tonight. The program of next week is as follows: Brahms, Symphony, No. 2; Carpenter, Suite from the ballet "The Birthday of the Infanta" (first time here); Schelling, Fantastic Suite for piano and orchestra (Benno Moiseiwitsch, pianist).

FEB 19

New Music by Mr. Carpenter from the Symphony Orchestra — Mr. Schelling's Fantastic Suite to Be Revived—Verdi's Requiem Again—Novel Pieces by Malipiero

IN the programme for the Symphony Concerts of next Friday afternoon and Saturday evening, Mr. Monteux has found room for the orchestral suite drawn by Mr. Carpenter from his ballet, "The Birthday of the Infanta," originally proposed for performance a week ago. As set upon the stage last winter in New York and in Chicago, the piece retold a tale of Wilde, wherein a little Spanish princess keeps her birthday fête. To it comes a dwarf who dances in such fash as to win her eye and to touch her heart. His own responds—until he chances to discover in a mirror, his own ugly image. Disillusion drives him to a dance of despair and the little princess shrinks away from the presence of death. The constrictions of the concert-hall permit the transfer th ther of half Mr. Carpenter's pages—the music of the fête, the intermezzo of the mock bull-fight, the music of the trag end. Without the aid of action, scene, background and costumes, the Suite bears fresh witness to the composer's individual imagination and procedure. Nor has any American composer, before him, as sayed the difficult medium of mimod Brahms's Second Symphony—in D ma most pleasing of the four to many a h will precede the Suite; while the final of the programme is another numb an American composer, Ernest Sch Fantastic Suite for Piano and Orc It was first played at the Symph

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rts in Dr. Muck's time with the composer as pianist. Some may recall it by ne final movement, a glorified Virginia reel. Throughout, however, it is a light ed flashing music. Next week Mr. Moiseiwitsch will play the solo part and his isp touch, bright tone, rhythmic zest and rtuoso-instincts should suit the music.

TRANS FEB 19

NEW MUSIC AT SYMPHONY

The outstanding feature of the 15th concert by the Boston Symphony Orchestra yesterday afternoon was the first performance in America of "A London Symphony," by Vaughan Williams. A great city like London is filled with mystery and romance, sadness and sorrow, joy and happiness. Its personality is a composite of humanity and human emotions. It speaks with a thousand voices. What a thought to translate these voices into a musical composition of noble proportions! To paint the hushed stillness of early morning on the calmly flowing Thames, the bustle and turmoil of traffic on the Strand with the cries of the costers, the solemnity of Westminster; to catch the spirit of quaint old-fashioned streets, the mysteries and tragedies of November fog at twilight or the sounds of revelry. This is what Vaughan Williams has done in "A London Symphony." Not that this symphony is cheaply descriptive for he is symbolic rather than literal in his translations. He paints with the brush of the impressionist and therefore more truthfully. Mr. Monteux's reading of the four movements was rich in coloring and sympathetic. Especially beautiful was the nocturne music of the Scherzo and the Allegro vivace in the third movement.

Jacques Thibaud played Mozart's concerto in E-flat major for the violin with the orchestra. This was after the intermission, the second number on the program. Mr. Thibaud's rendering was received enthusiastically. Again he proved himself an artist of high ability before a Boston audience. The concluding number was the overture to the opera "Gwendoline," by Emanuel Chabrier—music of singular and at times tempestuous beauty. The orchestra was at its best. The audience was large and freely expressed its approval. The entire program will be repeated this evening.

TRAV. FEB 19.

SYMPHONY CONCERT

OUTWORN CHABRIER AND MOZART TRANSFIGURED

The Frenchman's Resounding Overture Feels the Years—Mr. Thibaud as Divining, Transmitting and, for the Hour Flawless Violinist—The "London Symphony" Evades Mr. Monteux and the Music Suffers Accordingly

THE audience at the Symphony Con cert yesterday afternoon was un usually chary of applause. Onl when Mr. Thibaud played th solo-part in a Concerto of Mozart fo violin did piece—or rather performance—much stir it. To Vaughan Williams' new "London Symphony"—noted and n table work in kind—it returned only pe functory even desultory, plaudits and few zealots, rather than the whole lister ing company, recalled the conductor at th end and finally brought the orchestra als to its feet. Of old the public of "thes concerts" used to rise to Chabrier's Ove ture to his opera, "Gwendoline"; wherea it now whisked away homeward after few courteous clappings. Yet the qualit of neither music nor performance had ma terially diminished. The years hardl lessen Chabrier's vehemence when th marauding Danes, shouting and smitin through his first measures ravage the lan and the ear. His singing violoncellos ma still lay on and spare not with the musi of the passion of the Saxon princess fo the invading hero. No whit less loudl does Chabrier's Valhalla clang; cheapl theatrical remain the final measures o beatified vision. Chabrier does not smug ly imitate Wagner in the manner of Rabaud; he does not follow literally an of the Wagnerian formulas; yet had ther been no "Ring" operas, there would prob ably have been no "Gwendoline." Mor and more in the sifting of time, the over ture joins the other pseudo-Wagneria pieces in which Chabrier's generation o French composers was prolific. Bein such, it fails to endure. Moreover, noth ing but the composer's fire of spirit and energy of workmanship now save motiv and music from frequent commonplace while lapsing time and changing fashion are kinder to finesse than to force. Before long, the listener to Chabrier's overture suspects, there will be naught left of him in the "active repertory" but his Spanish rhapsody.

So measuring applause, audiences clearly feel these changes of the years and the modes with music, though they may not find words for them. As certainly they perceive and respond to the beauty, the poise, the insight of such violin-playing as Mr. Thibaud's in Mozart's Concerto, for which there are no words at all. In itself, it is no remarkable music. Much of it is no more and no less than workaday Mozart, even though as some say he purposed in his later years to rewrite the piece in the manner of his mature symphonies. The composer was often his own violinist; if not, according to the custom of those days, he left much to the performing virtuoso, who might be finely strung musician as well. The violin-part—and still more the accompaniment—were no more than hints from the composer. The dexterity of the orchestra would fill out his measures; the violinist, according to his degree, would add skill and taste, discernment and beauty. A first movement with two motivs in interplay, "passage-work" for the violinist's plasticity and finesse, songful measures for his sentiment; a slow movement of silken melody, melancholy of mood; a light and glinting finale and the Concerto was done—for a Mozart in perpetual flow of music through an easy-going day.

Such a violinist of Mozartean time, custom, imagination was Mr. Thibaud. His tone glowed with soft lustres; it moved in delicate undulations; it insinuated its own beauty and the beauty of the music into ear, mind, fancy. The "passage-work" of the first movement became a fine tracery of sound, a veritable embroidery upon the air, spun in tone that caught the lightest inflection of the composer, the slightest impulse of the violinist. Even the routine of the sonata-form became at Mr. Thibaud's hands an aerial, iridescent music. There were songful measures as well—in this first Allegretto, in the ensuing Adagio—played in serene and limpid flow, phrase melting into phrase, while here and there ornament ruffled like ripples the shimmering surface. Gentle sentiment played through this song while at every turn Mr. Thibaud gave it that light quiver, that delicate vibration upon air and ear which are life to such music, which are as fine flicks upon the hearer's perception and response. In this tremor—for it is hardly more—is the secret loveliness of such Mozartean song. Few musicians, playing his Concertos, his piano-pieces, singing his songs, divine it. Fewer still may impart it. In high degree Mr. Thibaud does both and in penetrating sensation upon his hearers draws from Mozart a hidden and characteristic beauty.

The violinist passed to the final Rondo, and caprice vied with elegance. Mr. Thibaud made it no "brilliant Finale." Rather, he kept the return of the motivs, the rhythmic élan, the flow of the figures, the little in-takes, as it were, of sustained song in light, fanciful, sportive play. Mozart, like the other composers of his day, would give these Rondos the voice, the air, of gay and adept improvisation—the conjurer in tones in final shake of his magic sack. Mr. Thibaud caught the intent, conveyed the illusion. Throughout the Concerto he was not merely faithful to the composer. He divined him with the keenest of perception, the truest of imagination. He served this divination with means for once free from every technical every temperamental, infirmity. Mr. Thibaud is wont to pursue an ideal perfection. Through a brief half hour yesterda he caught and held it. In years in th concert-hall he may know no fine achievement, his hearers no deeper deligh

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Mr. Williams's "London Symphony" another, a different matter. With the bes will in the world the hearer who ha chanced to listen to it elsewhere, who ha read the composer's pages with a little imagination for sound, could not escape the impression that the music somewhat evaded M. Monteux. As a whole, it is more rugged, more forthright than he seemed to suspect. It asks bolder phrasing, sharper accents, rougher texture, more emphatic movement, progress, contrast than he chose to give it. There are British directness, even bluntness, in the "London Symphony"; where the mood and speech invite it, there is British heartiness as well. Mr. Williams designed the Symphony largely; he wrote it now with grave intensity; again with vivid imagery; in sober contemplation tinged with melancholy; often he would be sharp, strenuous, even drastic. Mr. Monteux softened him, refined upon him and the music suffered thereby.

The conductor caught the grey mystery, the subdued and haunting voice of the prelude of the river in everlasting flow beside the sleeping city; but it was possible to wish a sharper rhythm, a livelier color in the ensuing measures of morning stir and energetic folk. In the music of dusk and melancholy, of twilight shadows falling upon empty, weary places, Mr. Monteux mistook meditation for mourning. His pace seemed too slow; his phrases too long drawn; his mood too lugubrious. Mr. Williams surely designed his music of the Costers' Saturday Night to run roughshod; with intent he wrote flaringly, robustly. The conductor, as they say o drivers and horses, refused the compose his head.

Again in the so-called Hunger March—tone-picturing of the crushed and suffering, the envious and the rebellious—Mr Monteux softened harshness, subdued tumult, under-accented dissonance. So played the "London Symphony" seemed by no means its true self and made much less than full impression upon an expectant and then disappointed audience. The performance this evening may less dim and weaken [illegible] music that lacks neither light nor heat nor strength, and comment thereafter may prove more discerning and just. For the time record suffices—and regret that mischance should have overtaken new music of no small significance and worth—from a "new man," besides, with his English fellows, too little known in America.

H. T. PARKER

TRANS. FEB. 19.

Tonight's Boston Symphony Concert, 15th of the season, will be featured by an offering of "A London Symphony" by Vaughan Williams. This symphony was played in Boston for the first time at Friday afternoon's concert. The program also includes Mozart's concerto in E flat major for violin, with the eminent Tihbaud as violinist, and the overture to Chabrier's "Gwendoline."

Williams' works are new here, a few of his pieces having been played in New York, however. He was a pupil of both Parry and Stamford. Conducter Monteux guided his artists through an exceptionally good offering of the English symphony. Mr. Thibaud's work on the violin at yesterday's concert was a bit of artistry which will be remembered for some time.

RECORD. FEB. 19.

WILLIAMS' LONDON SYMPHONY PLAYED

Thibaud, Violinist, Assists in Mozart Concerto

Chabrier's "Gwendoline" Overture Also in the Program

"A London Symphony" by Vaughan Williams was the chief item on yesterday's Symphony program. It has been played in New York, but never before in Boston, where the composer, an Englishman, is known only by a few songs. Williams was a pupil of both Parry and Stanford, but his radical admirers praise him for having abandoned the dry principles they taught him.

True, his harmony is based not on Mendelssohn but on the modes found in old church music, yet it is seldom exceptionally dissonant. The four movements of his symphony are not constructed according to orthodox formula, but what structure they have seems to be simpler, more like a suite than like Brahms. His orchestration, except for a superabundance of percussion and brass, might be somewhat muddled Tchaikowsky.

The basic defect which should have prevented Williams from attempting anything as ambitious as a symphony is a poverty of melodic invention. He cannot, it would seem, compose a tune worthy to stand beside the strikingly original themes of Debussy.

Mr. Monteux and the orchestra gave what seemed an unusually good performance of this symphony, and of Chabrier's trivial and bombastic overture to "Gwendoline," a piece totally unworthy of the composer of "Espana," which one hopes never to hear again at a Symphony concert.

Jacques Thibaud played the solo part in the violin concerto in E flat which goes by Mozart's name, though a large part of it, as recent investigation has shown, is not by Mozart, but the work of someone who completed it from scattered sketches left by him, as Sussmayer did with the "Requiem." Mr Thibaud produced an exquisitely lovely smooth, clear tone. His interpretation was fluent and graceful, but Mozart's vivacity escaped him. The audience received him cordially.

This program will be repeated tonight at 8. Next week, Moiseiwitsch, the admirable pianist who has hitherto played only once in Boston, will take the solo part in Schelling's "Fantastic Suite." The other numbers are Brahms' Second Symphony and Carpenter's Suite from "The Birthday of the Infanta."

GLOBE. FEB. 19

SYMPHONY STAR IS THIBAUD

Jacques Thibaud, violinist, was the solo artist at the fifteenth program of the Boston Symphony Orchestra, Pierre Monteux conductor.

Mr. Thibaud played Mozart's concerto in E-flat major, one of the most famous, published many years after the death of the composer and said to be not wholly of his authorship. To the lay ear it is truly Mozartian, and at all events is admirably adapted to the fine art of Mr. Thibaud. His performance was beautiful in the extreme, marked by tone of almost unearthly purity and sweetness, a technic as secure and a touch as light as the strong, fleeting wing of a bird.

He was recalled with insistence and was forced to return to the stage repeatedly in acknowledgment of applause.

The rest of the program consisted of "A London Symphony" by the English composer, Vaughan Williams, performed here for the first time; and Chabrier's overture to the opera, "Gwendoline." The symphony is of extraordinary interest; how far the music would be self-explanatory without the descriptive program invites again the futile discussion as to the interpretability of all so-called program-music. With the idea of the composer in mind, the music is engrossing, often thrilling. The London depicted does not seem the London of Dickens, but at times suggests it. There is poignancy in the last movement, depicting the gayeties of the city as seen through the distorted and heartsick vision of the unfortunate.

The performance was brilliant and sympathetic, and evoked so much applause that Mr. Monteux made the members of the orchestra rise and share the honors.

AMER. FEB. 19.

The fifteenth concert of the Boston Symphony Orchestra took place on February 18. The program follows: Vaughan Williams, a London symphony; Mozart, concerto for violin in E flat, Jacques Thibaud, soloist; Chabrier Overture to "Gwendoline."

Vaughan Williams' symphony was played for the first time here. Few modern works have made such a favorable impression. In spite of its modernity, the expression is never forced. There is never that searching for novel effects for their own sake so regretably frequent in other works of our own time. The melodic outline is always graceful and the harmony and orchestration are natural and unaffected, while at the same time interesting and original. The interpretation was sympathetic. Mr. Thibaud's playing is not suited, we are happy to say, to a public taste accustomed to the highly colored, self-assertive, flashy style of a certain school of violin playing often applauded to the echo. Mr. Thibaud is first a musician and after that a violinist of superlative attainments. His playing of Mozart's Concerto was a delight from beginning to end. Beauty of tone, nobleness of style, taste and refinement of expression were its characteristics. Such playing is all too rare and all too little appreciated by the musical public. Chabrier's Overture was brilliantly played.

MONITOR. FEB. 19.

Moiseiwitsch, recognized at his first appearance here last season as a pianist of the first rank, will be soloist at this week's Boston Symphony Concert. He has chosen to play Schelling's "Fantastic Suite," which the composer himself first played with the orchestra several years ago.

Friday at 2:30 and Saturday at 8, Boston Symphony Orchestra. Sixteenth program. Second Symphony, Brahms; Suite from "The Birthday of the Infanta," Carpenter; "Fantastic Suite," Schelling. Soloist, Benno Moiseiwitsch, pianist.

GLOBE FEB. 20

SYMPHONY PROGRAM

The first number on the program for the Boston Symphony concerts, next Friday afternoon and Saturday evening will be the Second symphony of Brahms, in D major. Pierre Monteux will also conduct John Alden Carpenter's suite from the ballet "The Birthday of the Infanta." The first appearance at Symphony concerts of Benno Moiseiwitsch, the noted Russian pianist, will also be a feature. He will play Ernest Schelling's "Fantastic Suite."

ADVERTISE-FEB. 20

Moiseiwitsch Soloist

The first number on the programme for the 16th pair of Boston Symphony concerts, to be given in Symphony Hall next Friday afternoon and Saturday evening, will be the popular and melodious Second Symphony of Brahms in D major. Pierre Monteux will also conduct at this concert John Alden Carpenter's Suite from the ballet, "The Birthday of the Infanta." This music, arranged by the composer from his ballet which was so successfully produced last year, will be heard in Boston for the first time. The plot, which follows the short story of Oscar Wilde, describes the entrance of the Infanta, the dances for the guests at court, the bull fight, the entrance of the Grotesque, his fatal dance, and final tragedy.

The soloist will be Benno Moiseiwitsch, pianist. He will play with the orchestra Ernest Schelling's sparkling Fantastic Suite.

POST FEB. 20.

London Symphony Introduced by Monteux

SO far as novelty is concerned, the most striking number on the fifteenth symphony program was "A London Symphony," by Ralph Vaughan Williams, a musician now living in London.

Americans first heard this interesting and in many ways admirable work when the Symphony Society of New York played it last December under the direction of Albert Coates, who then made his American debut as a conductor. Mr. Coates, whose appearances in New York aroused unusual enthusiasm, is expected to visit Boston next season. He was especially successful in his reading of his "London Symphony," which in effect is a series of tone pictures, illustrating the drab side of life in the English metropolis. The composition shows many Gallic touches.

The first movement pictures daybreak along the sluggish, misty Thames and, by way of contrast, the lively doings on the Strand, with costers singing and the crowd bustling noisily to and fro. Many passages proved to be of the same character as those depicting Paris street scenes in Puccini's "Boheme." The second movement paints the gloomy, shabby-genteel Bloomsbury section, with a fiddler scraping away before a "pub" and a sweet lavender pedler whining away with his old song. The third picture deals with "low" life echoes heard along the Thames Embankment and the last with the hungry and the unemployed. The "Hunger March" is a grisly bit.

The symphony is one of the most piquant and modern works that have come out of England since the 20th century began. Its performance was warmly applauded.

Jacques Thibaud, France's leading violinist, appeared with the orchestra in a most impressive performance of the Mozart concerto in E flat major. Thibaud again proved himself an artist of the first order.

Chabrier's "Gwendoline" overture was the final number on the program.

The steadily increasing brilliancy of the orchestra, guided by the skilled hand of Mr. Monteux, was marked throughout the entire performance of this well selected program.

ADVERTISER. FEB. 20.

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MOISEIWITSCH SOLOIST

The first number on the program of the 16th pair of Boston Symphony concerts, next Friday afternoon and Saturday evening, will be the melodious Second Symphony of Brahms in D major. Mr. Monteux will also conduct at this concert Carpenter's Suite from the ballet, "The Birthday of the Infanta." This suite, arranged by the composer from his successful ballet, will be heard in Boston for the first time. The plot follows the short story of Oscar Wilde. Benno Moiseiwitsch, the famous Russian pianist, will play for the first time with the orchestra. Living in England for the last few years, playing in concerts of his own, and with the orchestras of Wood, Nikisch, Beacham, he has impressed the British public by the genius of his playing in a way that sets him above all others. Coming to New York last season, his concerts have won praise no less superlative in that and other cities. He gave a recital in Symphony Hall on Feb. 23 of last year. He has chosen for the Symphony concerts Ernest Schelling's sparkling Fantastic Suite.

HERALD FEB. 20.

RUSSIAN PIANIST NEXT SOLOIST

BENNO MOISEIWITSCH

Benno Moiseiwitsch, the Russian pianist that will play at the Symphony concerts this week, was born at Odessa on Feb. 22, 1890. He studied the piano at Odessa with Dmitri Klimoff at the Music School of the Imperial Russian Musical Society, taking the Rubinstein Stipendary Prize at the age of 9. He afterward studied with Leschetitzky in Vienna. In 1909 he played in the Queen's Hall, London. Having lived in London since then, he has played repeatedly with British orchestras and given many recitals. He came to the United tSates in the season of 1919-20. In Boston he has played only once—a recital in Symphony Hall on Feb. 23, 1920. He is ranked among the very first of pianists now living. His wife is Daisy Kennedy, a celebrated English violinist, who, after a tour in Australia with her husband, came to the United States this season.

HERALD FEB 20.

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its remoteness from every-
bsence of everything earthly
Almost as fortunate is
tion of street life.
to us that the slow move-
l in melancholy, say rather
essness, would have been
ve if it had been performed
aster pace; and we should
madder, yes, coarser, per-
the Scherzo. There is no
mob than that of London.
erzo "Arry" and "Arriet"
the welkin ring; the street
dance till their hats bob
heir dishevelled hair streams
Yet the performance, as a
noteworthy, one that
the singular talent of an
sician, whose idiom is his
audacity is tempered by
es not see the life of Lon-
for the sake of musical
but suffers himself, is one
nplaining millions of men."
that looks on poverty, hun-
ess, merely as a novelist in
copy, without human sym-
l never have written the last

o much native vigor in this
much realism that is not
c; there is so strong an ap-
hatter about the composer's
nethods, harmonic schemes,
devices and inventions,
mpertinent. The symphony
of the man that wrote "On
Edge."
such pure, chaste, classic,
and sympathetic violin play-
in Symphony Hall or any
as was heard yesterday. One
the adjective "elegant" if
were not sadly abused in
. Mr. Thibaud played Mo-
ic as Mozart would have
ear it. There are fiddlers.
violinists. There are a few
ts that have chosen the vio-
eans of imparting, or creating
r. Thibaud is of them.
cert closed with a spirited
e of Chabrier's tempestuous,
overture.
cert will be repeated tonight.
am of next week is as fol-
ahms, Symphony, No. 2; Car-
uite from the ballet "The
of the Infanta" (first time
helling, Fantastic Suite for
d orchestra (Benno Moisei-
anist).

ALD. FEB 19

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sic by Mr. Carpenter from the
ny Orchestra — Mr. Schelling's
ic Suite to Be Revived—Verdi's
n Again—Novel Pieces by Ma-

programme for the Symphony
rts of next Friday afternoon and
day evening, Mr. Monteux has
om for the orchestral suite drawn
Carpenter from his ballet, "The
of the Infanta," originally pro-
r performance a week ago. As
n the stage last winter in New
d in Chicago, the piece retold a
Wilde, wherein a little Spanish
keeps her birthday fête. To it
dwarf who dances in such fash on
in her eye and to touch her heart.
n, responds—until he chances to
in a mirror, his own ugly image.
ion drives him to a dance of des-
d the little princess shrinks away
he presence of death. The condi-
the concert-hall permit the trans-
her of half Mr. Carpenter's pages—
sic of the fête, the intermezzo of
ck bull-fight, the music of the tragi
Without the aid of action, scenic
ound and costumes, the Suite bear
witness to the composer's indivi
agination and procedure. Nor ha
merican composer, before him, e
he difficult medium of mimodram
e's Second Symphony—in D major
leasing of the four to many a hear
ecede the Suite; while the final it
programme, is another number
ican composer, Ernest Schelli
Suite for Piano and Orch
played at the Symphon
erts in Dr. Muck's time with the com-
oser as pianist. Some may recall it by
he final movement, a glorified Virginia
eel. Throughout, however, it is a light
d flashing music. Next week Mr. Moisei-
itsch will play the solo part and his
isp touch, bright tone, rhythmic zest and
rtuoso-instincts should suit the music.

TRANS FEB. 19

NEW MUSIC AT SYMPHONY

The outstanding feature of the 15th concert by the Boston Symphony Orchestra yesterday afternoon was the first performance in America of "A London Symphony," by Vaughan Williams. A great city like London is filled with mystery and romance, sadness and sorrow, joy and happiness. Its personality is a composite of humanity and human emotions. It speaks with a thousand voices. What a thought to translate these voices into a musical composition of noble proportions! To paint the hushed stillness of early morning on the calmly flowing Thames, the bustle and turmoil of traffic on the Strand with the cries of the costers, the solemnity of Westminster; to catch the spirit of quaint old-fashioned streets, the mysteries and tragedies of November fog at twilight or the sounds of revelry. This is what Vaughan Williams has done in "A London Symphony." Not that this symphony is cheaply descriptive for he is symbolic rather than literal in his translations. He paints with the brush of the impressionist and therefore more truthfully. Mr. Monteux's reading of the four movements was rich in coloring and sympathetic. Especially beautiful was the nocturne music of the Scherzo and the Allegro vivace in the third movement.

Jacques Thibaud played Mozart's concerto in E-flat major for the violin with the orchestra. This was after the intermission, the second number on the program. Mr. Thibaud's rendering was received enthusiastically. Again he proved himself an artist of high ability before a Boston audience. The concluding number was the overture to the opera "Gwendoline," by Emanuel Chabrier—music of singular and at times tempestuous beauty. The orchestra was at its best. The audience was large and freely expressed its approval. The entire program will be repeated this evening.

[illegible]

SYMPHONY CONCERT

OUTWORN CHABRIER AND MOZART TRANSFIGURED

The Frenchman's Resounding Overture Feels the Years—Mr. Thibaud as Divining, Transmitting and, for the Hour Flawless Violinist—The "London Symphony" Evades Mr. Monteux and the Music Suffers Accordingly

THE audience at the Symphony Concert yesterday afternoon was unusually chary of applause. Onl when Mr. Thibaud played th solo-part in a Concerto of Mozart fo violin did piece—or rather performance-much stir it. To Vaughan Williams' new "London Symphony"—noted and nc table work in kind—it returned only perfunctory even desultory, plaudits and few zealots, rather than the whole lister ing company, recalled the conductor at th end and finally brought the orchestra als to its feet. Of old the public of "thes concerts" used to rise to Chabrier's Overture to his opera, "Gwendoline"; wherea it now whisked away homeward after few courteous clappings. Yet the qualit of neither music nor performance had materially diminished. The years hardl lessen Chabrier's vehemence when th marauding Danes, shouting and smitin through his first measures ravage the lan and the ear. His singing violoncellos ma still lay on and spare not with the musi of the passion of the Saxon princess fo the invading hero. No whit less loudl does Chabrier's Valhalla clang; cheapl theatrical remain the final measures o beatified vision. Chabrier does not smuggly imitate Wagner in the manner of Rabaud; he does not follow literally an of the Wagnerian formulas; yet had ther been no "Ring" operas, there would probably have been no "Gwendoline." Mor and more in the sifting of time, the overture joins the other pseudo-Wagneriar pieces in which Chabrier's generation o French composers was prolific. Being such, it fails to endure. Moreover, nothing but the composer's fire of spirit and energy of workmanship now save motivs and music from frequent commonplace; while lapsing time and changing fashions are kinder to finesse than to force. Before long, the listener to Chabrier's overture suspects, there will be naught left of him in the "active repertory" but his Spanish rhapsody.

So measuring applause, audiences clearly feel these changes of the years and the modes with music, though they may not find words for them. As certainly they perceive and respond to the beauty, the poise, the insight of such violin-playing as Mr. Thibaud's in Mozart's Concerto, for which there are no words at all. In itself, it is no remarkable music. Much of it is no more and no less than workaday Mozart, even though as some say he purposed in his later years to rewrite the piece in the manner of his mature symphonies. The composer was often his own violinist; if not, according to the custom of those days, he left much to the performing virtuoso, who might be finely strung musician as well. The violin-part—and still more the accompaniment—were no more than hints from the composer. The dexterity of the orchestra would fill out his measures; the violinist, according to his degree, would add skill and taste, discernment and beauty. A first movement with two motivs in interplay, "passage-work" for the violinist's plasticity and finesse, songful measures for his sentiment; a slow movement of silken melody, melancholy of mood; a light and glinting finale and the Concerto was done—for a Mozart in perpetual flow of music through an easy-going day.

Such a violinist of Mozartean time, custom, imagination was Mr. Thibaud. His tone glowed with soft lustres; it moved in delicate undulations; it insinuated its own beauty and the beauty of the music into ear, mind, fancy. The "passage-work" of the first movement became a fine tracery of sound, a veritable embroidery upon the air, spun in tone that caught the lightest inflection of the composer, the slightest impulse of the violinist. Even the routine of the sonata-form became at Mr. Thibaud's hands an aerial, iridescent music. There were songful measures as well—in this first Allegretto, in the ensuing Adagio—played in serene and limpid flow, phrase melting into phrase, while here and there ornament ruffled like ripples the shimmering surface. Gentle sentiment played through this song while at every turn Mr. Thibaud gave it that light quiver, that delicate vibration upon air and ear which are life to such music, which are as fine flicks upon the hearer's perception and response. In this tremor—for it is hardly more—is the secret loveliness of such Mozartean song. Few musicians, playing his Concertos, his piano-pieces, singing his songs, divine it. Fewer still may impart it. In high degree Mr. Thibaud does both and in penetrating sensation upon his hearers draws from Mozart a hidden and characteristic beauty.

The violinist passed to the final Rondo, and caprice vied with elegance. Mr. Thibaud made it no "brilliant Finale." Rather, he kept the return of the motivs, the rhythmic élan, the flow of the figures, the little in-takes, as it were, of sustained song in light, fanciful, sportive play. Mozart, like the other composers of his day, would give these Rondos the voice, the air, of gay and adept improvisation—the conjurer in tones in final shake of his magic sack. Mr. Thibaud caught the intent, conveyed the illusion. Throughout the Concerto he was not merely faithful to the composer. He divined him with the keenest of perception, the truest of imagination. He served this divination with means for once free from every technical every temperamental, infirmity. Mr. Thibaud is wont to pursue an ideal perfection. Through a brief half hour yesterda he caught and held it. In years in th concert-hall he may know no fine achievement, his hearers no deeper deligh

Mr. Williams's "London Symphony" another, a different matter. With the bes will in the world the hearer who ha chanced to listen to it elsewhere, who ha read the composer's pages with a little imagination for sound, could not escape the impression that the music somewhat evaded M. Monteux. As a whole, it is more rugged, more forthright than he seemed to suspect. It asks bolder phrasing, sharper accents, rougher texture, more emphatic movement, progress, contrast than he chose to give it. There are British directness, even bluntness, in the "London Symphony"; where the mood and speech invite it, there is British heartiness as well. Mr. Williams designed the Symphony largely; he wrote it now with grave intensity; again with vivid imagery; in sober contemplation tinged with melancholy; often he would be sharp, strenuous, even drastic. Mr. Monteux softened him, refined upon him and the music suffered thereby.

The conductor caught the grey mystery, the subdued and haunting voice of the prelude of the river in everlasting flow beside the sleeping city; but it was possible to wish a sharper rhythm, a livelier color in the ensuing measures of morning stir and energetic folk. In the music of dusk and melancholy, of twilight shadows falling upon empty, weary places, Mr. Monteux mistook meditation for mourning. His pace seemed too slow; his phrases too long drawn; his mood too lugubrious. Mr. Williams surely designed his music of the Costers' Saturday Night to run roughshod; with intent he wrote flaringly, [illegible] robustly. The conductor, as they say o drivers and horses, refused the compose his head.

Again in the so-called Hunger March—tone-picturing of the crushed and suffering, the envious and the rebellious—Mr Monteux softened harshness, subdued tumult, under-accented dissonance. So played the "London Symphony" seemed by no means its true self and made much less than full impression upon an expectant and then disappointed audience. The performance this evening may less dim and weaken a music that lacks neither light nor heat nor strength, and comment thereafter may prove more discerning and just. For the time record suffices—and regret that mischance should have overtaken new music of no small significance and worth—from a "new man," besides, with his English fellows, too little known in America.

H. T. PARKER

TRANS. FEB. 19.

Tonight's Boston Symphony Concert, 15th of the season, will be featured by an offering of "A London Symphony" by Vaughan Williams. This symphony was played in Boston for the first time at Friday afternoon's concert. The program also includes Mozart's concerto in E flat major for violin, with the eminent Tihbaud as violinist, and the overture to Chabrier's "Gwendoline."

Williams' works are new here, a few of his pieces having been played in New York, however. He was a pupil of both Parry and Stamford. Conductor Monteux guided his artists through an exceptionally good offering of the English symphony. Mr. Thibaud's work on the violin at yesterday's concert was a bit of artistry which will be remembered for some time.

RECORD. FEB. 19.

WILLIAMS' LONDON SYMPHONY PLAYED

Thibaud, Violinist, Assists in Mozart Concerto

Chabrier's "Gwendoline" Overture Also in the Program

"A London Symphony" by Vaughan Williams was the chief item on yesterday's Symphony program. It has been played in New York, but never before in Boston, where the composer, an Englishman, is known only by a few songs. Williams was a pupil of both Parry and Stanford, but his radical admirers praise him for having abandoned the dry principles they taught him.

True, his harmony is based not on Mendelssohn but on the modes found in old church music, yet it is seldom exceptionally dissonant. The four movements of his symphony are not constructed according to orthodox formula, but what structure they have seems to be simpler, more like a suite than like Brahms. His orchestration, except for a superabundance of percussion and brass, might be somewhat muddled Tchaikowsky.

The basic defect which should have prevented Williams from attempting anything as ambitious as a symphony is a poverty of melodic invention. He cannot, it would seem, compose a tune worthy to stand beside the strikingly original themes of Debussy.

Mr Monteux and the orchestra gave what seemed an unusually good performance of this symphony, and of Chabrier's trivial and bombastic overture to "Gwendoline," a piece totally unworthy of the composer of "Espana," which one hopes never to hear again at a Symphony concert.

Jacques Thibaud played the solo part in the violin concerto in E flat which goes by Mozart's name, though a large part of it, as recent investigation has shown, is not by Mozart, but the work of someone who completed it from scattered sketches left by him, as Sussmayer did with the "Requiem." Mr Thibaud produced an exquisitely lovely smooth, clear tone. His interpretation was fluent and graceful, but Mozart's vivacity escaped him. The audience received him cordially.

This program will be repeated tonight at 8. Next week, Moiseiwitsch, the admirable pianist who has hitherto played only once in Boston, will take the solo part in Schelling's "Fantastic Suite." The other numbers are Brahms' Second Symphony and Carpenter's Suite from "The Birthday of the Infanta."

GLOBE. FEB. 19

SYMPHONY STAR IS THIBAUD

Jacques Thibaud, violinist, was the solo artist at the fifteenth program of the Boston Symphony Orchestra, Pierre Monteux conductor.

Mr. Thibaud played Mozart's concerto in E-flat major, one of the most famous, published many years after the death of the composer and said to be not wholly of his authorship. To the lay ear it is truly Mozartian, and at all events is admirably adapted to the fine art of Mr. Thibaud. His performance was beautiful in the extreme, marked by tone of almost unearthly purity and sweetness, a technic as secure and a touch as light as the strong, fleeting wing of a bird.

He was recalled with insistence and was forced to return to the stage repeatedly in acknowledgment of applause.

The rest of the program consisted of "A London Symphony" by the English composer, Vaughan Williams, performed here for the first time; and Chabrier's overture to the opera, "Gwendoline." The symphony is of extraordinary interest; how far the music would be self-explanatory without the descriptive program invites again the futile discussion as to the interpretability of all so-called program-music. With the idea of the composer in mind, the music is engrossing, often thrilling. The London depicted does not seem the London of Dickens, but at times suggests it. There is poignancy in the last movement, depicting the gayeties of the city as seen through the distorted and heartsick vision of the unfortunate.

The performance was brilliant and sympathetic, and evoked so much applause that Mr. Monteux made the members of the orchestra rise and share the honors.

AMER. FEB. 19.

The fifteenth concert of the Boston Symphony Orchestra took place on February 18. The program follows: Vaughan Williams, a London symphony; Mozart, concerto for violin in E flat, Jacques Thibaud, soloist; Chabrier Overture to "Gwendoline."

Vaughan Williams' symphony was played for the first time here. Few modern works have made such a favorable impression. In spite of its modernity, the expression is never forced. There is never that searching for novel effects for their own sake so regretably frequent in other works of our own time. The melodic outline is always graceful and the harmony and orchestration are natural and unaffected, while at the same time interesting and original. The interpretation was sympathetic. Mr. Thibaud's playing is not suited, we are happy to say, to a public taste accustomed to the highly colored, self-assertive, flashy style of a certain school of violin playing often applauded to the echo. Mr. Thibaud is first a musician and after that a violinist of superlative attainments. His playing of Mozart's Concerto was a delight from beginning to end. Beauty of tone, nobleness of style, taste and refinement of expression were its characteristics. Such playing is all too rare and all too little appreciated by the musical public. Chabrier's Overture was brilliantly played.

MONITOR. FEB. 19

Moiseiwitsch, recognized at his first appearance here last season as a pianist of the first rank, will be soloist at this week's Boston Symphony Concert. He has chosen to play Schelling's "Fantastic Suite," which the composer himself first played with the orchestra several years ago.

Friday at 2:30 and Saturday at 8, Boston Symphony Orchestra. Sixteenth program. Second Symphony, Brahms; Suite from "The Birthday of the Infanta," Carpenter; "Fantastic Suite," Schelling. Soloist, Benno Moiseiwitsch, pianist.

GLOBE FEB. 20

SYMPHONY PROGRAM

The first number on the program for the Boston Symphony concerts, next Friday afternoon and Saturday evening will be the Second symphony of Brahms, in D major. Pierre Monteux will also conduct John Alden Carpenter's suite from the ballet "The Birthday of the Infanta." The first appearance at Symphony concerts of Benno Moiseiwitsch, the noted Russian pianist, will also be a feature. He will play Ernest Schelling's "Fantastic Suite."

ADVERTISE-FEB. 20

Moiseiwitsch Soloist

The first number on the programme for the 16th pair of Boston Symphony concerts, to be given in Symphony Hall next Friday afternoon and Saturday evening, will be the popular and melodious Second Symphony of Brahms in D major. Pierre Monteux will also conduct at this concert John Alden Carpenter's Suite from the ballet, "The Birthday of the Infanta." This music, arranged by the composer from his ballet which was so successfully produced last year, will be heard in Boston for the first time. The plot, which follows the short story of Oscar Wilde, describes the entrance of the Infanta, the dances for the guests at court, the bull fight, the entrance of the Grotesque, his fatal dance, and final tragedy.

The soloist will be Benno Moiseiwitsch, pianist. He will play with the orchestra Ernest Schelling's sparkling Fantastic Suite.

POST FEB 20.

London Symphony Introduced by Monteux

SO far as novelty is concerned, the most striking number on the fifteenth symphony program was "A London Symphony," by Ralph Vaughan Williams, a musician now living in London.

Americans first heard this interesting and in many ways admirable work when the Symphony Society of New York played it last December under the direction of Albert Coates, who then made his American debut as a conductor. Mr. Coates, whose appearances in New York aroused unusual enthusiasm, is expected to visit Boston next season. He was especially successful in his reading of his "London Symphony," which in effect is a series of tone pictures, illustrating the drab side of life in the English metropolis. The composition shows many Gallic touches.

The first movement pictures daybreak along the sluggish, misty Thames and, by way of contrast, the lively doings on the Strand, with costers singing and the crowd bustling noisily to and fro. Many passages proved to be of the same character as those depicting Paris street scenes in Puccini's "Boheme." The second movement paints the gloomy, shabby-genteel Bloomsbury section, with a fiddler scraping away before a "pub" and a sweet lavender pedler whining away with his old song. The third picture deals with "low" life echoes heard along the Thames Embankment and the last with the hungry and the unemployed. The "Hunger March" is a grisly bit.

The symphony is one of the most piquant and modern works that have come out of England since the 20th century began. Its performance was warmly applauded.

Jacques Thibaud, France's leading violinist, appeared with the orchestra in a most impressive performance of the Mozart concerto in E flat major. Thibaud again proved himself an artist of the first order.

Chabrier's "Gwendoline" overture was the final number on the program.

The steadily increasing brilliancy of the orchestra, guided by the skilled hand of Mr. Monteux, was marked throughout the entire performance of this well selected program.

ADVERTISER. FEB. 20

MOISEIWITSCH SOLOIST

The first number on the program of the 16th pair of Boston Symphony concerts, next Friday afternoon and Saturday evening, will be the melodious Second Symphony of Brahms in D major. Mr. Monteux will also conduct at this concert Carpenter's Suite from the ballet, "The Birthday of the Infanta." This suite, arranged by the composer from his successful ballet, will be heard in Boston for the first time. The plot follows the short story of Oscar Wilde. Benno Moiseiwitsch, the famous Russian pianist, will play for the first time with the orchestra. Living in England for the last few years, playing in concerts of his own, and with the orchestras of Wood, Nikisch, Beacham, he has impressed the British public by the genius of his playing in a way that sets him above all others. Coming to New York last season, his concerts have won praise no less superlative in that and other cities. He gave a recital in Symphony Hall on Feb. 23 of last year. He has chosen for the Symphony concerts Ernest Schelling's sparkling Fantastic Suite.

HERALD FEB. 20.

RUSSIAN PIANIST NEXT SOLOIST

BENNO MOISEIWITSCH

Benno Moiseiwitsch, the Russian pianist that will play at the Symphony concerts this week, was born at Odessa on Feb. 22, 1890. He studied the piano at Odessa with Dmitri Klimoff at the Music School of the Imperial Russian Musical Society, taking the Rubinstein Stipendary Prize at the age of 9. He afterward studied with Leschetitzky in Vienna. In 1909 he played in the Queen's Hall, London. Having lived in London since then, he has played repeatedly with British orchestras and given many recitals. He came to the United tSates in the season of 1919-20. In Boston he has played only once—a recital in Symphony Hall on Feb. 23, 1920. He is ranked among the very first of pianists now living. His wife is Daisy Kennedy, a celebrated English violinist, who, after a tour in Australia with her husband, came to the United States this season.

HERALD FEB 20.

INFORMATION OBSCURED

Ballet-Music by Carpenter at the Symphony Concerts

The Dwarf (Mr. Bolm)

The Princess (Miss Page)

"The Birthday of the Infanta" Passes From Theatre to Concert-Hall

THE little princess—says the composer in his "Argument" for those who will hear but not see tomorrow afternoon and Saturday evening at Symphony Hall—dressed in a costume of the Velasquez period, emerges from the palace alone. She is sad and depressed. She is convinced that her birthday has been forgotten. But she is interrupted by her old and ample nurse, who comes to prepare her for the great surprise. Almost at once the children, her birthday guests, begin to arrive—in twos, in fours, and finally in one gay and noisy flock. They run, they dance, they play. At the climax of their excitement a trumpet, a signal, is heard from behind the scene. Eager curiosity! Something is going to happen! A strange procession marches upon the stage. First come two enormous major-domos, with clothes and gesture bizarre and alike. They are followed by a file of solemn servants, each bearing a birthday gift, covered with mysterious wrappings, but large and satisfying.

The spectacle begins. First there are gypsy dancers, followed by a juggler and a tight-rope walker, a curious pair, the one tall and meagre, the other short and much too fat for his delicate profession. Then follows a bull fight, the best kind of all, a make-believe one with boys on hobby horses and a wonderful bull in plush.

Then comes the climax of the party. A weird and fabulous creature is brought in. He has been caught in the forest, and appears grotesque and misshapen. He is the last offering at the feast. At first he is timid and shy. His dance is one of strangely shifting moods, of fear and confidence. But in the end he achieves a dance of wild and absorbing abandon. The children applaud wildly, and the princess in her excitement throws her handkerchief to the fantastic. He is filled with extraordinary emotion. He wonders if it is a sign that she has found him beautiful. He wonders if, may be, she loves him.

The cook now comes out, a great fat creature, carrying a birthday cake with sixteen candles. There is great excitement among the children, and they follow cook into the palace. Pedro, the fantastic, cannot bear to be left alone. He follows and is repulsed by the major-domos. It is growing dark, so he clambers up to the palace windows. The scene changes; but the music does not stop, and almost at once Pedro is seen entering one of the palace chambers. It is gloomy. He can barely see. Suddenly he sees something coming toward him. He stops. It stops. Pedro has never seen a reflection, but suddenly the terrifying consciousness comes over him that this monstrous grotesque image may be his own. He holds up the handkerchief, and lo! it too appears before

him. This is the last blow. H
with inner agony the effect he ma
made on the princess. He rep
dance, only in perverted form, in
he thinks it must have seemed to h
he fails broken hearted and dies. T
dren are seen in the background
the door as they play some game.
they come in, but they do not see th
trate form. But the princess enter
once detects the huddled shape of
lying in the shadow to one sid
steals up quietly to his side and
She makes a mute appeal. Fina
touches the handkerchief in his
finding no response, starts back
and slowly steals away.

A UNIQUE SYMPHONY

VAUGHAN WILLIAMS'S MUSIC IN RETROSPECT

A Piece That Haunts the Hearer and Seems Like No Other in Purpose and Achievement — Urban Sensation and Emotion Evoked from a Particular London Into Universal Appeal — Unusual Matter for Unusual Ends—The Baffling Measures

FIFTEEN pairs of Symphony Concerts have come and gone, plentiful in music new to Bostonian ears. Nine more pairs remain and, unless Mr. Monteux departs from precedent, they will abound also in novel pieces. From October through February none such has so deeply impressed many a hearer as Vaughan Williams's "London Symphony" of last week; while none to come is likely to leave more enduring remembrance. For the first time a conductor of the Symphony Orchestra is finding place on his programmes for music from the newer generation of British composers. Mr. Monteux's earliest choice—Bax's tone-poem, "In the Fairy Hills"—was a glamorous, poetized, imaginatively conceived and finely wrought piece, flickering through sun-shot Celtic mist; yet in substance and in style, it was not far removed from much other music-making in our day. In contrast Williams's Symphony seemed as new and strange, as individual and penetrating as did four or five numbers from his song-cycle, "On Wenlock Edge," when they were heard, last winter, for the first time in Boston. Not many of the younger moderns, English, French, Italian, American, stretch so large a canvas as does he in this "London Symphony." As few fill it so amply and richly within and without, sustaining themselves to the end; for this music, unlike much other in our time, has depth as well as surface.

Throughout Williams writes with high seriousness, after much reflection and revision, in gravity of mood and intensity of expression, with controlled and directed power, never over blown, never quite exhausted. Little symphonic music of recent years is freer from rhetoric and device. The composer works with bare hand, with eye fixed on the object of his vision—the life, the aspects, the spirit of London that have wakened in him sensation and creation. Some German or other made a tone-poem, "Alt-Heidelberg," stringing together student songs and sentimental sweetmeats. (The piece was played in Boston in Dr. Muck's time.) Delius wrote a tone-picture, "Paris," too thickly stuffed and closely woven to yield any clear impression. Even Debussy in "Ibéria" sets a passing Spanish scene upon the theatre of his imagination and procedures. Again in contrast, Williams writes music of a city that has entered into his spirit, possessed and then released it. From inner impulse irresistible, not from composer's working will, seems to spring the "London Symphony."

Before music so generated and produced, the hearer takes little thought of method and means. Not in the concert-hall, but over his work-table for paper and print, does he recall Williams's architectural sense, achieving a symphony that, from first measure to last, is a unified, expanding, proportioned whole, with the end foreseen from the beginning, with the progress steadily adjusted and cumulated, without hollows as without protuberance. In such after-reflection again, the listener recalls the diversity of matter within this unity, the interweaving of tonal strands that knits it closely but not thickly, the manipulation of motivs to bind and character the music. Even in this retrospect, he may hardly define Williams's ways with harmony. The learned in such things relate them to certain churchly modes, find occasional precedent in the music of other composers. Enough that to the hearing ear they seem neither ancient nor modern nor ultra-modern, neither labored nor assimilated, but an inevitable and characterizing background to the musical thought, a play of light and shadow over the musical progress. There are composers in our day with a keener, a more imaginative ear than Williams's for individual instrumental voices; occasionally they serve his purpose; but quite as often he relies upon blended choirs in preference to isolated or accentuated timbres. And ever he remembers that in rhythm dwells the life of music. In fine, so fused are the matter and the manner, the substance and the form of the "London Symphony" that structure and procedure seem only the flow into expression of thought, mood, sensation.

Few modern symphonies begin in such sombre and mysterious splendor. In the imagery and the voice of the music the gray river changelessly encircles a gray and hidden world. Everlasting has been, everlasting will be, its flow. Like Saturn, the brooding god, so is it among streams. The light stirs, the air quivers, the veil of the mists is rent—and the music passes to the visioning of London. Variously in tones Williams sets his sensations—until of a sudden, toward the end of the Symphony, the mists regather and descend, while through them pulses the eternal river, the eternal mystery. Debussy's Spain flares itself away; Williams's London sinks and is still. Many a composer has written mysterious music; Williams's in prelude and postlude is a rarer music of austere brooding. It has depths.

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H. T. Park

S. FEB 24

place in the list.
New music by Mr. Gilbert will be
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Prelude; Invocation; Song of the
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is good to find Mr. Monteux well dis
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[redacted]

Ballet-Music by Carpenter at the Symphony Concerts

The Dwarf (Mr. Bolm)

The Princess (Miss Page)

"The Birthday of the Infanta" Passes From Theatre to Concert-Hall

THE little princess—says the composer in his "Argument" for those who will hear but not see tomorrow afternoon and Saturday evening at Symphony Hall—dressed in a costume of the Velasquez period, emerges from the palace alone. She is sad and depressed. She is convinced that her birthday has been forgotten. But she is interrupted by her old and ample nurse, who comes to prepare her for the great surprise. Almost at once the children, her birthday guests, begin to arrive—in twos, in fours, and finally in one gay and noisy flock. They run, they dance, they play. At the climax of their excitement a trumpet, a signal, is heard from behind the scene. Eager curiosity! Something is going to happen! A strange procession marches upon the stage. First come two enormous major-domos, with clothes and gesture bizarre and alike. They are followed by a file of solemn servants, each bearing a birthday gift, covered with mysterious wrappings, yet large and satisfying.

The spectacle begins. First there are gypsy dancers, followed by a juggler and a tight-rope walker, a curious pair, the one tall and meagre, the other short and much too fat for his delicate profession. Then follows a bull fight, the best kind of all, a make-believe one with boys on hobby horses and a wonderful bull in plush.

Then comes the climax of the party. A weird and fabulous creature is brought in. He has been caught in the forest, and appears grotesque and misshapen. He is the last offering at the feast. At first he is timid and shy. His dance is one of strangely shifting moods, of fear and confidence, but in the end he achieves a dance of wild and absorbing abandon. The children applaud wildly, and the princess in her excitement throws her handkerchief to the fantastic. He is filled with extraordinary emotion. He wonders if it is a sign that she has found him beautiful. He wonders if, may be, she loves him.

The cook now comes out, a great fat creature, carrying a birthday cake with sixteen candles. There is great excitem among the children, and they follow into the palace. Pedro, the fantastic, cannot bear to be left alone. He follows and is repulsed by the major-domos. It is growing dark, so he clambers up to the palace window. The scene changes: the music does not stop, and a mo once Pedro is seen entering one of palace chambers. It is gloomy. He [illegible] Suddenly he sees some coming toward him. He stops. It [illegible] Pedro has never seen a reflection, but denly the terrifying consciousness over him that this monster as grote image may be his own. He holds up handkerchief, and lo! it too appears befo

A UNIQUE SYMPHONY

VAUGHAN WILLIAMS'S MUSIC IN RETROSPECT

A Piece That Haunts the Hearer and Seems Like No Other in Purpose and Achievement — Urban Sensation and Emotion Evoked from a Particular London Into Universal Appeal — Unusual Matter for Unusual Ends—The Baffling Measures

FIFTEEN pairs of Symphony Concerts have come and gone, plentiful in music new to Bostonian ears. Nine more pairs remain and, unless Mr. Monteux departs from precedent, they will abound also in novel pieces. From October through February none such has so deeply impressed many a hearer as Vaughan Williams's "London Symphony" of last week; while none to come is likely to leave more enduring remembrance. For the first time a conductor of the Symphony Orchestra is finding place on his programmes for music from the newer generation of British composers. Mr. Monteux's earliest choice—Bax's tone-poem, "In the Fairy Hills"—was a glamorous, poetized, imaginatively conceived and finely wrought piece, flickering through sun-shot Celtic mist; yet in substance and in style, it was not far removed from much other music-making in our day. In contrast Williams's Symphony seemed as new and strange, as individual and penetrating as did four or five numbers from his song-cycle, "On Wenlock Edge," when they were heard, last winter, for the first time in Boston. Not many of the younger moderns, English, French, Italian, American, stretch so large a canvas as does he in this "London Symphony." As few fill it so amply and richly within and without, sustaining themselves to the end; for this music, unlike much other in our time, has depth as well as surface.

Throughout Williams writes with high seriousness, after much reflection and revision, in gravity of mood and intensity of expression, with controlled and directed power, never over blown, never quite exhausted. [illegible] of recent years is free from rhetoric and device. The composer works with bare hand, with eye fixed on the object of his vision, the life, the aspects, the spirit of London that have wakened in him sensation and emotion. [illegible] strings [illegible] and sentimental [illegible] played in Boston [illegible] orchestra [illegible] a tone-picture, "Paris," too thickly stuffed and closely woven to yield any clear impression. Even Debussy in "Iberia" sets a passing Spanish scene upon the theatre of his imagination and procedures. Again in contrast, Williams writes music of a city that has entered into his spirit, possessed and then released it. From inner impulse irresistible, not from composer's working will, seems to spring the "London Symphony."

Before music so generated and produced, the hearer takes little thought of method and means. Not in the concert-hall, but over his work-table for paper and print, does he recall Williams's architectural sense, achieving a symphony that, from first measure to last, is a unified, expanding, proportioned whole, with the end forseen from the beginning, with the progress steadily adjusted and cumulated, without hollows as without protuberance. In such after-reflection again, the listener recalls the diversity of matter within this unity, the interweaving of tonal strands that knits it closely but not thickly, the manipulation of motivs to bind and character the music. Even in this retrospect, he may hardly define Williams's ways with harmony. The learned in such things relate them to certain churchly modes, find occasional precedent in the music of other composers. Enough that to the hearing ear they seem neither ancient nor modern nor ultra-modern, neither labored nor assimilated, but an inevitable and characterizing background to the musical thought, a play of light and shadow over the musical progress. There are composers in our day with a keener, a more imaginative ear than Williams's for individual instrumental voices; occasionally they serve his purpose; but quite as often he relies upon blended choirs in preference to isolated or accentuated timbres. And ever he remembers that in rhythm dwells the life of music. In fine, so fused are the matter and the manner, the substance and the form of the "London Symphony" that structure and procedure seem only the flow into expression of thought, mood, sensation.

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MOISEIWITSCH IN SCHUMANN'S PIECE

Pianist Revealed Player as of the First Rank

Carpenter Acknowleges Applause of His Ballet Suite

Benno Moiseiwitsch, who played Schumann's piano concerto in A minor at yesterday's Symphony concert, is unmistakably a pianist of the first rank. He is no mere steely-fingered virtuoso but a sensitive and thoughtful musician, who uses his remarkable technique as a means to imaginative ends.

Ably seconded by Mr Monteux and the orchestra, Moiseiwitsch put unwonted grace and deftness into music that others have too often made clumsy and tawdry, lending Schumann a plaintive charm, almost an elegance, not commonly associated with his name and work. The applause was genuinely enthusiastic.

John Alden Carpenter, who had come on from Chicago to be present at the first performance here of his suite from "The Birthday of Infanta," was called out to bow his acknowledgments several times before a politely appreciative audience. The music would doubtless be more obviously effective if heard with the ballet for which it was written.

In the concert hall the various excerpts, prettily and cleverly contrived as they are, suffer from a lack of continuity. Mr Carpenter has not tried in this piece to be especially subtle or profound. He has succeeded in writing light, agreeable, up-to-date music, easy to listen to, but hard to remember afterward. The performance was spirited but not crisply polished.

The other number was Brahms' Second Symphony, which should, if the old routine of playing each of the four every other season is to be kept up, have been the Third. Rabaud gave us the Second, Monteux has already played the First and Fourth, but no one since Muck has vouchsafed a performance of the Third. It is perhaps a small matter, but those who love their Beethoven, Brahms and Mozart symphonies have in the past expected to hear them in regular rotation at the Symphony concerts.

Mr Monteux's interpretation made the first movement, orlinarily the finest in this smyphony, restless and clogged with little "effects," some of them unintentional slips. The adagio on the other hand, usually rather dull, became as Toscanini made it the other day, songful and poetic. The other two movements, like the first, suffered from lack of precise ensemble.

It seemed to the listener that the conductor did not imagine each movement as a whole, but merely did what he could with each separate section regardless of the cumulative effect Brahms so carefully seeks to build up. One doubted, too, whether enough pains had been spent on this piece at rehearsals.

GLOBE FEB.

SYMPHONY ORCHESTRA IN 16TH CONCERT

The 16th concert of Boston Symphony Orchestra will be repeated at Symphony Hall tonight with Benno Moiseiwitch at the piano.

The program consists of Carpenter, Suite from the ballet, "The Birthday of the Infanta"; Schuman, Concerto, A minor for piano; Brahms, Symphony No. 2, D major.

Schuman's piano concerto is filled with beauty and as played by Mr. Moisewitsch is especially delightful. The orchestra plays to exceptional advantage in the closing number.

RECORD FEB. 26

16TH CONCERT BY SYMPHONY

Moiseiwitsch, Pianist, Plays with Orchestra for the First Time

PROGRAM WILL BE REPEATED TONIGHT

By PHILIP HALE

The 16th concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. Benno Moiseiwitsch, pianist, played here with the orchestra for the first time. The program was as follows: Carpenter, Suite from the ballet, "The Birthday of the Infanta" (first time here); Schumann, Concerto, A minor, for piano; Brahms, Symphony No. 2, D major.

There is music composed originally for a drama or a ballet that is worthy of performance at a Symphony concert, by reason of its contents, its structure, its inherent beauty, its value as absolute music without regard to the stage for which it was written. One hears with pleasure at a concert the "Namouna" suite of Lalo; Bizet's music for "L'Arlesienne"; ballet music by Rameau or Gretry; even the ballet music from Goldmark's "Queen of Sheba" or Rubinstein's "Feramors." Other suites could be named, as that derived from Gabriel Faure's music for "Pelleas and Melisande." The list is by no means a short one. Take a recent instance: Mr. Henry Gilbert's concert version of his ballet, "The Dance in Place Congo," was not out

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place at a Symphony concert last season.

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There are some who say that Schumann's piano concerto has aged; that it is now only for a small hall; that its intimacy is ineffective in a large one. A character drawn years ago by Immermann in a satirical novel said that next to hearing music the most disagreeable thing was the hearing talk about it. We cannot understand the attitude of those objecting to Schumann's concerto, as the choice of a pianist. To us, it is one of Schumann's most romantic works, as fresh today as when he dreamed it. And yesterday it was played romantically, with the finest appreciation of its many beauties, with a tonal charm, with a rhythmic surety, with a poetic feeling, with a varied coloring that heightened the enchantment cast by the music itself. It would be impertinent to dwell on Mr. Moiseiwitsch's great abaility as a virtuoso. In this instance the accomplished virtuoso and the poetic interpreter are one and the same.

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HERALD FEB 26.

MUSIC OF BALLET BY SYMPHONY

Moiseiwitsch Recreates Schumann Concerto

BY OLIN DOWNES

John Alden Carpenter's music to his ballet, "The Birthday of the Infanta," was played for the first time in Boston yesterday afternoon at the concert of the Boston Symphony Orchestra, Pierre Monteux conductor. The composer was present, and his brilliant score was warmly applauded. Benno Moiseiwitsch, pianist, played for the first time at these concerts, and gave perhaps the finest, the most romantic performance of the Schumann concerto that has been heard in many years. The last item of the programme was Brahms' second symphony, and this work, too, was very fortunately interpreted by Mr. Monteux.

MUSIC FOR ACTION

Had it not been for the accidental holdup of the train, caused by stormy weather, Mr. Carpenter's ballet would have been given by the Chicago Opera Company on the 6th of last March. This would have placed the music in a more advantageous position than it occupied yesterday afternoon, because this is music for a scene, for action, pantomime, dances. The scene, suggested by Wilde's tale, is an episode of the birthday of the Infanta. In a costume of the period of Velasquez she is entertained by other children and by a spectacle devised for the occasion. There are gypsy dancers, a tight-rope juggler, a bull fight, and what not—all these episodes furnishing Mr. Carpenter opportunity for illustrative music. The crowning feature of the entertainment is the performance of a misshapen dwarf caught in the forest. He dances in a grotesque manner and when the princess throws him her handkerchief he wonders, in his joy, if she loves him. But when he attempts to follow the children into the castle for the cutting of the birthday cake the dwarf sees himself for the first time in a mirror. He knows at last how he looks, he guesses the figure he must cut in the eyes of the princess. He falls brokenhearted and dies. The child princess, discovering his still and prostrate form, draws back in horror to get away, to forget.

Mr. Carpenter's music, designed for the stage, is nevertheless effective in the concert room. He has gone a step farther in his scoring than we have known him to go before. It is a coincidence, perhaps, a mere evidence of the way in which certain ideas are afloat at certain times in the air, that his orchestra, like certain features of the score of the Vaughan symphony last week, remind one again of the orchestra of Strawinsky's "Petrouchka." That is a work which haunts the music of today, a work so individual, perhaps, that once heard a modern composer of talent and sensitiveness cannot again be the same. We hear once more the agonizing trumpet, the force and the grotesquerie of primitive rhythms treated with modern resource and ingenuity, and we have effects not merely of rhythm, but of color achieved by pulsatile instruments.

Tragedy Not Felt

As to the originality of this music, which must fit and accentuate the situation on the stage, that is another matter. We do not find in it very much originality of idiom. Nor do we feel the grim tragedy of the end of the dwarf, Pedro, as we do feel the taking off of Petrouchka. This note is absent from the excerpt played yesterday. Very possible it is struck in the score of the whole ballet, of which only selected passages were played. Lacking it, the workmanship, the myriad colors, the expert employment of rhythms and timbres, are astonishing and entertaining. Short of having done a new thing, Mr. Carpenter writes with the acme of brilliancy and style. He appeared personally on the stage in response to the applause and was repeatedly recalled.

Mr. Moiseiwitsch re-created the music of Schumann, and re-created it in the composer's image. The performance was that of a great master, and few, if any, of the pianists now before the public could have equalled it. When liberties, as some pedantic people would call them, were taken with tempi with the shaping of phrases, they made the music all the more spontaneous, free as the air, hot from the composer's heart. One thought of what Wagner said to an orchestra: "Now, gentlemen, we know this music. We are going to interpret it and I am going to stop beating time." Complete authority, complete abandonment to the musical impulse, and complete control characterized Mr. Moiseiwitsch's playing. There was felt the sure pulse of the great beats, and there was also the delightful fluctuation, and ebb and flow which makes music, and rescues it from the pump-handling of time-beaters.

Performance Lyrical

With the exception of the few declamatory passages, or the clanging chords of the principal theme of the finale, the performance was wonderfully lyrical from beginning to end. The piano sang. The intermezzo was deliciously intimate, like an improvisation of piano and orchestra. The finale swept one away with its youthful spirit. It was the undying youth of Schumann. There are pianists who come and go. This one is the earnest and objective interpreter. The other is a virtuoso who exites an audience, if he does not stir it to the depths. Another is an impressionist, and so on. All great artistic qualities which could be called into play by the Schumann concerto were at the command of Dr. Moisievitch and his performance will in all probability long stand, for the writer, as the ideal expression of the composer's thought.

Mr. Monteux caught the idyllic wood of Brahms' symphony, and he also felt what can well be called the respiration of this music. It is music which breathes quietly and deeply, like nature. The melodies of the first movement exfoliate, as it were, before one's eyes. They arrive at their complete fulfilment as inevitably as the full flower bursts from the stalk. Mr. Monteux wove the melodic strands of this movement together with as much as he showed in his observance, at the same time, of every carefully wrought detail of Brahms' form. He interpreted the slow movement with feeling and without logy pretense of profundity. We have seldom heard so much humor in the scherzo, and the vigor of the finale was in the highest degree characteristic. This was the completion of a delightful concert.

POST FEB. 26

Boston Notes

Specially for The Christian Science Monitor

BOSTON, Massachusetts—The Boston Symphony Orchestra gave its sixteenth concert on February 25. The program was as follows: Carpenter, suite from the ballet "The Birthday of the Infanta"; Schumann, concerto for piano and orchestra, op. 54; Brahms, symphony No. 2 in D major, op. 73. Benno Moiseiwitsch was the pianist.

It is difficult to speak of Mr. Carpenter's suite. As music of the theater it may be effective, but as he allows it to be played in the concert hall, it must, of course, be judged purely as music and its shortcomings cannot be excused on the ground that it is not played in its proper surroundings. Moreover, there is no reason why music, originally conceived for the ballet, should not have value apart from the purpose for which it was originally composed. Delibes, to cite only one example, wrote much charming and original music which is interesting wherever and whenever heard. To return to Mr. Carpenter's suite. As music of the concert hall it is lacking in form. Such themes as there are are not of distinction and often border dangerously on the vulgar and commonplace. The orchestration does not cover up the woeful lack of taste displayed in their selection. One asks: Why did Mr. Monteux, a man so remarkable for his refined taste, select such a composition for performance at a symphony concert? The crashes of brass drum and cymbals, the melodies played on the glockenspiel, the blatant brass are all reminiscent of the music hall. The audience received the work with enthusiasm. This kind of music is undoubtedly grateful to the ears of many but there are places where it is more appropriate than in a symphony concert. The Schumann concerto was poetically played by Mr. Moiseiwitsch and the orchestra. Brahms' D major symphony was excellently read by Mr. Monteux, who again proved himself a master in the interpretation of compositions of the most varied character.

MONITOR FEB. 26

MUSIC NOTES

Miss Alice Nielsen, who will sing as soloist at the next pair of Boston Symphony concerts, to be given in Symphony Hall, next Friday afternoon and Saturday evening, started her career as the star in operettas in America and England. She made her debut on the grand opera stage in Italy, taking the part of Marguerite in Gounod's "Faust." She is now devoting her entire activities to concert appearances. She will sing with the orchestra two of the most famous arias of Mozart—"Deh 'Viene non tardar," from "The Marriage of Figaro," and "Batti, Batti," from "Don Giovanni."

Pierre Monteux will conduct at these concerts Mendelssohn's "Scotch" Symphony in A minor, No. 3, Mozart's Overture to his light opera, "Die Entfuhrung aus dem Serail," and a new work by Henry F Gilbert, the noted American composer, entitled "Indian Sketches," which will have its first public performance on this occasion. The movements are as follows: Prelude, Invocation, Song of the Wolf, Camp Dance, Nocturne, Snake Dance.

RECORD FEB 26

SYMPHONY CONCERT

FROM CARPENTER BACK TO BRAHMS AND SCHUMANN

A Suite from the American's Ballet, "The Birthday of the Infanta," Bears New Conditions Well, Reveals No Small Mastery of Rhythm and Color—Mr. Monteux Reanimates a Classic and Mr. Moiseiwitsch Enriches a Concerto

AMERICAN composers are not usually innovators. Ingrained in them, as in the rest of us, is the racial instinct toward uniformity, to the regular thing in the regular way. They are excellent imitators when the model is so well established and generally approved as the newer French music. They work well in any orthodox traces, with never a gall upon their shining coats. To take their own course with their own music is another, a perilous, thing. Mr. Loeffler has dared so to do and is accounted a baffling composer; Mr. Gilbert, doing likewise, is the "eccentric Mr. Gilbert"; Mr. Carpenter, exhibiting the same preference, is an "outsider" who happens to write music. The "best people" in the little world that composes, reviews and debates American music (with not a little gossip along the way) still looks skew-eyed at him. Strange fellow! he does not frequent "musical circles"—possibly under premonition of boredom. He actually conducts a business commonly reported to be profitable; he even elects the life of a cultivated man of the world. And when he writes music, Heaven save the mark! He began symphonically with a fanciful, playful Suite about a baby's "morning-out" in a perambulator. He continued with sportive Concertino—a Concertino with rag-time in it—for piano and orchestra. "Serious" musicians, "right-thinking" American composers, do not choose such courses; while purblind and perverse are those who dare to find a clear American quality in these vagaries.

Even when Mr. Carpenter wrote a Symphony, he distinctly departed from the rules. Certain measures, certain procedures, distinctly suggesting the composers to the Russion Ballet, gave almost as much offence as the tinkling triangle in Liszt's Concerto for piano. Such things were simply "not done"—in respectable symphonic circles. By these signs, Mr. Carpenter was likely to undertake a ballet—and he did, with no better precedent in the whole range of American music than "The Dance in Place Congo" by "the eccentric Mr. Gilbert." Much of that piece in an earlier day had been a symphonic poem; but for the bleak winds of criticism upon "The Birthday of the Infanta," Mr. Carpenter had not so much as such figleaf.

Nevertheless, the piece was actually written; nay, it was mimed and danced in Chicago, in New York, almost in Boston. Any ballet, however—especially one fathered by an exacting and independently minded composer—is bound to be only occasional in American opera houses. Accordingly Mr. Carpenter sought in the music a Suite for orchestra in the concert-hall. For the first time hereabouts that Suite was played at the Symphony Concert yesterday and in disadvantageous circumstance. Few in the audience had actually seen, as well as heard, "The Birthday of the Infanta" in the theatre. Wilde's story, whence the fable comes, is not widely known. Less than half the music could be wisely transferred to the new container. There had been laborious rehearsal and consequent murmuring, while plentiful gossip affirmed that without settings, action and the general glamor of the stage, Mr. Carpenter's ballet, like the chaos of Genesis, was null and void. Yet there was Mr. Monteux holding manfully to his purpose and conducting with the practised instinct for rhythm, for color, for the vivid momentary stroke wherewith he excels in music for the theatre. There also was the orchestra missing none of the composer's flashes or filagree of detail. And there finally was an audience, plainly interested, pleased, and minded to call Mr. Carpenter not once, but twice, to the platform. Strange these perverse ears that somehow prefer pleasure to orthodoxy. Can it be that even in Symphony Hall on Friday afternoons, sits a "loose" generation?

Of course, these fragments of "The Birthday of the Infanta" lose appreciably by shift to the concert-hall. If they did not, they would not be the revealing, accenuating, illuding music that they are in the theatre, knit into every detail of the action, a-quiver to every suggestion of mood and atmosphere, yet they remain anywhere an exceedingly adroit, vivid, sustained and individual music. Even in his Symphony, Mr. Carpenter has hardly achieved such an expert, artful, orchestrally fanciful a score. Like the abler and the younger composers of our day, he thinks, feels, writes in the terms of the orchestra. He is becoming more and more sensitive to the individuality, the suggestion of instrumental voices. He gains in ingenious and imaginative manipulation of them, in contrast, in combination, in stark separation, in manifold play of enhancing color. The Suite of yesterday teems with vivid instrumental and harmonic strokes; it abounds no less in felicitous harmonic and instrumental details. Both are audible even in the quick passage of new music upon unprepared ears. Mr. Carpenter writes to be heard in theatre or concert-hall as well as to be read in "the closet."

All this, moreover, is no mere technical virtuosity. It seeks and gains delineative, poetizing, atmospheric ends—achieves them with economy, precision, directness of means. A few measures of introduction suggest the tragic fantasy which is the mood of the whole mimodrama; not so many more measures at the end suffice to summon the dwarf dead of piteous disillusion; the little princess shrinking away in as piteous bewilderment over these blows of fate; the whole descent out of courtly and ornate fantasy into a woful tragedy of inner confusions and self-deceits. The birthday of the infanta and gay fetes for the royal child. The birthday of the infanta and a dwarf who hugs illusions of beauty and of love and pays for them; a girl-princess who learns in such an hour that life is not a pretty, playful, simple thing. So in the music, even in the concert-hall, has Mr. Carpenter wrought the finer illusion of his ballet. The means may be harmonies and color, rhythm and motiv, but the source is the imagination, the sensibility, the sustaining will, of the composer.

In theatre or concert-hall, music of fete necessarily abounds in "The Birthday of the Infanta." The children of the court stream into the princess's party; a ceremonious retinue bears the gifts appropriate to the occasion and her state. There are dances of festival before the dwarf comes with dances of the heart. There is even a mimic, but no less flaunting, bull-fight. In all these "numbers," as the elder ballet-masters would call them, Mr. Carpenter's instinct for rhythm—his best and most characteristic ability—serves him richly and variously. The motivs whence spring say, the capering of the children, the dance of the gypsies, the procession with the gifts, are not remarkable in themselves. They are no more than serviceable material. Yet once Mr. Carpenter has animated them with his vivid and plastic rhythms, once clothed them in his rainbow play of harmonies and timbres, set in a vivid detail here, a shadowy detail there, forthwith comes the illusion that he seeks. In the concert-hall, the listener, with two grains of imagination, feels the occasion, catches the illusion.

That illusion is by no means simple. To and fro goes the bull-fight; the ear hears, the eye sees, the feints and the rushes; trumpets flare; red cloths wave; yet somehow the music does remind him that all this is mimic for an infanta's birthday. Stately indeed are the bearers of gifts; a turn of rhythm, a dash of color and we auditors hear and see them, as Mr. Carpenter heard and saw, a little grotesquely. Of a sudden across the introductory measures, of a sudden again, across the final bars, falls the dull, distant clang of the great bell of the palace. The rhythm is stark, the notes bare; yet there is omen and there fulfilment of the dwarf's tragedy. It is by the means, the fruitful means of the composers of our day, that Mr. Carpenter achieves this illusion—by imaginative command of rhythm, harmonies, instrumental color, by the divination that is resource glorified. Why reproach him because he discards others with which elder composers have worked; because he is not too fertil in these older invntions and too fertile in these older inventions and means so long as they bring to pass his chosen end. Even in the concert-hall—and three-fold more in the theatre—"The Birthday of the Infanta" works the illusion Mr. Carpenter would compass. Once more he has written an unflagging music.

Two other pieces filled the remainder of the concert with familiar, anticipated pleasure—Schumann's Concerto for Piano, with Mr. Moiseiwitsch playing the solo part, and Brahms's Second Symphony with Mr. Monteux and the orchestra rich-voiced in instrumental song. Once more returned the familiar and unexplained anomaly that French conductors will take German music more slowly than do German leaders; whereas those same Germans similarly stay the pace of French pieces. Otherwise, Mr. Monteux excelled himself with a classical symphony; while at every turn the orchestra gave him back a depth, warmth, suppleness of tone worthy of its best days. No roughness marred the texture of the music, no stiffness impeded its flow. The conductor found, developed, sustained Brahms's melodies, the orchestra gave them life and glow. Not often does a symphony of the nineteenth century, hallowed though it be, yield such an impression of pure and vernal instrumental song as did the first movement, yesterday, of this symphony in D major. The succeeding Adagio renewed such wealth of songful beauty. By ever so little Mr. Monteux seemed to touch the Scherzo with Gallic caprice, especially in the quick, glinting measures that twice return. Thereby Brahms was the gainer, as he was in the same symphony, two months ago, under Mr. Toscanini's Ital-

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H. T. PARKE

ANS. FEB. 24

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RANS. 25

MOISEIWITSCH IN SCHUMANN'S PIECE

Pianist Revealed Player as of the First Rank

Carpenter Acknowleges Applause of His Ballet Suite

Benno Moiseiwitsch, who played Schumann's piano concerto in A minor at yesterday's Symphony concert, is unmistakably a pianist of the first rank. He is no mere steely-fingered virtuoso but a sensitive and thoughtful musician, who uses his remarkable technique as a means to imaginative ends.

Ably seconded by Mr Monteux and the orchestra, Moiseiwitsch put unwonted grace and deftness into music that others have too often made clumsy and tawdry, lending Schumann a plaintive charm, almost an elegance, not commonly associated with his name and work. The applause was genuinely enthusiastic.

John Alden Carpenter, who had come on from Chicago to be present at the first performance here of his suite from "The Birthday of Infanta," was called out to bow his acknowledgments several times before a politely appreciative audience. The music would doubtless be more obviously effective if heard with the ballet for which it was written. In the concert hall the various excerpts, prettily and cleverly contrived as they are, suffer from a lack of continuity. Mr Carpenter has not tried in this piece to be especially subtle or profound. He has succeeded in writing light, agreeable, up-to-date music, easy to listen to, but hard to remember afterward. The performance was spirited but not crisply polished.

The other number was Brahms' Second Symphony, which should, if the old routine of playing each of the four every other season is to be kept up have been the Third. Rabaud gave us the Second. Monteux has already played the First and Fourth, but no one since Muck has vouchsafed a performance of the Third. It is perhaps a small matter, but those who love their Beethoven, Brahms and Mozart symphonies have in the past expected to hear them in regular rotation at the Symphony concerts.

Mr Monteux's interpretation made the first movement, orlinarily the finest in this smyphony, restless and clogged with little "effects," some of them unintentional slips. The adagio on the other hand, usually rather dull, became as Toscanini made it the other day, songful and poetic. The other two movements, like the first, suffered from lack of precise ensemble.

It seemed to the listener that the conductor did not imagine each movement as a whole, but merely did what he could with each separate section regardless of the cumulative effect Brahms so carefully seeks to build up. One doubted, too, whether enough pains had been spent on this piece at rehearsals.

GLOBE FEB.

SYMPHONY ORCHESTRA IN 16TH CONCERT

The 16th concert of Boston Symphony Orchestra will be repeated at Symphony Hall tonight with Benno Moiseiwitch at the piano.

The program consists of Carpenter, Suite from the ballet, "The Birthday of the Infanta"; Schuman, Concerto, A minor for piano; Brahms, Symphony No. 2, D major.

Schuman's piano concerto is filled with beauty and as played by Mr. Moisewitsch is especially delightful. The orchestra plays to exceptional advantage in the closing number.

[illegible] FEB.

16TH CONCERT BY SYMPHONY

Moiseiwitsch, Pianist, Plays with Orchestra for the First Time

PROGRAM WILL BE REPEATED TONIGHT

By PHILIP HALE

The 16th concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. Benno Moiseiwitsch, pianist, played here with the orchestra for the first time. The program was as follows: Carpenter, Suite from the ballet, "The Birthday of the Infanta" (first time here); Schumann, Concerto, A minor, for piano; Brahms, Symphony No. 2, D major.

There is music composed originally for a drama or a ballet that is worthy of performance at a Symphony concert, by reason of its contents, its structure, its inherent beauty, its value as absolute music without regard to the stage for which it was written. One hears with pleasure at a concert the "Namouna" suite of Lalo; Bizet's music for "L'Arlesienne"; ballet music by Rameau and Gretry; even the ballet music from Goldmark's "Queen of Sheba" or Rubinstein's "Feramors." Other suites could be named, as that derived from Gabriel Faure's music for "Pelleas and Melisande." The list is by no means a short one. Take a recent instance: Mr. Henry F. Gilbert's concert version of his ballet "Dance in Place Congo," was not out of place at a Symphony concert last season.

However effective Mr. Carpenter's ballet may be in the theatre—and of this we cannot say, for we have not seen the ballet—it has little to recommend it for admission to a symphony concert program. Its possible effect depends chiefly, one is tempted to say wholly, on its association with the situations and the evolutions of the ballet. As concert music, it is disjointed, scrappy, rather common. Regarded solely as music, pure and simple, its worth is slight. There are few pages that are beautiful; few that are impressive; few that are exciting. Nor is the Suite saved by the more or less ingenious juggling with instruments in combination or in solo use. The nearest approach to a purely musical effect is in the closing measures, which accompany on the stage the death of poor Pedro and the exit of the Infanta. Here there is a direct and emotional appeal. Nor does one find adroit characterization in the Gypsy Dance; nor does one find lively suggestion in the movement of the Suite entitled "The Bull Fight."

There are some who say that Schumann's piano concerto has aged; that it is now only for a small hall; that its intimacy is ineffective in a large one. A character drawn years ago by Immermann in a satirical novel said that next to hearing music the most disagreeable thing was the hearing talk about it. We cannot understand the attitude of those objecting to Schumann's concerto, as the choice of a pianist. To us, it is one of Schumann's most romantic works, as fresh today as when he dreamed it. And yesterday it was played romantically, with the finest appreciation of its many beauties, with a tonal charm, with a rhythmic surety, with a poetic feeling, with a varied coloring that heightened the enchantment cast by the music itself. It would be impertinent to dwell on Mr. Moiseiwitsch's great abaility as a virtuoso. In this instance the accomplished virtuoso and the poetic interpreter are one and the same.

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MUSIC FOR ACTION

Had it not been for the accidental holdup of the train, caused by stormy weather, Mr. Carpenter's ballet would have been given by the Chicago Opera Company on the 6th of last March. This would have placed the music in a more advantageous position than it occupied yesterday afternoon, because this is music for a scene, for action, pantomime, dances. The scene, suggested by Wilde's tale, is an episode of the birthday of the Infanta. In a costume of the period of Velasquez she is entertained by other children and by a spectacle devised for the occasion. There are gypsy dancers, a tight-rope juggler, a bull fight, and what not—all these episodes furnishing Mr. Carpenter opportunity for illustrative music. The crowning feature of the entertainment is the performance of a misshapen dwarf caught in the forest. He dances in a grotesque manner and when the princess throws him her handkerchief he wonders, in his joy, if she loves him. But when he attempts to follow the children into the castle for the cutting of the birthday cake the dwarf sees himself for the first time in a mirror. He knows at last how he looks, he guesses the figure he must cut in the eyes of the princess. He falls brokenhearted and dies. The child princess, discovering his still and prostrate form, draws back in horror to get away, to forget.

Mr. Carpenter's music, designed for the stage, is nevertheless effective in the concert room. He has gone a step farther in his scoring than we have known him to go before. It is a coincidence, perhaps, a mere evidence of the way in which certain ideas are afloat at certain times in the air, that his orchestra, like certain features of the score of the Vaughan symphony last week, remind one again of the orchestra of Strawinsky's "Petrouchka." That is a work which haunts the music of today, a work so individual, perhaps, that once heard a modern composer of talent and sensitiveness cannot again be the same. We hear once more the agonizing trumpet, the force and the grotesquerie of primitive rhythms treated with modern resource and ingenuity, and we have effects not merely of rhythm, but of color achieved by pulsatile instruments.

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any of the pianists now before t lic could have equalled it. When liberties, as some pedantic people w call them, were taken with tempi with the shaping of phrases, they ma the music all the more spontaneous, fre as the air, hot from the composer heart. One thought of what Wagner said to an orchestra: "Now, gentlemen, we know this music. We are going to interpret it and I am going to stop beating time." Complete authority, complete abandonment to the musical impulse, and complete control characterized Mr. Moiseiwitsch's playing. There was felt the sure pulse of the great beats, and there was also the delightful fluctuation, and ebb and flow which makes music, and rescues it from the pump-handling of time-beaters.

Performance Lyrical

With the exception of the few declamatory passages, or the clanging chords of the principal theme of the finale, the performance was wonderfully lyrical from beginning to end. The piano sang. The intermezzo was deliciously intimate, like an improvisation of piano and orchestra. The finale swept one away with its youthful spirit. It was the undying youth of Schumann. There are pianists who come and go. This one is the earnest and objective interpreter. The other is a virtuoso who exites an audience, if he does not stir it to the depths. Another is an impressionist, and so on. All great artistic qualities which could be called into play by the Schumann concerto were at the command of Dr. Moisievitch and his performance will in all probability long stand, for the writer, as the ideal expression of the composer's thought.

Mr. Monteux caught the idyllic wood of Brahms' symphony, and he also felt what can well be called the respiration of this music. It is music which breathes quietly and deeply, like nature. The melodies of the first movement exfoliate, as it were, before one's eyes. They arrive at their complete fulfilment as inevitably as the full flower bursts from the stalk. Mr. Monteux wove the melodic strands of this movement together with as much as he showed in his observance, at the same time, of every carefully wrought detail of Brahms' form. He interpreted the slow movement with feeling and without logy pretense of profundity. We have seldom heard so much humor in the scherzo, and the vigor of the finale was in the highest degree characteristic. This was the completion of a delightful concert.

POST FEB. 26

Boston Notes

Specially for The Christian Science Monitor

BOSTON, Massachusetts—The Boston Symphony Orchestra gave its sixteenth concert on February 25. The program was as follows: Carpenter, suite from the ballet "The Birthday of the Infanta"; Schumann, concerto for piano and orchestra, op. 54; Brahms, symphony No. 2 in D major, op. 73. Benno Moiseiwitsch was the pianist.

It is difficult to speak of Mr. Carpenter's suite. As music of the theater it may be effective, but as he allows it to be played in the concert hall, it must, of course, be judged purely as music and its shortcomings cannot be excused on the ground that it is not played in its proper surroundings. Moreover, there is no reason why music, originally conceived for the ballet, should not have value apart from the purpose for which it was originally composed. Delibes, to cite only one example, wrote much charming and original music which is interesting wherever and whenever heard. To return to Mr. Carpenter's suite. As music of the concert hall it is lacking in form. Such themes as there are are not of distinction and often border dangerously on the vulgar and commonplace. The orchestration does not cover up the woeful lack of taste displayed in their selection. One asks: Why did Mr. Monteux, a man so remarkable for his refined taste, select such a composition for performance at a symphony concert? The crashes of brass drum and cymbals, the melodies played on the glockenspiel, the blatant brass are all reminiscent of the music hall. The audience received the work with enthusiasm. This kind of music is undoubtedly grateful to the ears of many but there are places where it is more appropriate than in a symphony concert. The Schumann concerto was poetically played by Mr. Moiseiwitsch and the orchestra. Brahms' D major symphony was excellently read by Mr. Monteux, who again proved himself a master in the interpretation of compositions of the most varied character.

MONITOR FEB. 26.

MUSIC NOTES

Miss Alice Nielsen, who will sing as soloist at the next pair of Boston Symphony concerts, to be given in Symphony Hall, next Friday afternoon and Saturday evening, started her career as the star in operettas in America and England. She made her debut on the grand opera stage in Italy, taking the part of Marguerite in Gounod's "Faust." She is now devoting her entire activities to concert appearances. She will sing with the orchestra two of the most famous arias of Mozart—"Deh 'Viene non tardar," from "The Marriage of Figaro," and "Batti, Batti," from "Don Giovanni."

Pierre Monteux will conduct at these concerts Mendelssohn's "Scotch" Symphony in A minor, No. 3, Mozart's Overture to his light opera, "Die Entfuhrung aus dem Serail," and a new work by Henry F Gilbert, the noted American composer, entitled "Indian Sketches," which will have its first public performance on this occasion. The movements are as follows: Prelude, Invocation, Song of the Wolf, Camp Dance, Nocturne, Snake Dance.

RECORD FEB 26

SYMPHONY CONCERT

FROM CARPENTER BACK TO BRAHMS AND SCHUMANN

A Suite from the American's Ballet, "The Birthday of the Infanta," Bears New Conditions Well, Reveals No Small Mastery of Rhythm and Color—Mr. Monteux Reanimates a Classic and Mr. Moiseiwitsch Enriches a Concerto

AMERICAN composers are not usually innovators. Ingrained in them, as in the rest of us, is the racial instinct toward uniformity, to the regular thing in the regular way. They are excellent imitators when the model is so well established and generally approved as the newer French music. They work well in any orthodox traces, with never a gall upon their shining coats. To take their own course with their own music is another, a perilous, thing. Mr. Loeffler has dared so to do and is accounted a baffling composer; Mr. Gilbert, doing likewise, is the "eccentric Mr. Gilbert"; Mr. Carpenter, exhibiting the same preference, is an "outsider" who happens to write music. The "best people" in the little world that composes, reviews and debates American music (with not a little gossip along the way) still looks skew-eyed at him. Strange fellow! he does not frequent "musical circles"—possibly under premonition of boredom. He actually conducts a business commonly reported to be profitable; he even elects the life of a cultivated man of the world. And when he writes music, Heaven save the mark! He began symphonically with a fanciful, playful Suite about a baby's "morning-out" in a perambulator. He continued with sportive Concertino—a Concertino with rag-time in it—for piano and orchestra. "Serious" musicians, "right-thinking" American composers, do not choose such courses; while purblind and perverse are those who dare to find a clear American quality in these vagaries.

Even when Mr. Carpenter wrote a Symphony, he distinctly departed from the rules. Certain measures, certain procedures, distinctly suggesting the composers to the Russion Ballet, gave almost as much offence as the tinkling triangle in Liszt's Concerto for piano. Such things were simply "not done"—in respectable symphonic circles. By these signs, Mr. Carpenter was likely to undertake a ballet—and he did, with no better precedent in the whole range of American music than "The Dance in Place Congo" by "the eccentric Mr. Gilbert." Much of that piece in an earlier day had been a symphonic poem; but for the bleak winds of criticism upon "The Birthday of the Infanta," Mr. Carpenter had not so much as such figleaf.

Nevertheless, the piece was actually written; nay, it was mimed and danced in Chicago, in New York, almost in Boston. Any ballet, however—especially one fathered by an exacting and independently minded composer—is bound to be only occasional in American opera houses. Accordingly Mr. Carpenter sought in the music a Suite for orchestra in the concert-hall. For the first time hereabouts that Suite was played at the Symphony Concert yesterday and in disadvantageous circumstance. Few in the audience had actually seen, as well as heard, "The Birthday of the Infanta" in the theatre. Wilde's story, whence the fable comes, is not widely known. Less than half the music could be wisely transferred to the new container. There had been laborious rehearsal and consequent murmuring, while plentiful gossip affirmed that without settings, action and the general glamor of the stage, Mr. Carpenter's ballet, like the chaos of Genesis, was null and void. Yet there was Mr. Monteux holding manfully to his purpose and conducting with the practised instinct for rhythm, for color, for the vivid momentary stroke wherewith he excels in music for the theatre. There also was the orchestra missing none of the composer's flashes or filagree of detail. And there finally was an audience, plainly interested, pleased, and minded to call Mr. Carpenter not once, but twice, to the platform. Strange these perverse ears that somehow prefer pleasure to orthodoxy. Can it be that even in Symphony Hall on Friday afternoons, sits a "loose" generation?

Of course, these fragments of "The Birthday of the Infanta" lose appreciably by shift to the concert-hall. If they did not, they would not be the revealing, accenuating, illuding music that they are in the theatre, knit into every detail of the action, a-quiver to every suggestion of mood and atmosphere, yet they remain anywhere an exceedingly adroit, vivid, sustained and individual music. Even in his Symphony, Mr. Carpenter has hardly achieved such an expert, artful, orchestrally fanciful a score. Like the abler and the younger composers of our day, he thinks, feels, writes in the terms of the orchestra. He is becoming more and more sensitive to the individuality, the suggestion of instrumental voices. He gains in ingenious and imaginative manipulation of them, in contrast, in combination, in stark separation, in manifold play of enhancing color. The Suite of yesterday teems with vivid instrumental and harmonic strokes; it abounds no less in felicitous harmonic and instrumental details. Both are audible even in the quick passage of new music upon unprepared ears. Mr. Carpenter writes to be heard in theatre or concert-hall as well as to be read in "the closet."

All this, moreover, is no mere technical virtuosity. It seeks and gains delineative, poetizing, atmospheric ends—achieves them with economy, precision, directness of means. A few measures of introduction suggest the tragic fantasy which is the mood of the whole mimodrama; not so many more measures at the end suffice to summon the dwarf dead of piteous disillusion; the little princess shrinking away in as piteous bewilderment over these blows of fate; the whole descent out of courtly and ornate fantasy into a woful tragedy of inner confusions and self-deceits. The birthday of the infanta and gay fetes for the royal child. The birthday of the infanta and a dwarf who hugs illusions of beauty and of love and pays for them; a girl-princess who learns in such an hour that life is not a pretty, playful, simple thing. So in the music, even in the concert-hall, has Mr. Carpenter wrought the finer illusion of his ballet. The means may be harmonies and color, rhythm and motiv, but the source is the imagination, the sensibility, the sustaining will, of the composer.

In theatre or concert-hall, music of fete necessarily abounds in "The Birthday of the Infanta." The children of the court stream into the princess's party; a ceremonious retinue bears the gifts appropriate to the occasion and her state. There are dances of festival before the dwarf comes with dances of the heart. There is even a mimic, but no less flaunting, bull-fight. In all these "numbers," as the elder ballet-masters would call them, Mr. Carpenter's instinct for rhythm—his best and most characteristic ability—serves him richly and variously. The motivs whence spring say, the capering of the children, the dance of the gypsies, the procession with the gifts, are not remarkable in themselves. They are no more than serviceable material. Yet once Mr. Carpenter has animated them with his vivid and plastic rhythms, once clothed them in his rainbow play of harmonies and timbres, set in a vivid detail here, a shadowy detail there, forthwith comes the illusion that he seeks. In the concert-hall, the listener, with two grains of imagination, feels the occasion, catches the illusion.

That illusion is by no means simple. To and fro goes the bull-fight; the ear hears, the eye sees, the feints and the rushes; trumpets flare; red cloths wave; yet somehow the music does remind him that all this is mimic for an infanta's birthday. Stately indeed are the bearers of gifts; a turn of rhythm, a dash of color and we auditors hear and see them, as Mr. Carpenter heard and saw, a little grotesquely. Of a sudden across the introductory measures, of a sudden again, across the final bars, falls the dull, distant clang of the great bell of the palace. The rhythm is stark, the notes bare; yet there is omen and there fulfilment of the dwarf's tragedy. It is by the means, the fruitful means of the composers of our day, that Mr. Carpenter achieves this illusion—by imaginative command of rhythm, harmonies, instrumental color, by the divination that is resource glorified. Why reproach him because he discards others with which elder composers have worked; because he is not too fertil in these older invntions and too fertile in these older inventions and means so long as they bring to pass his chosen end. Even in the concert-hall—and three-fold more in the theatre—"The Birthday of the Infanta" works the illusion Mr. Carpenter would compass. Once more he has written an unflagging music.

Two other pieces filled the remainder of the concert with familiar, anticipated pleasure—Schumann's Concerto for Piano, with Mr. Moiseiwitsch playing the solo part, and Brahms's Second Symphony with Mr. Monteux and the orchestra rich-voiced in instrumental song. Once more returned the familiar and unexplained anomaly that French conductors will take German music more slowly than do German leaders; whereas those same Germans similarly stay the pace of French pieces. Otherwise, Mr. Monteux excelled himself with a classical symphony; while at every turn the orchestra gave him back a depth, warmth, suppleness of tone worthy of its best days. No roughness marred the texture of the music, no stiffness impeded its flow. The conductor found, developed, sustained Brahms's melodies, the orchestra gave them life and glow. Not often does a symphony of the nineteenth century, hallowed though it be, yield such an impression of pure and vernal instrumental song as did the first movement, yesterday, of this symphony in D major. The succeeding Adagio renewed such wealth of songful beauty. By ever so little Mr. Monteux seemed to touch the Scherzo with Gallic caprice, especially in the quick, glinting measures that twice return. Thereby Brahms was the gainer, as he was in the same symphony, two months ago, under Mr. Toscanini's Ital-

[illegible] in the Finale, it was exhilarating to hear the rhythms stride, the phrases leap. Mr. Monteux has done the Boston Orchestra and its public many services—not the least when he keeps this, that and the other "classic" a living music, cut free from the bonds of repertory and routine.

Over the Concerto, it is possible to blaspheme, saying that some of us have heard quite enough symphonic Schumann for one musical year. Yet, as always, the Schumann of the piano is not the Schumann of the orchestra, though in this particular piece he joins the two together. Seemingly the piano stimulates his orchestral imagination, and he achieves the lovely Euphonies of the Concerto. Seemingly the piano quickens his sense of form and the music flows unclouded by thick repetition. Again fancy makes flashing play with rhythm as through the syncopations of the Finale. Again out of romantic vision rises melody, as in the first movement and the intermezzo, that returns ever fresh and strange and beautiful. Even for the over-fed the Piano-Concerto renews the transporting Schumann—the Schumann that Mr. Moiseiwitsch served yesterday not merely with inexhaustible technical means, with apt touch and glamoring tone, but with the insight and the imagination that out of rhythm and melody weave the magic of sudden beauty—the spell of romance upon familiar things.

H. T. Parker

TRANS FEB 26.

Alice Nielsen

Soprano, Boston Symphony Orchestra.

TRIBUNE

TRIBUNE

ss: Providence, R. I.

27 1921

NEILSON NEXT BOSTON SYMPHONY SOLOIST.

At the last Boston Symphony concert of the season but one, which is to be given in Infantry Hall on Tuesday evening, March 8, at 8:15, the soloist will be Miss Alice Nielsen, the soprano who has obtained much fame as prima donna in opera. The symphony at this concert will be the 3rd by Felix Mendelssohn in A minor, which is entitled the "Scotch" symphony. Pierre Monteux will also conduct two famous numbers by Richard Wagner, the "Prelude to Lohengrin" and the "Overture to Tannhauser." Miss Alice Nielsen will sing, with the orchestra, two of the immortal arias of Mozart, to sing which, few singers living are more finely equipped. They will be "Deh vieni non tardar" from the "Marriage of Figaro" and "Batti batti" from "Don Giovanni."

As a young girl Miss Nielsen first attracted public attention by the charm of her presence, and the loveliness and singular purity of her voice in light opera in America and in England. She had, however, secret aspirations to become a grand opera singer, and completing an engagement in London she studied four months in Italy, in which time she mastered the role of Marguerite in Gounod's "Faust." She surprised and delighted the Italian public when she made her debut in that role in the Teatro Bellini, the very same theatre in which Caruso made his debut, similarly unknown, and at a salary 16 lire less than that bestowed on the impetuous young American from Nashville, Tenn. The pronounced success of her debut led to appearances in the principal opera houses in Italy and to an engagement during the following season at the Covent Garden Opera in London. She returned to America in 1906 to sing with Lillian Nordica's San Carlo Opera Company. Subsequently she filled engagements with the Boston Opera Company, and became a member of the Metropolitan Opera Company in 1912. Recently, however, she had been confining her activities entirely to concert appearances.

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JOURNAL 27 1921

Providence, R. I.

Rarely have music lovers of the city and State had the number and variety of concert programmes on a Sunday as are offered to-day. This afternoon there are three attractions and to-night another. Roswell H. Fairman and the Providence Orchestral Association will give a programme at Fays Theatre this afternoon; Mme. Rosa Raisa and Giacomo Rimini will make their first appearance here in the first of two extra Steinert recitals at the Shubert Majestic, and the Providence Theatrical Mutual Association will give a miscellaneous programme of band music, instrumental and vocal solos at the Strand Theatre. The programme will be repeated in the

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From JOURNAL

Providence, R. I.

Alice Nielson, lyric soprano, will be the soloist at the Boston Symphony concert to be given in Infantry Hall Tuesday night, March 8, the last but one of the present season in this city. At this concert Pierre Monteux will conduct Mendelssohn's "Scotch" Symphony No. 3 in A minor, considered generally one of the composer's most popular symphonies. Wagner's Prelude to "Lohengrin" and the overture to "Tannhauser" are also on the programme.

Miss Nielson will sing two of Mozart's arias, the "Deh vieni non tardar" from the "Marriage of Figaro" and "Batti batti" from Don Giovanni," pieces to which the lyric quality of the singer's voice are admirably suited. Miss Nielson is remembered as one of the finest and most popular prima donnas of the famous Bostonians and as a star of her own comic opera companies, in which she appeared in this city for many seasons. Her voice justified her and her ambitions led her to undertake the more serious task of grand opera. Her first role was Marguerite in "Faust" with which she scored a triumph in Italy. It is said she made her debut after only four months study of the part. Her success led to her engagement in several of the large opera houses of Italy and subsequently to appearances at Covent Garden, London, where her Zerlina in "Don Giovanni," Mimi in "La Boheme" and Nedda in "Pagliacci" were accorded high favor and praise.

The "Verdandi" (Swedish Male Chorus) will give its annual concert at the Strand Theatre Sunday afternoon, March 13. The chorus is now entering upon its 27th year of activity in this city during which time it has increased steadily its musical influence and list of friends and patrons. The soloist will be Harald Lindau of New York, a young dramatic tenor, whose voice is said to possess unusual brilliancy and power. Most of his musical training has been in New York. The concert will mark his first appearance in Providence.

Nielsen Symphony Soloist

At the next pair of Boston Symphony concerts in Symphony Hall, to be given next Friday afternoon and Saturday evening, Mendelssohn's "Scotch" Symphony, the Third, in A minor, will be conducted by Pierre Monteux, and a new work by Henry F. Gilbert, the noted American composer, entitled "Indian Sketches," will have its first public performance at these concerts. The movements are as follows: Prelude; Invocation; Song of the Wolf; Camp Dance; Nocturne; Snake Dance. Mozart's Overture to his light opera, "Die Entfuhrung aus dem Serail" will introduce two of the most famous arias by the same composer, to be sung by Miss Alice Nielsen, who has long been noted for her skill in this music. They will be "Deh Vieni non tardar" from the "Marriage of Figaro" and "Batti, batti" from "Don Giovanni."

Miss Nielsen is well remembered by many Bostonians from the days when she was prima donna of the Boston Opera Company. Prominent in her girlhood in light opera in this country and in England, she early realized that her true career lay in the field of grand opera, and accordingly, after studying in Italy, made her debut as Marguerite in Gounod's "Faust" at tse Teatro Bellini, where Caruso also made his debut. The success of this venture led to numerous appearances in the opera houses of Italy and thence she made her London debut at Covent Garden as Zerlina in "Don Giovanni." Her Micaela, Mimi and Nedda were all enthusiastically praised and led to her engagement in 1906 in America with Nordica's San Carlo Opera Company, in 1909 to her contract with the Boston Opera Company, and in the season of 1912-13 to appearances in the Metropolitan Opera House. She is now confining her activities to concert appearances.

POST FEB 27.

Friday at 2:30 and Saturday at 8. Boston Symphony Orchestra. Seventeenth program "Scotch" Symphony, Mendelssohn; "Indian Sketches," Gilbert (first time); overture to "Die Entfuhrung aus dem Serail," "Batti, batti," from "Don Giovanni," and "Deh vieni non tardar" from "The Marriage of Figaro," Mozart. Soloist, Alice Nielsen, soprano.

At the Symphony concerts on Good Friday and Holy Saturday the Harvard Glee Club and the Radcliffe Choral Society will sing the Graal scene from Wagner's "Parsifal." The Glee Club will also assist at the third and final Pension Fund concert next month.

GLOBE, FEB 27.

SYMPHONY PROGRAM

At the Symphony concerts next Friday afternoon and Saturday evening, Mendelssohn's "Scotch" Symphony will be conducted by Pierre Monteux, and a new work by Henry F. Gilbert, entitled "Indian Sketches," will have its first public performance here. Alice Nielsen, the soloist, will sing Mozart's "Deh Vieni non tardar," from the "Marriage of Figaro," and "Batti, batti" from "Don Giovanni." A Mozart overture will also be played.

ADVERTISER FEB. 27.

APPEARING THIS WEEK

ALICE NIELSEN, SOPRANO, TO SING AT THE BOSTON SYMPHONY ORCHESTRA CONCERTS THIS WEEK

Ballet Music at the Symphony Concerts

ADVERTISER

SYMPHONY music written by a hardware merchant is to be counted among the art curiosities of the century.

But the suite from the ballet pantomime, "The Birthday of the Infanta," composed by John Alden Carpenter of Chicago, was one of the most imaginative and entertaining numbers on the sixteenth Symphony program. The music is based on the celebrated story by Oscar Wilde. The ballet was to have been done here last season, during the Chicago Opera Company engagement; but a blizzard interfered with the arrival of the dancers. The music is delightful, even without the dancing—which cannot be said of all ballet music—and it was capitally performed by the Symphony Orchestra. Mr. Monteux excels as an interpreter of dance music.

Mr. Carpenter, who came to Boston to attend the performances, acknowledged the applause from the stage. He looks like a typical Western business man. Nevertheless, he is one of the country's foremost amateur musicians. He studied music at Harvard. Since his college days he has successfully combined art and merchandising.

Another flattering reception, at the matinee, was given the soloist, Benno Morseiwitsh, a brilliant pianist, who in recent years has been living in New York. He is a Russian by birth and a pupil of the famous Leschetizky. Last year he gave a recital here. His selection for his Symphony debut was the Schumann concerto in A minor, which had last been played here by Paderewski. It is a melodious work, with many fine lyrical and sparkling passages for the piano. The soloist did ample justice to the classic concerto and was recalled several times.

The concert closed with an extremely poetic performance of the second Brahms symphony, the second and third movements of which, with their numerous melodic beauties, were done better than at any concert here in the last four years.

Items and Announcements

Mr. Monteux is laudably classic with his programmes. For the Symphony Concerts of next week, he proposes five short and relatively light pieces, none of which is the symphony of custom and formula. Once in so often it is good to find it—or the equivalent, the long symphonic poem—missing from the list. The conductor's numbers are:

Overture to the Opera, "Euryanthe"......Weber
Concerto in D major for Violoncello with Orchestra ....Haydn
(Violoncellist: Mr. Bedetti)
Symphonic Poem, "Orpheus"..............Liszt
Noble and Sentimental Waltzes...........Ravel
Two Movements (Romeo Alone: Fête at the Capulets') from the Symphony, "Romeo and Juliet"..................Berlioz

The "Noble and Sentimental Waltzes," some of which happen also to be ironic, are, of course, Ravel's early piano-pieces as recently scored for orchestra by the composer. Epilogue included, there are eight of them.

MAR 3. TRANS

Mr. Gilbert's Indian Sketches

Ten years ago, Mr. Henry F. Gilbert had a part in the preparation of Edward S. Curtis's exhaustive treatise on the North American Indian. Mr. Curtis had a large staff of field-workers who went among the Indians of the various tribes and made phonograph-records of their tribal melodies, war-whoops and ceremonial songs. These records were sent to Mr. Gilbert at his home in Cambridge, and from them he notated and arranged the music for publication. Later when Mr. Curtis planned a lecture tour, Mr. Gilbert was commissioned to compose twenty-one pieces that might be used in connection with the lantern-slides by which Mr. Curtis purposed to illustrate his talks. In writing this music Mr. Gilbert made use of the material which he had collected, and the pieces were scored for a small orchestra, conducted on the tour by the composer himself. In his "Chapter of Reminiscence," appearing in the current issues of the "New Music Review," Mr. Gilbert tells the following amusing anecdote.

> At Providence, R. I., after our performance, a lady, one of the audience, stepped up to me and questioned me with considerable intelligence concerning the Indians and their music. But I noticed that as she did so she was a little bit diffident and stand-offish—did not seem to care to come very near me. Afterwards I learned that she went to Mr. Curtis and said, "What a very intelligent Indian you have leading the orchestra." I concluded that my Indian music was a success if it could actually fool the public into the belief that I myself was an Indian.

From the kernel of these short pieces has developed the far more ambitious set of six Indian sketches which will receive first performance at the Symphony concerts of this week. They consist of a Prelude (or "Barbarous Mood"), Invocation, "Song of the Wolf," Camp Dance, Nocturn (sic) and Snake Dance. The composer has made judicious use of the Indian melodies which he collected so long ago but in no instances has he merely harmonized the aboriginal tunes. Instead, he has reworked the melodies, or fragments of them, into expressive themes of his own. The title of each piece is a sufficient explanation of his intention with it, and it is only necessary to recall Mr. Gilbert's skill in releasing primitive moods and emotions, his gift for pictorial ex-

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ALICE NIELSEN SOLO

At the Boston Symphony concerts in Symphony Hall next Friday afternoon and Saturday evening Mendelssohn's "Scotch" Symphony will be conducted by Mr. Monteux, also a new work by Henry F. Gilbert, the noted American composer, entitled "Indian Sketches," which will have its first public performance at these concerts. The movements are as follows: Prelude, Invocation, Song of the Wolf, Camp Dance, Nocturne, Snake Dance. Mozart's Overture to "Die Entfuhrung aus dem Serail" will also be played. Alice Nielsen will sing "Deh Vieni non Tardar," from the "Marriage of Figaro," and "Batti, Batti," from "Don Giovanni."

Miss Nielsen is well remembered by many Bostonians. Prominent in her girlhood in light opera in this country and in England, she studied in Italy and made her debut as Marguerite in Gounod's "Faust" at the Teatro Bellini. She afterward sang in cities of Italy and then made her debut at Covent Garden as Zerlina. Her Micaela, Mimi and Nedda were praised. This led to her engagement in 1906 in America with the San Carlo opera company, in 1909 to her contract with the Boston Opera Company, and in the season of 1912-13 to appearances in the Metropolitan Opera House.

[illegible] FEB 27.

MUSIC

Boston Notes

The seventeenth program of the Boston Symphony Orchestra, given on March 4, was as follows: Mendelssohn, Scotch Symphony, op. 56; Mozart, overture to "Die Entführung aus dem Serail"; Mozart, arias from the "Marriage of Figaro" and "Don Giovanni," Alice Nielsen, soloist; Gilbert, Indian sketches.

The performance of Mendelssohn's symphony was a particularly fine one. The music sounded singularly fresh, only in the development section of the first allegro giving evidence of age and other fashions. The whole work was given a new life and meaning by Mr. Monteux's spirited and sympathetic reading. The delicacy of the scherzo and the rich tone of the first violins and 'cellos in the adagio were noteworthy.

Mr. Gilbert's sketches were played for the first time. To many they will seem rough and uncultured, needlessly uncouth. Yet they are not to be dismissed with a careless word or two. They represent a distinct phase of American music. They are blatantly American. Every page might bear the "Made in America" stamp, and, like them or not, their sincerity must be admitted. This is American music and if you find it crude it is because, when stripped of our foreign musical trappings, we are crude. Mr. Gilbert has a fine courage. He dares to be absolutely himself in his music and there is not one note which does not bear witness to his sturdy independence of thought and freedom from conventional restraint.

These sketches might easily be criticized. There are many things to shock the average listener. The point is, however, in the spirit of their conception, and shortcomings in the execution must be excused. Mr. Gilbert's work, in its graphic realism, national character and, as well, in its often inadequate technical working out, reminds one of the Russian Moussorgsky. Later American composers will reap full harvest from Mr. Gilbert's courageous pioneer work, as did so many of the successors of the great Russian.

MONITOR, MAR. 5

An Appreciation

The Boston Symphony Orchestra gave a concert in Brockton on Feb. 20, in spite of the storm. The Brockton Times of the 21st voiced the delight of the audience. "The last number was Enesco, Roumanian Rhapsody, in A major, Op. 11, No. 1, and its last melodious chords mingled softly with sighs of regret from the listeners, who for more than two hours had drifted happily on the sea of soul-stirring music." Mr. Richard Burgin was the soloist. He "exhibited rare skill as the sweet voice of his violin rose and fell in charming interpretations of dreamy, passionate and vivacious phases" (sic). The symphony was Dvorak's "From the New World." "All who understood the technique and sympathetic understanding necessary for successful intonations were impressed with the faultless blending of the violins, violas, flutes, trumpets and other instruments which make up the ensemble of the perfect melody producers."

[illegible] MAR 5

Pierre Monteux will conduct the following program at the 18th pair of Boston Symphony concerts, to be given in Symphony Hall next Friday afternoon and Saturday evening and to be followed by the last tour of the orchestra: Weber's Overture to "Euryanthe," Liszt's Symphonic Poem, "Orpheus;" Maurice Ravel's "Valses Nobles et Sentimentales," and the Ball Scene from Berlioz's Symphony, "Romeo and Juliet." As soloist, Jean Bedetti, the illustrious leader of the 'cello section, will be heard in Haydn's Violoncello Concerto in D

RECORD MAR

[93]

...an intensities. In the Finale, it was exhilarating to hear the rhythms stride, the phrases leap. Mr. Monteux has done the Boston Orchestra and its public many services—not the least when he keeps this, that and the other "classic" a living music, cut free from the bonds of repertory and routine.

Over the Concerto, it is possible to blaspheme, saying that some of us have heard quite enough symphonic Schumann for one musical year. Yet, as always, the Schumann of the piano is not the Schumann of the orchestra, though in this particular piece he joins the two together. Seemingly the piano stimulates his orchestral imagination, and he achieves the lovely Euphonies of the Concerto. Seemingly the piano quickens his sense of form and the music flows unclouded by thick repetition. Again fancy makes flashing play with rhythm as through the syncopations of the Finale. Again out of romantic vision rises melody, as in the first movement and the intermezzo, that returns ever fresh and strange and beautiful. Even for the over-fed the Piano-Concerto renews the transporting Schumann—the Schumann that Mr. Moiseiwitsch served yesterday not merely with inexhaustible technical means, with apt touch and glamoring tone, but with the insight and the imagination that out of rhythm and melody weave the magic of sudden beauty—the spell of romance upon familiar things.

H. T. PARKER

TRANS FEB

Alice Nielsen

Soprano, Boston Symphony Orchestra.

TRIBUNE

Providence, R. I.

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NEILSON NEXT BOSTON SYMPHONY SOLOIST.

At the last Boston Symphony concert of the season but one, which is to be given in Infantry Hall on Tuesday evening, March 8, at 8:15, the soloist will be Miss Alice Nielsen, the soprano who has obtained much fame as prima donna in opera. The symphony at this concert will be the 3rd by Felix Mendelssohn in A minor, which is entitled the "Scotch" symphony. Pierre Monteux will also conduct two famous numbers by Richard Wagner, the "Prelude to Lohengrin" and the "Overture to Tannhauser." Miss Alice Nielsen will sing, with the orchestra, two of the immortal arias of Mozart, to sing which, few singers living are more finely equipped. They will be "Deh vieni non tardar" from the "Marriage of Figaro" and "Batti batti" from "Don Giovanni."

As a young girl Miss Nielsen first attracted public attention by the charm of her presence, and the loveliness and singular purity of her voice in light opera in America and in England. She had, however, secret aspirations to become a grand opera singer, and completing an engagement in London she studied four months in Italy, in which time she mastered the role of Marguerite in Gounod's "Faust." She surprised and delighted the Italian public when she made her debut in that role in the Teatro Bellini, the very same theatre in which Caruso made his debut, similarly unknown, and at a salary 16 lire less than that bestowed on the impetuous young American from Nashville, Tenn. The pronounced success of her debut led to appearances in the principal opera houses in Italy and to an engagement during the following season at the Covent Garden Opera in London. She returned to America in 1906 to sing with Lillian Nordica's San Carlo Opera Company. Subsequently she filled engagements with the Boston Opera Company, and became a member of the Metropolitan Opera Company in 1912. Recently, however, she had been confining her activities entirely to concert appearances.

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JOURNAL
Providence, R. I.

Rarely have music lovers of the city and State had the number and variety of concert programmes on a Sunday as are offered to-day. This afternoon there are three attractions and to-night another. Roswell H. Fairman and the Providence Orchestral Association will give a programme at Fays Theatre this afternoon; Mme. Rosa Raisa and Giacomo Rimini will make their first appearance here in the first of two extra Steinert recitals at the Shubert Majestic, and the Providence Theatrical Mutual Association will give a miscellaneous programme of band music, instrumental and vocal solos at the Strand Theatre. The latter programme will be repeated in the evening.

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from
JOURNAL
Providence, R. I.

Alice Nielson, lyric soprano, will be the soloist at the Boston Symphony concert to be given in Infantry Hall Tuesday night, March 8, the last but one of the present season in this city. At this concert Pierre Monteux will conduct Mendelssohn's "Scotch" Symphony No. 3 in A minor, considered generally one of the composer's most popular symphonies. Wagner's Prelude to "Lohengrin" and the overture to "Tannhauser" are also on the programme.

Miss Nielson will sing two of Mozart's arias, the "Deh vieni non tardar" from the "Marriage of Figaro" and "Batti batti" from Don Giovanni," pieces to which the lyric quality of the singer's voice are admirably suited. Miss Nielson is remembered as one of the finest and most popular prima donnas of the famous Bostonians and as a star of her own comic opera companies, in which she appeared in this city for many seasons. Her voice justified her and her ambitions led her to undertake the more serious task of grand opera. Her first role was Marguerite in "Faust" with which she scored a triumph in Italy. It is said she made her debut after only four months study of the part. Her success led to her engagement in several of the large opera houses of Italy and subsequently to appearances at Covent Garden, London, where her Zerlina in "Don Giovanni," Mimi in "La Boheme" and Nedda in "Pagliacci" were accorded high favor and praise.

The "Verdandi" (Swedish Male Chorus) will give its annual concert at the Strand Theatre Sunday afternoon, March 13. The chorus is now entering upon its 27th year of activity in this city during which time it has increased steadily its musical influence and list of friends and patrons. The soloist will be Harald Lindau of New York, a young dramatic tenor, whose voice is said to possess unusual brilliancy and power. Most of his musical training has been in New York. The concert will mark his first appearance in Providence.

Nielsen Symphony Soloist

At the next pair of Boston Symphony concerts in Symphony Hall, to be given next Friday afternoon and Saturday evening, Mendelssohn's "Scotch" Symphony, the Third, in A minor, will be conducted by Pierre Monteux, and a new work by Henry F. Gilbert, the noted American composer, entitled "Indian Sketches," will have its first public performance at these concerts. The movements are as follows: Prelude; Invocation; Song of the Wolf; Camp Dance; Nocturne; Snake Dance. Mozart's Overture to his light opera, "Die Entfuhrung aus dem Serail" will introduce two of the most famous arias by the same composer, to be sung by Miss Alice Nielsen, who has long been noted for her skill in this music. They will be "Deh Vieni non tardar" from the "Marriage of Figaro" and "Batti, batti" from "Don Giovanni."

Miss Nielsen is well remembered by many Bostonians from the days when she was prima donna of the Boston Opera Company. Prominent in her girlhood in light opera in this country and in England, she early realized that her true career lay in the field of grand opera, and accordingly, after studying in Italy, made her debut as Marguerite in Gounod's "Faust" at tse Teatro Bellini, where Caruso also made his debut. The success of this venture led to numerous appearances in the opera houses of Italy and thence she made her London debut at Covent Garden as Zerlina in "Don Giovanni." Her Micaela, Mimi and Nedda were all enthusiastically praised and led to her engagement in 1906 in America with Nordica's San Carlo Opera Company, in 1909 to her contract with the Boston Opera Company, and in the season of 1912-13 to appearances in the Metropolitan Opera House. She is now confining her activities to concert appearances.

POST FEB 27

Friday at 2:30 and Saturday at 8. Boston Symphony Orchestra. Seventeenth program "Scotch" Symphony, Mendelssohn; "Indian Sketches," Gilbert (first time); overture to "Die Entfuhrung aus dem Serail," "Batti, batti," from "Don Giovanni," and "Deh vieni non tardar" from "The Marriage of Figaro," Mozart. Soloist, Alice Nielsen, soprano.

At the Symphony concerts on Good Friday and Holy Saturday the Harvard Glee Club and the Radcliffe Choral Society will sing the Graal scene from Wagner's "Parsifal." The Glee Club will also assist at the third and final Pension Fund concert next month.

GLOBE, FEB. 27

SYMPHONY PROGRAM

At the Symphony concerts next Friday afternoon and Saturday evening, Mendelssohn's "Scotch" Symphony will be conducted by Pierre Monteux, and a new work by Henry F. Gilbert, entitled "Indian Sketches," will have its first public performance here. Alice Nielsen, the soloist, will sing Mozart's "Deh Vieni non tardar," from the "Marriage of Figaro," and "Batti, batti" from "Don Giovanni." A Mozart overture will also be played.

ADVERTISER
FEB. 27.

APPEARING THIS WEEK

ALICE NIELSEN, SOPRANO, TO SING AT THE BOSTON SYMPHONY ORCHESTRA CONCERTS THIS WEEK

Ballet Music at the Symphony Concerts

SYMPHONY music written by a hardware merchant is to be counted among the art curiosities of the century.

But the suite from the ballet pantomime, "The Birthday of the Infanta," composed by John Alden Carpenter of Chicago, was one of the most imaginative and entertaining numbers on the sixteenth Symphony program. The music is based on the celebrated story by Oscar Wilde. The ballet was to have been done here last season, during the Chicago Opera Company engagement, but a blizzard interfered with the arrival of the dancers. The music is delightful, even without the dancing—which cannot be said of all ballet music—and it was capitally performed by the Symphony Orchestra. Mr. Monteux excels as an interpreter of dance music.

Mr. Carpenter, who came to Boston to attend the performances, acknowledged the applause from the stage. He looks like a typical Western business man. Nevertheless, he is one of the country's foremost amateur musicians. He studied music at Harvard. Since his college days he has successfully combined art and merchandising.

Another flattering reception, at the matinee, was given the soloist, Benno Morseiwitsh, a brilliant pianist, who in recent years has been living in New York. He is a Russian by birth and a pupil of the famous Leschetizky. Last year he gave a recital here. His selection for his Symphony debut was the Schumann concerto in A minor, which had last been played here by Paderewski. It is a melodious work, with many fine lyrical and sparkling passages for the piano. The soloist did ample justice to the classic concerto and was recalled several times.

The concert closed with an extremely poetic performance of the second Brahms symphony, the second and third movements of which, with their numerous melodic beauties, were done better than at any concert here in the last four years.

Items and Announcements

Mr. Monteux is laudably elastic with his programmes. For the Symphony Concerts of next week, he proposes five short and relatively light pieces, none of which is the symphony of custom and formula. Once in so often it is good to find it—or the equivalent, the long symphonic poem—missing from the list. The conductor's numbers are:

Overture to the Opera, "Euryanthe"......Weber
Concerto in D major for Violoncello with Orchestra ....Haydn
(Violoncellist: Mr. Bedetti)
Symphonic Poem, "Orpheus"..............Liszt
Noble and Sentimental Waltzes...........Ravel
Two Movements (Romeo Alone; Fête at the Capulets') from the Symphony, "Romeo and Juliet"..................Berlioz

The "Noble and Sentimental Waltzes," some of which happen also to be ironic, are, of course, Ravel's early piano-pieces as recently scored for orchestra by the composer. Epilogue included, there are eight of them.

MAR. 5

Mr. Gilbert's Indian Sketches

Ten years ago, Mr. Henry F. Gilbert had a part in the preparation of Edward S. Curtis's exhaustive treatise on the North American Indian. Mr. Curtis had a large staff of field-workers who went among the Indians of the various tribes and made phonograph-records of their tribal melodies, war-whoops and ceremonial songs. These records were sent to Mr. Gilbert at his home in Cambridge, and from them he notated and arranged the music for publication. Later when Mr. Curtis planned a lecture tour, Mr. Gilbert was commissioned to compose twenty-one pieces that might be used in connection with the lantern-slides by which Mr. Curtis purposed to illustrate his talks. In writing this music Mr. Gilbert made use of the material which he had collected, and the pieces were scored for a small orchestra, conducted on the tour by the composer himself. In his "Chapter of Reminiscence," appearing in the current issues of the "New Music Review," Mr. Gilbert tells the following amusing anecdote.

> At Providence, R. I., after our performance, a lady, one of the audience, stepped up to me and questioned me with considerable intelligence concerning the Indians and their music. But I noticed that as she did so she was a little bit diffident and stand-offish—did not seem to care to come very near me. Afterwards I learned that she went to Mr. Curtis and said, "What a very intelligent Indian you have leading the orchestra." I concluded that my Indian music was a success if it could actually fool the public into the belief that I myself was an Indian.

From the kernel of these short pieces has developed the far more ambitious set of six Indian sketches which will receive first performance at the Symphony concerts of this week. They consist of a Prelude (or "Barbarous Mood"), invocation, "Song of the Wolf," Camp Dance, Nocturn (sic) and Snake Dance. The composer has made judicious use of the Indian melodies which he collected so long ago, but in no instances has he merely harmonized the aboriginal tunes. Instead, he has reworked the melodies, or fragments of them, into expressive themes of his own. The title of each piece is a sufficient explanation of his intention with it, and it is only necessary to recall Mr. Gilbert's skill in releasing primitive moods and emotions, his gift for pictorial ex-

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ALICE NIELSEN SOLOIST

At the Boston Symphony concerts in Symphony Hall next Friday afternoon and Saturday evening Mendelssohn's "Scotch" Symphony will be conducted by Mr. Monteux, also a new work by Henry F. Gilbert, the noted American composer, entitled "Indian Sketches," which will have its first public performance at these concerts. The movements are as follows: Prelude, Invocation, Song of the Wolf, Camp Dance, Nocturne, Snake Dance. Mozart's Overture to "Die Entfuhrung aus dem Serail" will also be played. Alice Nielsen will sing "Deh Vieni non Tardar," from the "Marriage of Figaro," and "Batti, Batti," from "Don Giovanni."

Miss Nielsen is well remembered by many Bostonians. Prominent in her girlhood in light opera in this country and in England, she studied in Italy and made her debut as Marguerite in Gounod's "Faust" at the Teatro Bellini. She afterward sang in cities of Italy and then made her debut at Covent Garden as Zerlina. Her Micaela, Mimi and Nedda were praised. This led to her engagement in 1906 in America with the San Carlo opera company, in 1909 to her contract with the Boston Opera Company, and in the season of 1912-13 to appearances in the Metropolitan Opera House.

FEB. 27.

MUSIC

Boston Notes

The seventeenth program of the Boston Symphony Orchestra, given on March 4, was as follows: Mendelssohn, Scotch Symphony, op. 56; Mozart, overture to "Die Entführung aus dem Serail"; Mozart, arias from the "Marriage of Figaro" and "Don Giovanni," Alice Nielsen, soloist; Gilbert, Indian sketches.

The performance of Mendelssohn's symphony was a particularly fine one. The music sounded singularly fresh, only in the development section of the first allegro giving evidence of age and other fashions. The whole work was given a new life and meaning by Mr. Monteux's spirited and sympathetic reading. The delicacy of the scherzo and the rich tone of the first violins and 'cellos in the adagio were noteworthy.

Mr. Gilbert's sketches were played for the first time. To many they will seem rough and uncultured, needlessly uncouth. Yet they are not to be dismissed with a careless word or two. They represent a distinct phase of American music. They are blatantly American. Every page might bear the "Made in America" stamp, and, like them or not, their sincerity must be admitted. This is American music and if you find it crude it is because, when stripped of our foreign musical trappings, we are crude. Mr. Gilbert has a fine courage. He dares to be absolutely himself in his music and there is not one note which does not bear witness to his sturdy independence of thought and freedom from conventional restraint.

These sketches might easily be criticized. There are many things to shock the average listener. The point is, however, in the spirit of their conception, and shortcomings in the execution must be excused. Mr. Gilbert's work, in its graphic realism, national character and, as well, in its often inadequate technical working out, reminds one of the Russian Moussorgsky. Later American composers will reap full harvest from Mr. Gilbert's courageous pioneer work, as did so many of the successors of the great Russian.

MAR. 5

An Appreciation

The Boston Symphony Orchestra gave a concert in Brockton on Feb. 20, in spite of the storm. The Brockton Times of the 21st voiced the delight of the audience. "The last number was Enesco, Roumanian Rhapsody, in A major, Op. 11, No. 1, and its last melodious chords mingled softly with sighs of regret from the listeners, who for more than two hours had drifted happily on the sea of soul-stirring music." Mr. Richard Burgin was the soloist. He "exhibited rare skill as the sweet voice of his violin rose and fell in charming interpretations of dreamy, passionate and vivacious phases" (sic). The symphony was Dvorak's "From the New World." "All who understood the technique and sympathetic understanding necessary for successful intonations were impressed with the faultless blending of the violins, violas, flutes, trumpets and other instruments which make up the ensemble of the perfect melody producers."

MAR. 5

Pierre Monteux will conduct the following program at the 18th pair of Boston Symphony concerts, to be given in Symphony Hall next Friday afternoon and Saturday evening and to be followed by the last tour of the orchestra: Weber's Overture to "Euryanthe," Liszt's Symphonic Poem, "Orpheus;" Maurice Ravel's "Valses Nobles et Sentimentales," and the Ball Scene from Berlioz's Symphony, "Romeo and Juliet." As soloist, Jean Bedetti, the illustrious leader of the 'cello section, will be heard in Haydn's Violoncello Concerto in D

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RD MAR 5

Alice Nielsen Returns to Boston

The charming prima donna of the old Boston Opera Company days, who is shown in this interesting study with her favorite pet, is scheduled to sing once again in town this week. Isn't her chow dog remarkable? It is such intelligent animals as he that adds fame to the whole canine family.

POST FEB 27.

GILBERT'S PIECES BY SYMPHONY

Indian Sketches for First Time—Miss Nielsen Soloist

BY OLIN DOWNES

Mendelssohn's Scotch Symphony, played without pause between the movements, as was the intention of the composer, opened the programme of the concert of the Boston Symphony Orchestra, Pierre Monteux conductor, yesterday afternoon in Symphony Hall. Miss Alice Nielsen was soloist. She sang two airs of Mozart, "Deh vieni" from "Figaro's Wedding" and "Batti, batti," from "Don Giovanni." The orchestra played as prelude to these airs the jocose overture to Mozart's "Elopement from the Seraglio." Finally, Henry F. Gilbert's "Indian Sketches," six in number, were played for the first time.

FRAGMENT FROM CHANT

These Indian sketches have been evolved from fragments of Indian folk-melody. The process of evolution is clearly and aptly described by the composer, thus quoted in the programme book: "I have in but one instance quoted an Indian melody verbatim. (I have used short phrases of a measure or so from which to develop more extended melodies in the same spirit.) Most of these barbaric chants are to me but potent suggestions pointing in the direction of an unexplored domain of musical color. While comparatively few of these primitive songs have musical value, while a dreamy monotony is one of their frequent characteristics, there are yet scattered here and there through the mass of this material, certain striking and piquant musical phrases which give one a positive and distinct impression of racial color. I have used certain of these phrases as hints; as suggestive musical nubs, which I have developed; striving never to lose touch with the barbaric character of the original melodic germ."

Are Masterpieces

In concentration of expression, in mastery of orchestration, in the establishment of mood by relatively simple means, these sketches are the most advanced and the most finished thing Mr. Gilbert has done. He has employed wider canvasses before. He has called more instruments to his service. But he has never handled his material so well, and has never thought in a stronger, more rugged, more lofty spirit. Of the American composers of today, he is the only one who, on occasion, achieves grandeur. In this music is echoed the stern, barbaric nobility of a dying race.

There is also felt the background of wild and spacious nature—nature, not that of a tropical and sensuous South, but of great reaches, one fancies, of the Northwest.

Mr. Gilbert, in these Indian sketches, has not only come in contact with an unexplored domain of musical color, which would in itself have justified the composition of his remarkable suite, but he has felt and responded to deeper things, which one is prone to believe existent in the nature, in the spiritual fastnesses of the Indian.

Extraordinary Rhythmic Force

It is not possible to discuss in detail these sketches. They are distinguished by extraordinary rhythmic novelty and force; by clear and significant orchestration, with novel use of percussion instruments; by a prophetic vigor, and, on occasion, poetic imagery, which is the composer's own contribution. The sketch which made the quickest impression was that of the "Campfire Dance," with its thudding of Indian drums and its humorous character. This is for the writer the least of them all. The prelude is a masterly building up of a barbaric, misshapen musical phrase which extends itself and rears its head over cross rhythms of percussion instruments. (Percussion instruments are in this suite often used not merely for rhythm but for color.) The "Invocation" has a noble sweep and a fanatical crescendo to its climax. The Song of the Wolf is one of the most haunting passages, the stern cry echoing through exquisite vistas of orchestral color. The nocturne is simple but supremely suggestive in its evocation of mood, and the "Snake Dance" is even more remarkable than the prelude for the wildness and impact of its rude, swinging rhythms.

Strange and Fascinating

This music is not sentimental perspective of the Indian, nor is it, on the other hand, musical photography or inartistic realism. It is the product of a creative nature quick to respond to the excitant of novel material, to sense in this material the spirit of a race and the grand nature from which that race has derived its being. The music is so strong, so uncompromising in its vigor and its directness and logic of expression that it puzzled the audience, which, however, as the performance proceeded, warmed more and more to a strange and fascinating art, and at last recalled the composer several times to the stage.

Miss Neilsen's Singing

Far, indeed, was this from the music of Mozart! Miss Nielsen sang the introductory measures of recitative of the air from "Figaro's Wedding" with exemplary musicianship and fineness of nuance. She has become each year a more thoughtful interpreter. Add to this her inborn qualifications for the interpretation of Mozart. A singer who interprets, for example, the character of Zerlina, with her song of pleading to the discomfited and sorely tried Masetto, must have in her own artistic nature a certain naivete and youthfulness, a spontaneity and innocence of sentiment, which are either felt and present, or else absent, for they cannot be manufactured. In her phrasing and in her sentiment Miss Nielsen was very fortunate. She was, it is true, less spontaneous, less carefree, in her vocalization, than she ordinarily is.

Why do singers betray such accursed caution every time they rise before a Boston Symphony audience? The reservation about Miss Nielsen's singing is this comparative lack of ease and of contagious enthusiasm which is one of the gratifying and distinguishing characteristics of her art. In all probability these things will be in evidence this evening, after the first sight of a motionless audience and the plaster casts frowning down from the niches in Symphony Hall. That is not opera. That is not the stage for which Miss Nielsen is born, but on the other hand she is one of the few opera singers whose performances in the concert room sustain careful and critical examinations, and the audience recalled her repeatedly yesterday afternoon.

POST MAR 5

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17TH CONCERT BY SYMPHONY

Eloquent Performance by Conductor Monteux and Orchestra

MISS NIELSEN IN SONGS OF MOZART

By PHILIP HALE

The 17th concert of the Boston Symphony Orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Mendelssohn, Symphony in A Minor, "Scotch"; Mozart, overture to "The Abduction from the Harem"; Gilbert, Indian Sketches (first performance). Miss Alice Nielsen sang "Deh vieni non tardar" from "Le Nozze di Figaro" and "Batti, batti" from "Don Giovanni."

As the ultra-radical Alfredo Casella astonished his countrymen and others by praising the music of Rossini, so Darius Milhaud, a composer of ultra-modern tendencies, has surprised Frenchmen by stating that Mendelssohn was the greatest classic of the 19th century. The symphony played yesterday—Mr. Monteux and the superb orchestra gave an eloquent performance—is about 80 years old. Hearing it, one can grasp Milhaud's meaning; for Mendelssohn, a stickler for form, yet occasionally a romanticist, observed the orthodox conventions with constant attention to a beauty that had not the strangeness in its nature commended by Bacon in his essay. It was very seldom that Mendelssohn let himself go as he did in "The First Walpurgis Night." He seldom screamed, for screaming would not have been well-bred. He measured carefully his effects; he made his points neatly. Overpraised in his life-time, too long a petish in England, he has since been under-rated. He was the incarnation of musical orthodoxy. His radical feeling, if he had any, is not to be detected in his music. He never exulted in it as Mr. Bloch does today.

Yet, when all is said, this "Scotch" symphony contains beautiful and delightful pages. The work has not aged greatly; it is fresher than many orchestral works written a few years ago. Only in the sentimental Adagio does one find the weaker Mendelssohn, the composer of many "Songs Without Words." Without using Scottish tunes, he gave the symphony a Scottish character, for he had been impressed by his visit to Holyrood; by the story of Mary and Rizzio; by the melancholy surroundings. The melancholy is gentle, contemplative in his music; the composer was not in doleful dumps; and in the gay and exquisitely scored scherzo the Mendelssohn, constitutionally joyous—joyous always in gentlemanly fashion—is revealed. The performance without pauses, as the composer wished, was an exceedingly fine one. After the great performance of Brahms's symphony last Saturday night, after the performance of Mendelssohn's Symphony yesterday, the doubting Thomases, if there are still a few, who sigh for "a conductor that is in sympathy with German music" and speak disparagingly of the orchestra, which was never in a higher estate, should hold their peace.

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POST FEB. 27.

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Are Masterpieces

In concentration of expression, in mastery of orchestration, in the establishment of mood by relatively simple means, these sketches are the most advanced and the most finished thing Mr. Gilbert has done. He has employed wider canvasses before. He has called more instruments to his service. But he has never handled his material so well, and has never thought in a stronger, more rugged, more lofty spirit. Of the American composers of today, he is the only one who, on occasion, achieves grandeur. In this music is echoed the stern, barbaric nobility of a dying race.

There is also felt the background of wild and spacious nature—nature, not that of a tropical and sensuous South, but of great reaches, one fancies, of the Northwest.

Mr. Gilbert, in these Indian sketches, has not only come in contact with an unexplored domain of musical color, which would in itself have justified the composition of his remarkable suite, but he has felt and responded to deeper things, which one is prone to believe existent in the nature, in the spiritual fastnesses of the Indian.

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It is not possible to discuss in detail these sketches. They are distinguished by extraordinary rhythmic novelty and force; by clear and significant orchestration, with novel use of percussion instruments; by a prophetic vigor, and, on occasion, poetic imagery, which is the composer's own contribution. The sketch which made the quickest impression was that of the "Campfire Dance," with its thudding of Indian drums and its humorous character. This is for the writer the least of them all. The prelude is a masterly building up of a barbaric, misshapen musical phrase which extends itself and rears its head over cross rhythms of percussion instruments. (Percussion instruments are in this suite often used not merely for rhythm but for color.) The "Invocation" has a noble sweep and a fanatical crescendo to its climax. The Song of the Wolf is one of the most haunting passages, the stern cry echoing through exquisite vistas of orchestral color. The nocturne is simple but supremely suggestive in its evocation of mood, and the "Snake Dance" is even more remarkable than the prelude for the wildness and impact of its rude, swinging rhythms.

Strange and Fascinating

This music is not sentimental perspective of the Indian, nor is it, on the other hand, musical photography or inartistic realism. It is the product of a creative nature quick to respond to the excitant of novel material, to sense in this material the spirit of a race and the grand nature from which that race has derived its being. The music is so strong, so uncompromising in its vigor and its directness and logic of expression that it puzzled the audience, which, however, as the performance proceeded, warmed more and more to a strange and fascinating art, and at last recalled the composer several times to the stage.

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POST MAR. 5

[94]

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EN SOLOIST
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Friday afternoon
ing Mendelssohn's
will be conducted
so a new work by
he noted American
"Indian Sketches,"
s first public per-
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Wolf, Camp Dance,
nce. Mozart's Over-
tfuhrung aus dem
layed. Alice Nielsen
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Figaro," and "Batti,
Giovanni."
well remembered by
Prominent in her
pera in this country
she studied in Italy
ut as Marguerite in
at the Teatro Bellini
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USIC .

on Notes

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follows: Mendelssohn,
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Entführung aus dem
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oloist; Gilbert, Indian

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American composers will
vest from Mr. Gilbert's
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successors of the great

[illegible]

Appreciation

Symphony Orchestra gave
Brockton on Feb. 20, in
orm. The Brockton Times
ced the delight of the audi-
last number was Enesco,
Rhapsody, in A major, Op.
its last melodious chords
y with sighs of regret from
who for more than two
ifted happily on the sea of
music." Mr. Richard Bur-
soloist. He "exhibited rare
sweet voice of his violin rose
charming interpretations of
ionate and vivacious phases"
symphony was Dvorak's
New World." "All who un-
e technique and sympathetic
ing necessary for successful
were impressed with the
lending of the violins, violas,
npets and other instruments
ke up the ensemble of the
lody producers."

ALD MAR 5

Monteux will conduct the
program at the 18th pair
Symphony concerts, to be
Symphony Hall next Fri-
rnoon and Saturday eve-
to be followed by the last
he orchestra: Weber's Over-
"Euryanthe," Liszt's Sym-
Poem, "Orpheus;" Maurice
"Valses Nobles et Senti-
," and the Ball Scene from
Symphony, "Romeo and
As soloist, Jean Bedetti,
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HERALD, MAR 5

"He Called for His Pipe,
He Called for His Bowl,
He Called for His Fiddlers Three"

Henry F. Gilbert

(Photograph by Bachrach)

Composer of the "Indian Sketches" Played at the Symphony Concerts Today and of Other Pieces Heretofore Played There

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TRANS. MAR 4.

NATIVE WORKS PLAYED AT SYMPHONY

Gilbert's Indian Sketches Admirably Interpreted; Miss Neilsen Gives Fine Performance

Alice Neilsen as soloist at the seventeenth program of the Boston Symphony Orchestra compensated, in great measure, for the infliction of three consecutive numbers by Mozart, and the performance of the four movements of Mendelssohn's Scotch Symphony without a break.

Another compensation was a suite of Indian sketches by Henry F. B. Gilbert of Cambridge. The Mozart numbers were his overture to "The Abduction from the Harem"; "Deh Vieni," from "The Marriage of Figaro," and "Batti, Batti," from "Don Giovanni."

FOUR MOVEMENTS SEPARATE.

Why the symphony should have been played without a break, while patrons of the orchestra, helpless victims of Boston traffic conditions cooled their heels in the corridors outside for almost three-quarters of an hour, is not clear. The composer wished it to be so performed, it is true; but other liberties are taken with the wishes of composers long dead without detriment to the performance.

The four movements are distinct in form and character. The breaks were noticeable, and the audience, moved to childlike pleasure by the bagpipe airs in the scherzo, broke into applause at the end. Many scores of patrons outside were forced to hear an interruption which did not avail them, as the doors remained obdurately closed.

The plan of closing the doors during each number is an excellent one; no fair-minded and discriminating concert-goer would have it otherwise. But there is no need that an auditor should be obliged to lose the entire symphony as penalty for a few minutes' delay in arrival.

MISS NEILSEN IN GOOD VOICE.

Miss Neilsen sang the two arias with much skill. Her voice sounded fresh, was under good control and showed to a marked degree the strides in bel canto that she has made since the days when she sang in "Robin Hood" and other favorites. It would be a pleasure to hear her in them now. It would have been a greater pleasure at the concert to hear her in one of Mimi's airs.

Mr. Gilbert's Indian Suite, performed for the first time, after the dulcet numbers of earlier composers, lent character and variety to the program. It consists of six movements: a prelude is "Barbaric Mood," Invocation, Song of the Wolf, Camp Dance, Nocturne and Snake Dance. They are based an phonographic studies made by Mr. Gilbert, of songs actually sung by North American Indians for the purpose. The composer has used themes, but has not whole songs, which have a great deal of repetition. The suite was beautifully performed, and at the end Mr. Monteux brought the composer from the wings to bow his acknowledgments.

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FOR the Symphony Concerts of next Friday afternoon and Saturday evening Mr. Monteux proposes a programme of five short and relatively light pieces among which there is no symphony or no lengthy tone-poem. The chosen numbers are:

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Concerto in D major for Violoncello with Orchestra .... Haydn
(Violoncellist: Mr. Bedetti)
Symphonic Poem, "Orpheus" .... Liszt
Noble and Sentimental Waltzes .... Ravel
Two Movements (Romeo Alone; Fête at the Capulets") from the Symphony, "Romeo and Juliet" .... Berlioz

The "Noble and Sentimental Waltzes," some of which happen also to be ironic, are, of course, Ravel's early piano-pieces as recently scored for orchestra by the composer. Epilogue included, there are eight of them. It is pleasant to see Mr. Monteux find place for such romantic music as that of Liszt and Berlioz; while, as for Mr. Bedetti, few of the wandering violoncellists excel him, sit though he does from week to week in the Symphony Orchestra.

TRANS. MAR 5.

GILBERT'S "INDIAN SKETCHES" PLAYED

GLOBE MAR 5

Alice Nielsen Assists in Symphony Concert

Toscanini and La Scala Orchestra Wins Warm Acclaim

The only novelty on yesterday's Symphony program was Mr Gilbert's "Indian Sketches," performed for the first time in public. The audience showed its enjoyment of the new piece by remaining at the end, which was also the end of the concert, long enough to recall the composer to the stage to acknowledge enthusiastic applause.

The music, like other work from the same hand, shows genuine originality and independence of convention. Mr Gilbert has taken themes suggested by the study of phonographic records of actual Indian tunes and wrought them into musical mood pictures by using the coloristic resources of the orchestra and the technique of melodic development. He has caught the spirit of Indian life the better for not being too literal in reproducing Indian music. His sketches are, on the other hand, far more lifelike than the sentimentalizing of MacDowell's familiar "Indian Suite."

Mendelssohn's "Scotch" Symphony fared better at Mr Monteux' hands than routine classics usually fare now that the orchestra must be drilled carefully in everything it plays. It received an imaginative performance which brought out the intrinsic melancholy and fantasy of the music.

This symphony is among the works by Mendelssohn which thoroughly deserve to survive the inevitable diminishing of his once exaggerated reputation. The introduction to the first allegro, and the scherzo have an individual and distinctive beauty which is still vital.

Alice Nielsen has sung many times in Boston since her first appearance here in 1896, as a girl of 20. Her "Batti, Batti" yesterday was a performance of Mozart's wonderful aria which few living singers could equal. This music is a touchstone for sopranos. Few of them have the breath control, the understanding of "bel canto," the perception of Mozart's dramatic purpose needed, even among those who have the necessary vocal endowment.

Mr Monteux and the orchestra provided a rather slipshod accompaniment for this aria, and for the inferior companion piece, "Deh Vieni Non Tardar." In the remaining number of a surprisingly miscellaneous program, the overture to "Die Entfuhrung aus de Serail," leader and orchestra did Mozart more justice. The audience received all three Mozart numbers coldly.

Toscanini, Monteux, Pizzetti, Gilbe

Double Day of Conductors and Composers, Old and New, with Plenteous and Various Harvest

WITH the usual Symphony Concert in the afternoon and the final concert of Mr. Toscanini and his Milanese orchestra in the evening, Boston fed full, yesterday of symphonic music. For both occasions there were ample but manifestly different audiences. To Symphony Hall in the afternoon went the company that, half by habit and half by inclination, frequents the matinées of the Symphony Orchestra. Bye and large it is a public that takes much joy of itself—and most things on the stage for granted. Above the usual it was in that mood on Friday. What stranger within our gates, listening to the faint clapping of hands as Miss Alice Nielsen came to the platform, would have suspected that she had been a conspicuous ornament of the Boston Opera House; that, girl and woman, this town had known her more than twenty years? No wonder that after such chilly greeting her singing of two airs from Mozart lacked the eager impulse with which she sang them—and with no accompanying orchestra—in the same room last May. Barely courteous, moreover, were the listeners when at the end of the concert and of his new "Indian Sketches," Mr. Gilbert joined Mr. Monteux, to acknowledge exceptionally cool plaudits. The composer as he has a right to do, may choose his own way in living and music-making; he may not be "quite one of us" and all that sort of nonsense. Yet it is the custom of audiences at the Symphony Concerts to applaud a composer warmly—especially a resident composer—when he is present to hear a first performance of his music, even if that music is more baffling and less meritorious than Mr. Gilbert's happened to be. Seemingly the cold without had also nipped within, and the "Symphony Matinée," as they would call it in New York, was uncommonly "institutional."

Different, indeed, was Mr. Toscanini's audience in the evening. Those whom custom sends to Symphony Hall on Friday afternoons, go not to hear visiting conductors, however eminent and stimulating; but some of those who take eagerly the pleasure of orchestral music, whenever and wherever it is to be had, found themselves capable of two concerts and enjoyment thereof—within the short space of eight hours. The connoisseurs of music and the performance of music in this town do not miss a concert by Mr. Toscanini and he is sure to attract not a few from the social fringe, so to say, that likes to savor the rarities of the arts. Youth as well abounds at his concerts—exhilarating to see and to feel in this city of middle-aged audiences. Best of all, men hear Mr. Toscanini gladly, especially the men of his own race. Old and young, rich and poor, in dinner-coats and in worsted sweaters, they abounded last evening in Symphony Hall, alert with attention and quick with applause, kindling like the rest of us at the conductor's largest or finest fires. Yet, as a whole, the concert, "farewell" though it was, lacked a little of the zest of the three preceding it. Perhaps the chosen music was in itself less interesting; perhaps it could not heat Mr. Toscanini orchestra and audience to highest pitch; perhaps, even, we hearers are becoming accustomed to the conductor and his ways. Strangeness has departed from him, while time has not yet deepened familiarity.

Plentiful Mozart

As composers went, the day was Mozartean. At the Symphony Concert, Miss Nielsen sang two familiar airs—Susanna's "Deh! Vieni" from "Figaro's Wedding" and Zerlina's "Batti, Batti!" from "Don Juan"; while for preface Mr. Monteux set the overture to the light opera, "The Abduction from the Harem." (The original German title is nearly as formidable; long since the Italians wisely condensed it into "Il Seraglio.") In turn, in the evening, Mr. Toscanini began his concert with Mozart's Symphony in E-flat.

Unless it be the two airs none of this music is of the perfect Mozart. The habitual music-maker, at the day's work, does creep into the symphony, while certainly the resurrected overture is, as they say in the Middle West, of such "output." There are round reverberant measures in it, as becomes the heartiness of a German "singspiel" such as Mozart designed "Il Seraglio" to be—no better measures, though it be blasphemy to suggest as much, than the despised Nessler set into the overture of his nineteenth-century piece, equally shaped for a "popular" audience, "The Trumpeter of Sakkingen." Nessler, however, writing songfully in his preluding, swims through thick Teutonic sentimentality, whereas Mozart, similarly minded, instinctively writes gracefully, tenderly transparently. These periods preserve the overture in the concert hall, as an air or two—say with a Hempel to sing it—preserves the whole opera. Even so, far enough are they from the long, light, gleaming line, the undulating inflections, the mingled charm of sensuous longing and sensuous melancholy that fills "Deh! vieni" with silvery beauty, or the playful insinuating grace that winds through "Batti, Batti!" and sheds the smile that half mocks over the tear that half en-treats. In both goes Mozart, the [illegible] fanciful, the superlatively delicate [illegible] and the melodist as well who ma[illegible] song the very voice of character, [illegible] mood. Often Miss Nielsen, singing, wa[illegible] one with him; but lack of confidence [illegible] and there dulled the soft resonance [illegible] tones; while excess of pains with every [illegible] coloring or modulation of the music [illegible] its flow. Yet few in these days sing [illegible] airs of Mozart with such transparency [illegible] tenderness and taste as does she, [illegible] voice gains the limpidity of the music [illegible] spirit catches its fineness.

It was in the symphony, however, [illegible] Mr. Toscanini crowned Mozart. [illegible] when Richard Strauss was conducting [illegible] well as composer, he so excelled [illegible] him; more recently, Dr. Muck [illegible] glorious moments by his side; but [illegible] as memory recalls him, quite surpassed himself at the Italian's level of [illegible] He used as full an orchestra as the [illegible] permitted—the whole string choir, the usual doubled winds—yet nowhere did [illegible] of tone stay the pace, stiffen the suppleness of the music, or make angular the lithe and curving progress. Full-throated, but never thickly, sang Mr. Toscanini's orchestra when Mozart would have it so. Yet, on the instant at conductor's and composer's bidding—as delicate as it had been robust—it spun the contrasting arabesques of melody and ornament. The conductor, moreover, has schooled it to phrase this music as a singer phrases song—sensitively, suavely, limpidly, with artful sense of proportion and flow. Mr. Toscanini's wind choir may contain few virtuosi, but from him it gains the [illegible] quality which is the essence and the glamor of Mozart to us of the twentieth century. Moreover, what the [illegible] whatever the texture of the music [illegible] wind-voices always "shone through."

Everywhere, too, the conductor was all for a Mozart songful. From him were "workings-out," as the analysts call them, to fill a form, mere play with figures for the sake of such light sport, gained [illegible] cent and color of melody. Now in one choir, now in another went this song; sometimes the whole orchestra, again a few instruments, gave it voice. As in the preluding or the Andante it might be pensive; as in the Finale, it might be [illegible] and gay; as in the first Allegro, it might be now bright, now shadowes; but ever under Mr. Toscanani's hand, it sang and [illegible] many as the moods were the voices, [illegible] clear, light, supple were the rhythms [illegible] call the mingled grace and animation of the Minuet. As unfailing was the elegance, [illegible] true the aristocratic note of the performance. Fleet and gay was Mozart in the Finale, yet never did he merely race and caper. Formal he might be until the second melody enters the first movement, but what an air of high-bred workmanship the conductor gave the music! How was Mozart transfigured—and in his own spirit. Mr. Toscanini's miracles do not begin and end with the moderns.

From Beethoven to Elgar

As the course of the two concerts ran, other classic composers likewise had hearing. Mr. Monteux has quietly and wisely waived not a few "traditions" of the Symphony Concerts; but he seems still to respect the precedent that once in a musical year ordains a Symphony by Mendelssohn. Last winter he resurrected "The Reformation Symphony" and it gratified an interest of curiosity. Yesterday his choice lighted upon the "Scotch Symphony." Next season, presumably, it will be the turn of the "Italian Symphony." Yet, peradventure, one or another of Mendelssohn's overtures—"Fingal's Cave" or the sea-piece—would yield as much pleasure as characteristic music, returns none too often to Symphony Hall. Yet the "Scotch Symphony" played as songfully, rhythmically, plastically and warmly as it was yesterday, is still engaging to hear. In Mendelssohn's present, fate was exceptionally kind to him; for his future it was hardly less benignant. It gave him two preservative virtues: the ability to say lucidly, persuasively, what he wished to say and no little mastery over pure workmanship.

It is easy in these days to say that Mendelssohn's musical ideas lack depth; that his musical moods miss fervor; that he neither exalts nor penetrates. Yet, somehow, those ideas remain quite untarnished by the passing years; while the moods keep no less their animation. There are rust-stains even on Berlioz; there are wrinkles and cracks upon Liszt among the romanticists of seventy-five years ago; but the surface of Mendelssohn, the classicist, still shines smooth, bright, mirror-like to whatever is within the music. How well jointed, how well polished a surface it is! Every prescription of form seems to fall into natural place; every detail is as apt as aptness can be, while at every turn falls the little stroke of fancy or of skill. To this day, the harmonies, the instrumental color please; felicity guides them; the matter and the spirit of the music shines through them. A master of style was Mendelssohn, and so smooth, so firm and fine-textured them with that gnawing time may not gain tooth-hold.

Mr. Toscanini's classics were the [illegible] "Leonora Overture" of Beethoven, the "Good Friday Music" from the third act of Wagner's "Parsifal" and, as some Englishmen would mildly but firmly say, Elgar's "Enigma Variations." The overture—it is little exaggeration to say—falls before conducting, gains only in degree by fine conducting. As the part of Hamlet is presumed to be "actor-proof," so is it well nigh "conductor-proof." Within long memory only Mr. Stokowski has been able to over-cloud and dull it—by inconsequent refinements, by excessive finicking [illegible]

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"He Called for His Pipe,
He Called for His Bowl,
He Called for His Fiddlers Three"

(Photograph by Bachrach)

Henry F. Gilbert

Composer of the "Indian Sketches" Played at the Symphony Concerts Today and of Other Pieces Heretofore Played There

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TRANS. MAR 4

NATIVE WORKS PLAYED AT SYMPHONY

Gilbert's Indian Sketches Admirably Interpreted; Miss Neilsen Gives Fine Performance

Alice Neilsen as soloist at the seventeenth program of the Boston Symphony Orchestra compensated, in great measure, for the infliction of three consecutive numbers by Mozart, and the performance of the four movements of Mendelssohn's Scotch Symphony without a break.

Another compensation was a suite of Indian sketches by Henry F. B. Gilbert of Cambridge. The Mozart numbers were his overture to "The Abduction from the Harem"; "Deh Vieni," from "The Marriage of Figaro," and "Batti, Batti," from "Don Giovanni."

FOUR MOVEMENTS SEPARATE.

Why the symphony should have been played without a break, while patrons of the orchestra, helpless victims of Boston traffic conditions cooled their heels in the corridors outside for almost three-quarters of an hour, is not clear. The composer wished it to be so performed, it is true; but other liberties are taken with the wishes of composers long dead without detriment to the performance.

The four movements are distinct in form and character. The breaks were noticeable, and the audience, moved to childlike pleasure by the bagpipe airs in the scherzo, broke into applause at the end. Many scores of patrons outside were forced to hear an interruption which did not avail them, as the doors remained obdurately closed.

The plan of closing the doors during each number is an excellent one; no fair-minded and discriminating concert-goer would have it otherwise. But there is no need that an auditor should be obliged to lose the entire symphony as penalty for a few minutes' delay in arrival.

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Unless it be the two airs none of this music is of the perfect Mozart. The habitual music-maker, at the day's work, does creep into the symphony, while certainly the resurrected overture is, as they say in the Middle West, of such "output." There are round reverberant measures in it, as becomes the heartiness of a German "singspiel" such as Mozart designed "Il Seraglio" to be—no better measures, though it be blasphemy to suggest as much, than the despised Nessler set into the overture of his nineteenth-century piece, equally shaped for a "popular" audience, "The Trumpeter of Sakkingen." Nessler, however, writing songfully in his preluding, swims through thick Teutonic sentimentality, whereas Mozart, similarly minded, instinctively writes gracefully, tenderly transparently. These periods preserve the overture in the concert hall, as an air or two—say with a Hempel to sing it—preserves the whole opera. Even so, far enough are they from the long, light, gleaming line, the undulating inflections, the mingled charm of sensuous longing and sensuous melancholy that fills "Deh! vieni" with silvery beauty, or the playful insinuating grace that winds through "Batti, Batti!" and sheds the smile that half mocks over the tear that half entreats. In both goes Mozart, the fanciful, the superlatively delicate m and the melodist as well who mak song the very voice of character, mood. Often Miss Nielsen, singing, w one with him; but lack of confidence and there dulled the soft resonance of tones; while excess of pains with every coloring or modulation of the music its flow. Yet few in these days sing airs of Mozart with such transparency, tenderness and taste as does she. voice gains the limpidity of the music, an spirit catches its fineness.

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Everywhere, too, the conductor was all for a Mozart songful. From him mere "workings-out," as the analysts call them, to fill a form, mere play with figures for the sake of such light sport, gained accent and color of melody. Now in one choir, now in another went this song; sometimes the whole orchestra, again a few instruments, gave it voice. As in the preluding or the Andante it might be pensive; as in the Finale, it might be fleet and gay; as in the first Allegro, it might be now bright, now shadowes; but ever under Mr. Toscanani's hand, it sang and as many as the moods were the voices. As clear, light, supple were the rhythms—recall the mingled grace and animation of the Minuet. As unfailing was the elegance, as true the aristocratic note of the performance. Fleet and gay was Mozart in the Finale, yet never did he merely race and caper. Formal he might be until the second melody enters the first movement, but what an air of high-bred workmanship the conductor gave the music! Here was Mozart transfigured—and in his own spirit. Mr. Toscanini's miracles do not begin and end with the moderns.

From Beethoven to Elgar

As the course of the two concerts ran, other classic composers likewise had their innings. Mr. Monteux has quietly and wisely waived not a few "traditions" of the Symphony Concerts; but he seems still to respect the precedent that once in a musical year ordains a Symphony by Mendelssohn. Last winter he resurrected "The Reformation Symphony" and it gratified an interest of curiosity. Yesterday his choice lighted upon the "Scotch Symphony." Next season, presumably, it will be the turn of the "Italian Symphony." Yet, peradventure, one or another of Mendelssohn's overtures—"Fingal's Cave" or the sea-piece—would yield as much pleasure is as characteristic music, returns none too often to Symphony Hall. Yet the "Scotch Symphony" played as songfully, rhythmically, plastically and warmly as it was yesterday, is still engaging to hear. In Mendelssohn's present, fate was exceptionally kind to him; for his future it was hardly less benignant. It gave him two preservative virtues: the ability to say lucidly, persuasively, what he wished to say and no little mastery over pure workmanship.

It is easy in these days to say that Mendelssohn's musical ideas lack depth, that his musical moods miss fervor; that he neither exalts nor penetrates. Yet, somehow, those ideas remain quite untarnished by the passing years; while the moods keep no less their animation. There are rust-stains even on Berlioz; there are wrinkles and cracks upon Liszt among the romanticists of seventy-five years ago; but the surface of Mendelssohn, the classicist, still shines smooth, original, mirror-like to whatever is within the music. How well jointed, how well polished a surface it is! Every prescription of form seems to fall into natural place; every detail is as apt as aptness can be; while at every turn falls the little stroke of fancy or of skill. To this day, the harmonies, the instrumental color please; felicity guides them; the matter and the spirit of the music shines through them. A master of style was Mendelssohn, and so smooth, so firm and fine-textured that with that gnawing time may not gain tooth-hold.

Mr. Toscanini's classics were the third "Leonora Overture" of Beethoven, the "Good Friday Music" from the third act of Wagner's "Parsifal" and, as some Englishmen would mildly but firmly say, Elgar's "Enigma Variations." The overture—it is little exaggeration to say—falls before conducting, gains only in degree by conducting. As the part of Hamlet is presumed to be "actor-proof," so is it well nigh "conductor-proof." Within long memory only Mr. Stokowski has been to over-cloud and dull it—by incongruous refinements, by excessive finicking trails. For a century and a quarter

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n essentially tone-poem, music-drama little, the concentration, the glorifican of Beethoven's only opera. Mr. Tosnini—almost needless to say—was quick release, to enhance the dramatic voice the music. Often he began low with nal suspense, expansion, ascent; intenled them almost from measure to meas re; gathered them, held them for quiverg instant; then released them in climax s inevitable as seemed yesterday the first otes of the distant trumpet or the floodng of the orchestra into song of devotion r of exultation. Once within this song, Mr. Toscanini and his orchestra deepened passion, outspread might and splendor. Those who would have music end with Haydn, Mozart and the early symphonies of Beethoven say that it was he who first led it into these evil ways of ecstacy and frenzy and that a whole century of composers have but followed after him. Mr. Toscanini ingrains both with a tonal suspense and surge that runs as fire through stubble—although far from stubble is this epitome become epic.

The chivalric clang of the music of the Grail-Knights passed quickly in the fragment from "Parsifal." It was upon the perdurable loveliness of Wagner's melody of awakening nature under the holy spell of holy day upon which Mr. Toscanini plied his powers that his orchestra might give back fadeless beauty and spiritual evocation. If ever there was music of inspiration, it is these brief measures in which Wagner summons the glow, the tremor, the magic and miracle of awakening spring in light and air upon the earth, to human eye and human heart. For an instant, he interweaves with it the poignant motiv of longing that threads through and through "Parsifal," that blessing may still pang. Every one knows Mr. Toscanini's fiery power; such moments as this reveal also his poetizing, visioning, deeply human sensibilities.

For another side, with Elgar's Variations, the virtuoso conductor had deserved fling. There they are—a full fourteen of them and not so much as one or a measure of one was omitted last evening. In the hearing, who cares a penny for the concealed, the enigmatical motiv, unheard but according to the composer lying at root and in background to the whole piece [illegible] concert hall is not exactly the place for the speculative solution of puzzles Who also, unless he happens to know Sir Edward's intimate circle can guess at his tonal limning of his friends from variation to variation? Enough for the cynics to say that Lady Elgar must be dull and a certain Mr. Sinclair an exceedingly acrobatic organist. As music for its own abstract sake, audiences must hear and conductors play the music. Possibly they play it because it offers them rich opportunity for characterization and differentiation. When a variation sparkles with fancy and play of harmonies and timbres, they can make it flash the more as did Mr. Toscanini with the "Dorabella" variation. Like him, they can swell the sonorous advan the breadth and the depth of the "Nimrod" variation until the audience cannot resist applause. Or they can set in the dark background to the variation of the singing violoncello; keep the long flow and slow throb of the sea-variation; speed the rhythmical impetuosity of another; enhance the striding pace, the resonant vigors of the Finale. They can also move as quickly as they may past the variations that are mere note-weaving. There are three or four such that left even Mr. Toscanini impotent.

New Music as Well

At either concert, there was also novel music. Loyal to the "new Italian symphonists," in just desert as their music steadily proves—Mr. Toscanini introduced one more of them—the Pizzetti, whom the over-zealous and fantastic d'Annunzio renamed Ildebrando da Parma, quite as though he were mediæval, not modern. The chosen pieces were three numbers set in Suite for concert-usage from the incidental music to the poet's play, "La Pisanella," of the Cyprus of the Crusades—bloody and cruel, pious and lustful, feasting and intriguing, raging and dreaming. One accompanies the rising of the curtain upon a scene by the quayside, with the merchants and the shipmen astir, the gallants observant, lounging, truculent, the serving-men running hither and thither, the sky bright, the throng noisy—and afar and alone the figure, among the bales, of the dumb courtesan banished from Pisa for her beauty. Pizzetti's music, full voiced, full bodied, harmonically rich, instrumentally pungent, catches the diversity, the bustle, the glow of the scene. It is written with an admirable directness, candor and vigor; and when for a while it would evoke the amorous image of the Pisan woman, come the warmth, the pith of Italian song. Yet there is an individual note—again the note of directly imagined and clear-cut music-making.

The grave Dance of the Falconer ensues—a slow, a stately Saraband of an officer of the royal household conscious of his importance, with the briefest of intermezzos wherein his hooded birds seem to shake their bells—stroke of musical skill as well as of delineative imagination. So again the music has individual flavor. The final dance, wherein the Pisan dies smothered under the roses heaped upon her by the vindictive queen—vengeful because her son loved the courtesan and with love returned—proceeds in heavy sensuousness, as though premonition of impending fate weighed down the dancer, then rushes as toward inevitable doom, ends as a music stifled. Again the listener feels Pizzetti's directness of imagination, directness and richness of resource. Here, then, and in music apart from the theatre for which it was destined, is a composer of fibre both fine and stout, of large, quick spirit, of ample and candid means. His impending Sonata should disclose more of him interestingly, gratefully.

Mr. Monteux's novel numbers were the six "Indian Sketches" of Mr. Gilbert, the origins of which from early studies and early usage of this aboriginal music as supplement to lectures, have already been printed in this place. As they stand now they are work of the composer's riper years, when he can wield an orchestra in divided or in massed tone, has mastered rugged modulation, learned the secrets of iterated and broken rhythm, can lay on his harmonic and instrumental color boldly, broadly, in stimulating fierceness of will and outcome. Now and again in his music, Mr. Gilbert's expressive and suggestive means have seemed to fall short of his imaginative and delineative design. He has wrestled and written. In the "Indian sketches, clearly, purpose and accomplishment are better matched, and in three or four of the six, he has fulfilled himself above both the "Comedy Overture" and the Prelude to Synge's peasant tragedy, "Riders to the Sea." One sketch may be dismissed as the inevitable necessity to such a Suite—the number that shall exhale gentle song in pensive mood. Mr. Gilbert calls it a Nocturne, would suggest in it night-paddling upon forest-clad, solitary rivers. Actually, he achieves hardly more than a conventionally musing, a conventionally developed and harmonized melody. At a single hearing it evokes a dutiful composer, but neither night nor solitude, darkling stream or shadowy forest. Another sketch, "The Camp Dance" may also pass as no more than graphic, sportive rhythm—"young barbarians"—and not so barbarous at that—"all at play."

Four more Sketches—a Prelude of "Barbaric Mood," an Invocation, a Wolf-Song and a Snake-Dance—are of another matter and manner. The rhythm drums iterantly, leaps brokenly, strides largely or flings about as in frenzy. The melody is bold and bald. It whines out of the distance in the Prelude; it roughens and deepens; whines away again. In the Invocation, it is sheer piercing insistence. The gods shall hear their vehement servant. In the Wolf-Song, it is clear feat of imagination and power, when it swells from scant Indian suggestion into wildness and weirdness, the massed cry tearing the night, of a whole tribe of wolflings. In the Snake-Dance comes again the note of savagery, less sharp than dull. The rhythm, first, the melody next, is the life, the illusion of all this music, but upon it Mr. Gilbert lays patches of smouldering or flashing harmonic color or bids this instrument or that choir cut fiercely into the music. He only of American composers dares strike this barbarous note. Probably he only can strike it. Tonic and savory it falls upon many an ear. Not all music need be civilized. Not a little of it is too civilized by half. Savages bring something to it—when Mr. Gilbert, standing half-way between, is their prophet.

H. T. PARKER

TRANS. MAR. 5.

Friday at 2:30 and Saturday at 8, Boston Symphony Orchestra, 18th program: Overture to "Euryanthe," Weber; Concerto for violoncello, Haydn; "Orpheus," Liszt; "Valses Nobles et Sentimentales," Ravel; Two Movements from "Romeo and Juliet," Berlioz. Soloist, Jean Bedetti.

GLOBE. MAR. 6.

SYMPHONY PROGRAM

At the Symphony concerts next Friday afternoon and Saturday evening Pierre Monteux will conduct Weber's overture, "Euryanthe," Haydn's violoncello concerto, in which the soloist will be Jean Bedetti; Liszt's Symphonic poem, "Orpheus"; Maurice Ravel's "Valses Nobles et Sentimentales," which will have its first performance in Boston, and the ball scene from Berlioz's Symphony, "Romeo and Juliet."

ADVERTISER-MAR. 6

BOSTON SYMPHONY PROGRAM

At the next pair of Boston Symphony concerts, which will be given in Symphony Hall on Friday afternoon and Saturday evening, and followed by the last regular tour of the orchestra, Mr. Monteux has arranged this program: Weber's overture to "Euryanthe," Haydn's violoncello concerto, in which the soloist will be Jean Bedetti, the illustrious first violoncellist of the orchestra; Liszt's Symphonic Poem No. 4, "Orpheus"; Maurice Ravel's "Valses Nobles et Sentimentales," which will be heard for the first time in Boston, and Romeo Alone and the Grand Festival at Capulet's house, from Berlioz's "Romeo and Juliet."

HERALD. MAR. 6.

Boston Symphony

For the next pair of Boston Symphony concerts, which will be given in Symphony Hall on Friday afternoon and Saturday evening, Pierre Monteux will conduct Weber's Overture to "Euryanthe," Haydn's violoncello concerto, in which the soloist will be Jean Bedetti, the first 'cellist of the orchestra; Liszt's Symphonic Poem No. 4, "Orpheus," Maurice Ravel's "Valses Nobles et Sentimentales," which will have its first performance in Boston, and the ball scene from Berlioz's Symphony, "Romeo and Juliet."

POST MAR. 6.

BOSTON SYMPHONY PLAYS WORKS OF OLD COMPOSERS

Mendelssohn's "Scotch" Symphony was the feature number at the Boston Symphony Orchestra's fourth concert in Infantry Hall last evening. It was a good, substantial programme, devoid of novelties, but interesting and exceedingly well played, that Mr. Monteux presented. Alice Neilsen was the soloist, two Mozart arias serving to reveal her vocal ability. A big audience enjoyed the concert, in which the numbers were given in the following order:

Mendelssohn.......Symphony No. 3 in A-minor, "Scotch," Op. 56.
Andante con moto; Allegro un poco agitato, Vivace non troppo.
Adagio.
Allegro vivacissimo; Allegro maestro assai.
Wagner....................Prelude to "Lohengrin"
Mozart.........Aria, "Deh vieni non tardar," from "The Marriage of Figaro."
Mozart...............Aria, "Batti, batti," from "Don Giovanni."
Wagner..............Overture to "Tannhauser"

In these days when feverish desire for something new and strange in orchestral music afflicts conductors and the modernist is placed upon a pedestal, the average concertgoer sits through a symphony like the Mendelssohn No. 3 in A-minor with a feeling of calm contentment. This is not a profound work, neither is it one that quickens the pulse or deeply stirs the listener. It is rather a beautiful musical picture born in the mind of a great tone poet and fashioned with the skill of a master musician. It faithfully reflects the composer's impressions of the land of mists, mountains and valleys. Mendelssohn's artistic nature led him to create the spirit of Scottish scenes by delicate rather than by direct method. He hints at big pipes and by use of characteristic rythmn provides delightfully the appropriate "atmosphere." In the first movement one may easily imagine him musing over some tragic incident in Scotland's history. It is pure music throughout. Mr. Monteux gave the work a sympathetic reading, in which he was joined by his players.

The Wagner prelude to "Lohengrin" and the overture to "Tannhauser," also old favorites, were played with expression and technical unity. The opening measures for strings and the repetition at the close have been heard here with purer tone and more finish. Nevertheless, as a whole, it was exceptionally well played, the gradual increase in number of orchestral voices reaching a fine climax with full-throated brass and percussion instruments, which soon faded into the final ethereal tones of the violins.

A magnificent rendition of the "Tannhauser" was the orchestra's last offering. The brass in the "Pilgrim's Chorus" was splendid in sonorous volume. The violins in their restless accompanying figure work were accurate and effective. The audience seemed particularly pleased with this number.

Miss Neilsen, remembered by many in the audience for her artistic singing at many former appearances here, received a flattering tribute of applause after her two arias. The melodious and singable excerpts suited her voice and she gave them with the intelligence and good style which have long been associated with her singing. Her voice retains much of the quality of her earlier operatic days and it is flexible and well managed. She returned several times to acknowledge applause after her last air, "Batti, batti," from "Don Giovanni."

A. F. P.

PROV. BULL. MAR. 9

SYMPHONY PLAYERS IN FOURTH CONCERT

"Scotch Symphony" Finely Played under Direction of Conductor Monteux.

An audience of gratifying proportions heard the fourth concert in the Boston Symphony orchestra series last evening at Infantry Hall, Providence, and thoroughly enjoyed a programme of tried worth, beautifully executed. Alice Neilsen was the soloist, and the programme was as follows:

Mendessohn, symphony No. 3 in A-minor, "Scotch," Op. 56, Andante con moto, Allegro un poco agitato, Vivace non troppo, Adagio, Allegro vivacissimo, Allegro maestro assai; Wagner, prelude to "Lohengrin;" Mozart, aria, "Deh vieni non tardar," from "The Marriage of Figaro;" Mozart, aria, "Batti, batti," from "Don Giovanni;" Wagner, overture to "Tannhauser."

Mendelssohn's third, familiarly known as the "Scotch Symphony," is one of the most beautiful of the composer's works, most characteristic of his finished art. Inspired by a visit to the "land of the heather," it represents the effort of the composer to record his impression of the country. Long one of the most popular of his symphonies, it is undoubtedly one of his best, and is always welcome on a programme. It was sympathetically interpreted by Mr. Morteaux and played with superb finish by the orchestra.

The other orchestral numbers were also played with splendid effect, particularly the "Tannhauser" overture, which brought the concert to a close. Probably no single number regularly played at a symphony concert in Providence is heard with greater pleaseure than this. It has had a place on one of the programmes in every course here for years, and if any conductor ever leaves it off for a whole season it will be sadly missed. Its rendition last evening was no less than magnificent, evoking thunderous applause at the close.

Miss Neilsen's two numbers were sung with the taste, finish and intelligence always to be expected from this thoroughly artistic singer. The two arias called forth a most sincere tribute of applause, particularly the "Batti Batti" number from "Don Giovanni." She was recalled to the stage several times to acknowledge the plaudits.

PAWTUCKET-TIMES
MAR. 9.

BOSTON SYMPHONY ORCHESTRA CLOSES CONCERT SERIES

Devoid of novelties, but interesting and well-rendered, was the programme presented last night by the Boston Symphony Orchestra in its fourth appearance of the season at Infantry Hall. Mendelssohn's "Scotch" Symphony was the feature.

Miss Alice Neilsen, remembered for her many pleasing concerts here, was flatteringly received after her two offerings last night. Both were Mozart arias.

The programme: Symphony No. 3 in A-minor, "Scotch," Op. 56, Mendelssohn; prelude to "Lohengrin," Wagner; aria, "Deh vieni non tardar," from "The Marriage of Figaro," Mozart; aria, "Batti, batti," from "Don Giovanni," Mozart; overture to "Tannhauser," Wagner.

PROV. NEWS MAR. 9.

Symphony Concert

The fourth concert of the season of The Boston Symphony Orchestra, Mr. Pierre Monteux, conductor, took place in Infantry Hall last evening.

Miss Alice Neilson was the soloist and a very large audience listened with delight to the following unusually fine program; Symphony No. 3 in A minor, "Scotch," Op. 56, Mendelssohn, Andante con moto; Allegro un poco agitato, Vivace non troppo, Adagio, Allegro vivacissimo; Allegro maestoso assai, Prelude to "Lohengrin," Wagner, Aria, "Deh vieni non tardar," from "The Marriage of Figaro," Mozart, Aria, "Batti, batti," from "Don Giovanni," Mozart, overture to "Tannhauser," Wagner.

Mr. Monteux and his superb orchestra gave a truly magnificent performance of the symphony, the deep tenderness of the introductory Andante holding the audience tense until the end of the movement, when a volume of applause spoke eloquently of the effect upon the hearers, who did not fail to note the sound of bagpipes in the distance, suggesting the atmosphere of the Scottish hills.

The Scotch symphony in A Minor is acknowledged to be one of the most beautiful ever written and indeed after the immortal Ninth by Beethoven, no symphony is more perfect in form than this or of charm more enduring. As is well known it is supposed to owe its inspiration to Mendelsohnn's recollections of Scotland. It is full of wild, tender, melancholy melody and coloring, notably in the first two movements, while the scherzo is full of sunny playfulness.

The prelude to Lohengrin received a perfect rendering with its sweeping movements, beautiful phrasing and precision of attack.

A superb performance of the Tannhauser brought the concert to a close, the "Pilgrim's Chorus" in this number proving a telling feature of the program, the brasses rising above the orchestra in a splendid volume of sound and the whole merging into wonderfully rich and beautiful harmony.

The songs of Mozart sung by Miss Neilson proved an outstanding feature of the concert, for Miss Neilson has been widely heralded as a successful vocal exponent of Mozart's music.

She sang the two difficult songs with simplicity and smoothness. Her voice is large and of a very agreeable quality but lacking in emotionalism. She was several times recalled at the end of her last number, "Batt, Batt," from "Don Giovanni.

N. B. P.

PROV. TRIBUNE, MAR

Mr. Burgin, the first violinist of th Symphony Orchestra, will deservingly play a Concerto—Glazunov's—at its final concer in New York on Saturday afternoon of nex week. Other numbers chosen by Mr Monteux for his hearers are Brams' Second Symphony, Mendelssohn's Scotcl Symphony, Ravel's "Noble and Sentimental Waltzes," Liszt's tone-poem, "Orpheus," the fragments to be heard in Boston today and tomorrow of Berlioz's "Romeo and Juliet," Weber's overture to "Euryanthe" and Chabrier's to "Gwendoline."

TRANS. MAR. 11.

18TH CONCERT OF SYMPHONY

Ravel's "Valses Nobles et Sentimentales" Played Here for First Time

BEDETTI PLAYS HAYDN CONCERTO

By PHILIP HALE

The 18th concert of the Boston Symphony Orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Weber, Overture to "Euryanthe"; Haydn, Concerto, D major, for violoncello (Mr. Bedetti, violoncellist); Liszt, Symphonic Poem, No. 4 "Orpheus"; Ravel, Valses Nobles et Sentimentales (first time in Boston); Berlioz, "Romeo alone; Grand Fete at the Capulets," from the "Romeo and Juliet" symphony.

Ravel wrote his waltzes for the piano and they were played. He then orchestrated them for a ballet, "Adelaide: or the Language of Flowers," which was performed. Mr. Monteux was the first to bring out in Paris (Feb. 15, 1814,) the waltzes as a concert piece, four years after the piano waltzes were composed, two years after the ballet was performed. It is not necessary to discuss the question whether this music suffers by transference from the theatre to the stage; yet it is possible that Ravel thought vaguely of a ballet in the future, as today his "Valse" for orchestra brought out as a concert piece is turned into a ballet for Vienna. Dancers are still "interpreting" music that was never intended for the ballet, and seems singularly inappropriate. Not long ago a daring young woman danced a "Philosophical Ballet," to Cesar Franck's prelude, Choral and Fugue; Debussy's "Nocturnes," Wagner's "Parsifal" and "Tristan" have been "illustrated" by scantily clad maidens skipping about in Paris. It would not be surprising if Miss Duncan's pupils should soon dance to the music of Bach's Passion according to Matthew, sacred dances, of course, yet with the customary prancing and bounding and tossing arms aloft.

When Ravel's "Valses Nobles et Sentimentales" were first played on a piano at a concert where the names of the composers were not announced, the program gave the motto chosen by Ravel, a saying of Henri de Regnier: "The delightful and always novel pleasure of a useless occupation." M. Cornet then inquired whether this "useless occupation" was in hearing the waltzes or in composing them; a merry quip that probably was not appreciated by M. Ravel. Mr. Rosenfeld speaks of the waltzes as "a slightly ironical and disillusioned, if smiling and graceful and delicate commentary, to the season of love." This sentence may be taken by some as a subtle description; but can music be of itself, without any program or suggestive title, ironical? If one points to the last movement of Berlioz's "Fantastic" Symphony or the Mephistopheles section in Liszt's "Faust," the answer is: Berlioz wrote an elaborate program; Goethe's Mephistopheles was justly celebrated for his irony.

Let us take Ravel's music, as music, without gloss or commentary. Some of the pages are charming, but does not the charm consist chiefly in dexterous instrumentation, in fleeting harmonic moments, not in substantial, or even emotional musical ideas? Is there not a monotony induced by constant piquancy and continual surprises? To some of us the music has the artificiality of the ballroom, though there are suggestions, as in life, of sentimental couples, of amorous words hastily exchanged, of encircling arms for a moment after the music has died away.

The Waltzes were played with the requisite euphony—modern euphony calls for elbowing harmonies and prickling dissonances; they were played with the necessary delicacy and finesse. We have never heard a more eloquent performance of Weber's overture than the one of yesterday: there was grandiose and fiery treatment; there was the stirring expression of Weber's chivalric vein; while the reading of the free fantasia section after the unearthly pianissimo measures—and there was a pianissimo of a nature seldom heard before Mr. Monteux came to us—was singularly impressive. Even the fugato measures, which as a rule seem out of place, if not boresome, were yesterday significant. Brilliant, too, was the performance of the excerpt from Berlioz's symphony, so brilliant that the ball music no longer seemed common; while the oboe, played by Mr. Longy with his accustomed skill, was the very voice of the love-smitten Romeo.

Liszt's "Orpheus" had not been heard at these concerts for 15 years. The neglect is unaccountable, for it is free from the bombast, hifalutin, sawdust pomp that disfigure the more familiar "Tasso" and even portions of too familiar "Preludes." In "Orpheus" Liszt is more truly poetical. One should not read his preface; reading it, one might be disinclined to hear his music. The performance was effective; the different solo passages were beautifully played.

Mr. Bedetti gave a remarkable performance of Haydn's concerto; a performance distinguished for its elegance and taste; for its unostentatious brilliance. The adagio was played with a simplicity and a tenderness of expression that came from the heart of the violoncellist and touched the heart of the hearer.

The concert will be repeated tonight. There will be no concerts next week. The program of March 25-26 is as follows: Beethoven, "Pastoral" Symphony; Loeffler, "La Bonne Chanson" (after Verlaine); Wagner, Transformation Music and Closing Scene from Act I of "Parsifal." The orchestra will be assisted by the Harvard Glee Club and the Radcliffe Choral Club, which have been trained by Dr. Davison.

HERALD MAR. 12.

Monteux, zzetti, Gilber

treats. In both goes Mozart, the endlessl fanciful, the superlatively delicate melodis and the melodist as well who made suc song the very voice of character, inciden mood. Often Miss Nielsen, singing, was a one with him; but lack of confidence here and there dulled the soft resonance of he tones; while excess of pains with every lovely coloring or modulation of the music stayed its flow. Yet few in these days sing the airs of Mozart with such transparency tenderness and taste as does she. Her voice gains the limpidity of the music, her spirit catches its fineness.

It was in the symphony, however, that Mr. Toscanini crowned Mozart. Of old, when Richard Strauss was conductor as well as composer, he so excelled with him; more recently, Dr. Muck touched glorious moments by his side; but neither, as memory recalls him, quite sustained himself at the Italian's level of felicity. He used as full an orchestra as the score ermitted—the whole string choir, the usual doubled winds—yet nowhere did weight of tone stay the pace, stiffen the suppleness of the music, or make angular the ithe and curving progress. Full-throated, but never thickly, sang Mr. Toscanini's rchestra when Mozart would have it so. Yet, on the instant at conductor's and composer's bidding—as delicate as it had been robust—it spun the contrasting arabesques of melody and ornament. The conductor, moreover, has schooled it to phrase this music as a singer phrases song—sensitively, suavely, limpidly, with artful sense of proportion and flow. Mr. Toscanini's wind choir may contain few virtuosi, but from him it gains the aerial quality which is the essence and the glamor of Mozart to us of the twentieth century. Moreover, what the pace, whatever the texture of the music, these wind-voices always "shone through."

Everywhere, too, the conductor was all for a Mozart songful. From him mere "workings-out," as the analysts call them, to fill a form, mere play with figures for the sake of such light sport, gained accent and color of melody. Now in one choir, now in another went this song; sometimes the whole orchestra, again a few instruments, gave it voice. As in the preluding or the Andante it might be pensive; as in the Finale, it might be fleet and gay; as in the first Allegro, it might be now bright, now shadowes; but ever under Mr. Toscanani's hand, it sang and as many as the moods were the voices. As clear, light, supple were the rhythms—recall the mingled grace and animation of the Minuet. As unfailing was the elegance, as true the aristocratic note of the performance. Fleet and gay was Mozart in the Finale, yet never did he merely race and caper. Formal he might be until the second melody enters the first movement, but what an air of high-bred workmanship the conductor gave the music! Here was Mozart transfigured—and in his own spirit. Mr. Toscanini's miracles do not begin and end with the moderns.

rom Beethoven to Elgar

As the course of the two concerts ran, other classic composers likewise had inning. Mr. Monteux has quietly and wisely waived not a few "traditions" of the Symphony Concerts; but he seems still to respect the precedent that once in a musical year ordains a Symphony by Mendelssohn. Last winter he resurrected "The Reformation Symphony" and it gratified an interest of curiosity. Yesterday his choice lighted upon the "Scotch Symphony." Next season, presumably, it will be the turn of the "Italian Symphony." Yet, peradventure, one or another of Mendelssohn's overtures—"Fingal's Cave" or the sea-piece—would yield as much pleasure. is as characteristic music, returns none too often to Symphony Hall. Yet the "Scotch Symphony" played as songfully, rhythmically, plastically and warmly as it was yesterday, is still engaging to hear. In Mendelssohn's present, fate was exceptionally kind to him; for his future it was hardly less benignant. It gave him two preservative virtues: the ability to say lucidly, persuasively, what he wished to say and no little mastery over pure workmanship.

It is easy in these days to say that Mendelssohn's musical ideas lack depth; that his musical moods miss fervor; that he neither exalts nor penetrates. Yet somehow, those ideas remain quite untarnished by the passing years; while the moods keep no less their animation. There are rust-stains even on Berlioz; here are wrinkles and cracks upon Lisz among the romanticists of seventy-fiv years ago; but the surface of Mendelssohn, the classicist, still shines smooth, bright, mirror-like to whatever is within th music. How well jointed, how well pol ished a surface it is! Every prescriptio of form seems to fall into natural place very detail is as apt as aptness can be while at every turn falls the little strok fancy or of skill. To this day, the har onies, the instrumental color pleas licity guides them; the matter and th pirit of the music shines through them master of style was Mendelssohn, an smooth, so firm and fine-textured ther ith that gnawing time may not ga oth-hold.

r. Toscanini's classics were the th eonora Overture" of Beethoven, ood Friday Music" from the third act gner's "Parsifal" and, as some Englis would mildly but firmly say, Elga nigma Variations." The overture—it exaggeration to say—falls before acting, gains only in degree by a acting. As the part of Hamlet is p to be "actor-proof," so is it w "conductor-proof." Within long me Mr. Stokowski has been ly cloud and dull it—by incongr ts, by excessive finicking wit

n essentially tone-poem, music-drama little, the concentration, the glorifica- of Beethoven's only opera. Mr. Toscanini—almost needless to say—was quick release, to enhance the dramatic voice the music. Often he began low with al suspense, expansion, ascent; inten- ed them almost from measure to meas- e; gathered them, held them for quiver- g instant; then released them in climax inevitable as seemed yesterday the first otes of the distant trumpet or the flood- g of the orchestra into song of devotion r of exultation. Once within this song, Mr. Toscanini and his orchestra deepened passion, outspread might and splendor. Those who would have music end with Haydn, Mozart and the early symphonies of Beethoven say that it was he who first led it into these evil ways of ecstacy and frenzy and that a whole century of composers have but followed after him. Mr. Toscanini ingrains both with a tonal suspense and surge that runs as fire through stubble—although far from stubble is this epitome become epic.

The chivalric clang of the music of the Grail-Knights passed quickly in the fragment from "Parsifal." It was upon the perdurable loveliness of Wagner's melody of awakening nature under the holy spell of holy day upon which Mr. Toscanini plied his powers that his orchestra might give back fadeless beauty and spiritual evocation. If ever there was music of inspiration, it is these brief measures in which Wagner summons the glow, the tremor, the magic and miracle of awakening spring in light and air upon the earth, to human eye and human heart. For an instant, he interweaves with it the poignant motiv of longing that threads through and through "Parsifal," that blessing may still pang. Every one knows Mr. Toscanini's fiery power; such moments as this reveal also his poetizing, visioning, deeply human sensibilities.

For another side, with Elgar's Variations, the virtuoso conductor had deserve fling. There they are—a full fourteen o them and not so much as one or a measure of one was omitted last evening. I the hearing, who cares a penny for th concealed, the enigmatical motiv, unheard but according to the composer lying a root and in background to the whole piece concert hall is not exactly the plac for the speculative solution of puzzles Who also, unless he happens to know Si Edward's intimate circle can guess at hi tonal limning of his friends from variation to variation? Enough for the cynics to say that Lady Elgar must be dull and a certain Mr. Sinclair an exceedingly acrobatic organist. As music for its own abstract sake, audiences must hear and conductors play the music. Possibly they play it because it offers them rich opportunity for characterization and differentiation. When a variation sparkles with fancy and play of harmonies and timbres, they can make it flash the more as did Mr. Toscanini with the "Dorabella" variation. Like him, they can swell the sonorous advan- the breadth and the depth of the "Nimrod" variation until the audience cannot resist applause. Or they can set in the dark background to the variation of the singing violoncello; keep the long flow and slow throb of the sea-variation; speed the rhythmical impetuosity of another; enhance the striding pace, the resonant vigors of the Finale. They can also move as quickly as they may past the variations that are mere note-weaving. There are three or four such that left even Mr. Toscanini impotent.

New Music as Well

At either concert, there was also novel music. Loyal to the "new Italian symphonists," in just desert as their music steadily proves—Mr. Toscanini introduced one more of them—the Pizzetti, whom the over-zealous and fantastic d'Annunzio renamed Ildebrando da Parma, quite as though he were mediæval, not modern. The chosen pieces were three numbers set in Suite for concert-usage from the incidental music to the poet's play, "La Pisanella," of the Cyprus of the Crusades—bloody and cruel, pious and lustful, feasting and intriguing, raging and dreaming. One accompanies the rising of the curtain upon a scene by the quayside, with the merchants and the shipmen astir, the gallants observant, lounging, truculent, the serving-men running hither and thither, the sky bright, the throng noisy—and afar and alone the figure, among the bales, of the dumb courtesan banished from Pisa for her beauty. Pizzetti's music, full voiced, full bodied, harmonically rich, instrumentally pungent, catches the diversity, the bustle, the glow of the scene. It is written with an admirable directness, candor and vigor; and when for a while it would evoke the amorous image of the Pisan woman, come the warmth, the pith of Italian song. Yet there is an individual note—again the note of directly imagined and clear-cut music-making.

The grave Dance of the Falconer ensues—a slow, a stately Saraband of an officer of the royal household conscious of his importance, with the briefest of intermezzos wherein his hooded birds seem to shake their bells—stroke of musical skill as well as of delineative imagination. So again the music has individual flavor. The final dance, wherein the Pisan dies smothered under the roses heaped upon her by the vindictive queen—vengeful because her son loved the courtesan and with love returned—proceeds in heavy sensuousness, as though premonition of impending fate weighed down the dancer, then rushes as toward inevitable doom, ends as a music stifled. Again the listener feels Pizzetti's directness of imagination, directness and richness of resource. Here, then, and in music apart from the theatre for which it was destined, is a composer of fibre both fine and stout, of large, quick spirit, of ample and candid means. His impending Sonata should disclose more of him interestingly, gratefully.

Mr. Monteaux's novel numbers were the six "Indian Sketches" of Mr. Gilbert, the origins of which from early studies and early usage of this aboriginal music as supplement to lectures, have already been printed in this place. As they stand now they are work of the composer's riper years, when he can wield an orchestra in divided or in massed tone, has mastered rugged modulation, learned the secrets of reiterated and broken rhythm, can lay on his harmonic and instrumental color boldly, broadly, in stimulating fierceness of will and outcome. Now and again in his music, Mr. Gilbert's expressive and suggestive means have seemed to fall short of his imaginative and delineative design. He has wrestled and written. In the "Indian sketches, clearly, purpose and accomplishment are better matched, and in three or four of the six, he has fulfilled himself above both the "Comedy Overture" and the Prelude to Synge's peasant tragedy, "Riders to the Sea." One sketch may be dismissed as the inevitable necessity to such a Suite—the number that shall exhale gentle song in pensive mood. Mr. Gilbert calls it a Nocturne, would suggest in it night-paddling upon forest-clad, solitary rivers. Actually, he achieves hardly more than a conventionally musing, a conventionally developed and harmonized melody. At a single hearing it evokes a dutiful composer, but neither night nor solitude, darkling stream or shadowy forest. Another sketch, "The Camp Dance" may also pass as no more than graphic, sportive rhythm—"young barbarians"—and not so barbarous at that—"all at play."

Four more Sketches—a Prelude of "Barbaric Mood," an Invocation, a Wolf-Song and a Snake-Dance—are of another matter and manner. The rhythm drums iterantly, leaps brokenly, strides largely or flings about as in frenzy. The melody is bold and bald. It whines out of the distance in the Prelude; it roughens and deepens; whines away again. In the Invocation, it is sheer piercing insistence. The gods shall hear their vehement servant. In the Wolf-Song, it is clear feat of imagination and power, when it swells from scant Indian suggestion into wildness and weirdness, the massed cry tearing the night, of a whole tribe of wolflings. In the Snake-Dance comes again the note of savagery, less sharp than dull. The rhythm, first, the melody next, is the life, the illusion of all this music, but upon it Mr. Gilbert lays patches of smouldering or flashing harmonic color or bids this instrument or that choir cut fiercely into the music. He only of American composers dares strike this barbarous note. Probably he only can strike it. Tonic and savory it falls upon many an ear. Not all music need be civilized. Not a little of it is too civilized by half. Savages bring something to it—when Mr. Gilbert, standing half-way between, is their prophet.

H. T. PARKER

TRANS. MAR. 5.

Friday at 2:30 and Saturday at 8, Boston Symphony Orchestra, 18th program: Overture to "Euryanthe," Weber; Concerto for violoncello, Haydn; "Orpheus," Liszt; "Valses Nobles et Sentimentales," Ravel; Two Movements from "Romeo and Juliet," Berlioz. Soloist, Jean Bedetti.

GLOBE, MA

SYMPHONY PROGRAM

At the Symphony concerts next Friday afternoon and Saturday evening Pierre Monteux will conduct Weber's overture, "Euryanthe," Haydn's violoncello concerto, in which the soloist will be Jean Bedetti; Liszt's Symphonic poem, "Orpheus"; Maurice Ravel's "Valses Nobles et Sentimentales," which will have its first performance in Boston, and the ball scene from Berlioz's Symphony, "Romeo and Juliet."

ADVERTISER-MAR. 6

BOSTON SYMPHONY PROGRAM

At the next pair of Boston Symphony concerts, which will be given in Symphony Hall on Friday afternoon and Saturday evening, and followed by the last regular tour of the orchestra, Mr. Monteux has arranged this program: Weber's overture to "Euryanthe," Haydn's violoncello concerto, in which the soloist will be Jean Bedetti, the illustrious first violoncellist of the orchestra; Liszt's Symphonic Poem No. 4, "Orpheus"; Maurice Ravel's "Valses Nobles et Sentimentales," which will be heard for the first time in Boston, and Romeo Alone and the Grand Festival at Capulet's house, from Berlioz's "Romeo and Juliet."

HERALD. MAR. 6.

Boston Symphony

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POST MAR. 6.

BOSTON SYMPHONY PLAYS WORKS OF OLD COMPOSERS

Mendelssohn's "Scotch" Symphony was the feature number at the Boston Symphony Orchestra's fourth concert in Infantry Hall last evening. It was a good, substantial programme, devoid of novelties, but interesting and exceedingly well played, that Mr. Monteux presented. Alice Neilsen was the soloist, two Mozart arias serving to reveal her vocal ability. A big audience enjoyed the concert, in which the numbers were given in the following order:

Mendelssohn.....Symphony No. 3 in A-minor, "Scotch," Op. 56.
Andante con moto; Allegro un poco agitato. Vivace non troppo.
Adagio.
Allegro vivacissimo; Allegro maestro assai.
Wagner................Prelude to "Lohengrin"
Mozart........Aria, "Deh vieni non tardar," from "The Marriage of Figaro."
Mozart..............Aria, "Batti, batti," from "Don Giovanni."
Wagner..............Overture to "Tannhauser"

In these days when feverish desire for something new and strange in orchestral music afflicts conductors and the modernist is placed upon a pedestal, the average concertgoer sits through a symphony like the Mendelssohn No. 3 in A-minor with a feeling of calm contentment. This is not a profound work, neither is it one that quickens the pulse or deeply stirs the listener. It is rather a beautiful musical picture born in the mind of a great tone poet and fashioned with the skill of a master musician. It faithfully reflects the composer's impressions of the land of mists, mountains and valleys. Mendelssohn's artistic nature led him to create the spirit of Scottish scenes by delicate rather than by direct method. He hints at big pipes and by use of characteristic rythmn provides delightfully the appropriate "atmosphere." In the first movement one may easily imagine him musing over some tragic incident in Scotland's history. It is pure music throughout. Mr. Monteux gave the work a sympathetic reading, in which he was joined by his players.

The Wagner prelude to "Lohengrin" and the overture to "Tannhauser," also old favorites, were played with expression and technical unity. The opening measures for strings and the repetition at the close have been heard here with purer tone and more finish. Nevertheless, as a whole, it was exceptionally well played, the gradual increase in number of orchestral voices reaching a fine climax with full-throated brass and percussion instruments, which soon faded into the final ethereal tones of the violins.

A magnificent rendition of the "Tannhauser" was the orchestra's last offering. The brass in the "Pilgrim's Chorus" was splendid in sonorous volume. The violins in their restless accompanying figure work were accurate and effective. The audience seemed particularly pleased with this number.

Miss Neilsen, remembered by many in the audience for her artistic singing at many former appearances here, received a flattering tribute of applause after her two arias. The melodious and singable excerpts suited her voice and she gave them with the intelligence and good style which have long been associated with her singing. Her voice retains much of the quality of her earlier operatic days and it is flexible and well managed. She returned several times to acknowledge applause after her last air, "Batti, batti," from "Don Giovanni."

A. F. P.

PROV. BULL. MAR. 9

SYMPHONY PLAYERS IN FOURTH CONCERT

"Scotch Symphony" Finely Played under Direction of Conductor Monteux.

An audience of gratifying proportions heard the fourth concert in the Boston Symphony orchestra series last evening at Infantry Hall, Providence, and thoroughly enjoyed a programme of tried worth, beautifully executed. Alice Neilsen was the soloist, and the programme was as follows:

Mendessohn, symphony No. 3 in A-minor, "Scotch," Op. 56, Andante con moto, Allegro un poco agitato, Vivace non troppo, Adagio, Allegro vivacissimo, Allegro maestro assai; Wagner, prelude to "Lohengrin;" Mozart, aria, "Deh vieni non tardar," from "The Marriage of Figaro;" Mozart, aria, "Batti, batti," from "Don Giovanni;" Wagner, overture to "Tannhauser."

Mendelssohn's third, familiarly known as the "Scotch Symphony," is one of the most beautiful of the composer's works, most characteristic of his finished art. Inspired by a visit to the "land of the heather," it represents the effort of the composer to record his impression of the country. Long one of the most popular of his symphonies, it is undoubtedly one of his best, and is always welcome on a programme. It was sympathetically interpreted by Mr. Morteaux and played with superb finish by the orchestra.

The other orchestral numbers were also played with splendid effect, particularly the "Tannhauser" overture, which brought the concert to a close. Probably no single number regularly played at a symphony concert in Providence is heard with greater pleaseure than this. It has had a place on one of the programmes in every course here for years, and if any conductor ever leaves it off for a whole season it will be sadly missed. Its rendition last evening was no less than magnificent, evoking thunderous applause at the close.

Miss Neilsen's two numbers were sung with the taste, finish and intelligence always to be expected from this thoroughly artistic singer. The two arias called forth a most sincere tribute of applause, particularly the "Batti Batti" number from "Don Giovanni." She was recalled to the stage several times to acknowledge the plaudits.

PAWTUCKET TIMES
MAR. 9.

[96]

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Miss Alice Neilsen, remembered for her many pleasing concerts here, was flatteringly received after her two offerings last night. Both were Mozart arias.

The programme: Symphony No. 3 in A-minor, "Scotch," Op. 56, Mendelssohn; prelude to "Lohengrin," Wagner; aria, "Deh vieni non tardar," from "The Marriage of Figaro," Mozart; aria, "Batti, batti," from "Don Giovanni," Mozart; overture to "Tannhauser," Wagner.

PROV. NEWS MAR. 9.

Symphony Concert

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Miss Alice Neilson was the soloist and a very large audience listened with delight to the following unusually fine program: Symphony No. 3 in A minor, "Scotch," Op. 56, Mendelssohn, Andante con moto; Allegro un poco agitato, Vivace non troppo, Adagio, Allegro vivacissimo; Allegro maestoso assai, Prelude to "Lohengrin," Wagner, Aria, "Deh vieni non tardar," from "The Marriage of Figaro," Mozart, Aria, "Batti, batti," from "Don Giovanni," Mozart, overture to "Tannhauser," Wagner.

Mr. Monteux and his superb orchestra gave a truly magnificent performance of the symphony, the deep tenderness of the introductory Andante holding the audience tense until the end of the movement, when a volume of applause spoke eloquently of the effect upon the hearers, who did not fail to note the sound of bagpipes in the distance, suggesting the atmosphere of the Scottish hills.

The Scotch symphony in A Minor is acknowledged to be one of the most beautiful ever written and indeed after the immortal Ninth by Beethoven, no symphony is more perfect in form than this or of charm more enduring. As is well known it is supposed to owe its inspiration to Mendelsohn's recollections of Scotland. It is full of wild, tender, melancholy melody and coloring, notably in the first two movements, while the scherzo is full of sunny playfulness.

The prelude to Lohengrin received a perfect rendering with its sweeping movements, beautiful phrasing and precision of attack.

A superb performance of the Tannhauser brought the concert to a close, the "Pilgrim's Chorus" in this number proving a telling feature of the program, the brasses rising above the orchestra in a splendid volume of sound and the whole merging into wonderfully rich and beautiful harmony.

The songs of Mozart sung by Miss Neilson proved an outstanding feature of the concert, for Miss Neilson has been widely heralded as a successful vocal exponent of Mozart's music.

She sang the two difficult songs with simplicity and smoothness. Her voice is large and of a very agreeable quality but lacking in emotionalism. She was several times recalled at the end of her last number, "Batt, Batt," from "Don Giovanni.

N. B. P.

PROV. TRIBUNE, MAR

Mr. Burgin, the first violinist of the Symphony Orchestra, will deservingly play a Concerto—Glazunov's—at its final concer in New York on Saturday afternoon of nex week. Other numbers chosen by Mr Monteux for his hearers are Brams' Second Symphony, Mendelssohn's Scotc Symphony, Ravel's "Noble and Sentimental Waltzes," Liszt's tone-poem, "Orpheus," the fragments to be heard in Boston today and tomorrow of Berlioz's "Romeo an Juliet," Weber's overture to "Euryanthe" and Chabrier's to "Gwendoline."

TRANS. MAR. 11.

18TH CONCERT OF SYMPHONY

Ravel's "Valses Nobles et Sentimentales" Played Here for First Time

BEDETTI PLAYS HAYDN CONCERTO

By PHILIP HALE

The 18th concert of the Boston Symphony Orchestra, Mr. Monteux conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Weber, Overture to "Euryanthe"; Haydn, Concerto, D major, for violoncello (Mr. Bedetti, violoncellist); Liszt, Symphonic Poem, No. 4 "Orpheus"; Ravel, Valses Nobles et Sentimentales (first time in Boston); Berlioz, "Romeo alone; Grand Fete at the Capulets," from the "Romeo and Juliet" symphony.

Ravel wrote his waltzes for the piano and they were played. He then orchestrated them for a ballet, "Adelaide: or the Language of Flowers," which was performed. Mr. Monteux was the first to bring out in Paris (Feb. 15, 1914,) the waltzes as a concert piece, four years after the piano waltzes were composed, two years after the ballet was performed. It is not necessary to discuss the question whether this music suffers by transference from the theatre to the stage; yet it is possible that Ravel thought vaguely of a ballet in the future, as today his "Valse" for orchestra brought out as a concert piece is turned into a ballet for Vienna. Dancers are still "interpreting" music that was never intended for the ballet, and seems singularly inappropriate. Not long ago a daring young woman danced a "Philosophical Ballet," to Cesar Franck's prelude, Choral and Fugue; Debussy's "Nocturnes," Wagner's "Parsifal" and "Tristan" have been "illustrated" by scantily clad maidens skipping about in Paris. It would not be surprising if Miss Duncan's pupils should soon dance to the music of Bach's Passion according to Matthew, sacred dances, of course, yet with the customary prancing and bounding and tossing arms aloft.

When Ravel's "Valses Nobles et Sentimentales" were first played on a piano at a concert where the names of the composers were not announced, the program gave the motto chosen by Ravel, a saying of Henri de Regnier: "The delightful and always novel pleasure of a useless occupation." M. Cornet then inquired whether this "useless occupation" was in hearing the waltzes or in composing them; a merry quip that probably was not appreciated by M. Ravel. Mr. Rosenfeld speaks of the waltzes as "a slightly ironical and disillusioned, if smiling and graceful and delicate commentary, to the season of love." This sentence may be taken by some as a subtle description; but can music be of itself, without any program or suggestive title, ironical? If one points to the last movement of Berlioz's "Fantastic" Symphony or the Mephistopheles section in Liszt's "Faust," the answer is: Berlioz wrote an elaborate program; Goethe's Mephistopheles was justly celebrated for his irony.

Let us take Ravel's music, as music, without gloss or commentary. Some of the pages are charming, but does not the charm consist chiefly in dexterous instrumentation, in fleeting harmonic moments, not in substantial, or even emotional musical ideas? Is there not a monotony induced by constant piquancy and continual surprises? To some of us the music has the artificiality of the ballroom, though there are suggestions, as in life, of sentimental couples, of amorous words hastily exchanged, of encircling arms for a moment after the music has died away.

The Waltzes were played with the requisite euphony—modern euphony calls for elbowing harmonies and prickling dissonances; they were played with the necessary delicacy and finesse. We have never heard a more eloquent performance of Weber's overture than the one of yesterday: there was grandiose and fiery treatment; there was the stirring expression of Weber's chivalric vein; while the reading of the free fantasia section after the unearthly pianissimo measures—and there was a pianissimo of a nature seldom heard before Mr. Monteux came to us—was singularly impressive. Even the fugato measures, which as a rule seem out of place, if not boresome, were yesterday significant. Brilliant, too, was the performance of the excerpt from Berlioz's symphony, so brilliant that the ball music no longer seemed common; while the oboe, played by Mr. Longy with his accustomed skill, was the very voice of the love-smitten Romeo.

Liszt's "Orpheus" had not been heard at these concerts for 15 years. The neglect is unaccountable, for it is free from the bombast, hifalutin, sawdust pomp that disfigure the more familiar "Tasso" and even portions of too familiar "Preludes." In "Orpheus" Liszt is more truly poetical. One should not read his preface; reading it, one might be disinclined to hear his music. The performance was effective; the different solo passages were beautifully played.

Mr. Bedetti gave a remarkable performance of Haydn's concerto; a performance distinguished for its elegance and taste; for its unostentatious brilliance. The adagio was played with a simplicity and a tenderness of expression that came from the heart of the violoncellist and touched the heart of the hearer.

The concert will be repeated tonight. There will be no concerts next week. The program of March 25-26 is as follows: Beethoven, "Pastoral" Symphony; Loeffler, "La Bonne Chanson" (after Verlaine); Wagner, Transformation Music and Closing Scene from Act I of "Parsifal." The orchestra will be assisted by the Harvard Glee Club and the Radcliffe Choral Club, which have been trained by Dr. Davison.

HERALD MAR. 12.

SYMPHONY IN MASTER FORM AGAIN

Bedetti, Cellist, Soloist —Shares Honors With Monteux

BY OLIN DOWNES

One of the most brilliant of the recent concerts of the Boston Symphony Orchestra, Pierre Monteux conductor, was given yesterday afternoon in Symphony Hall. We do not remember any performance of Weber's "Euryanthe" overture so stirring as that given on this occasion, a performance which resurrected the youthful and knightly spirit of Weber, the glow of his romanticism, and the supremely imaginative music—witness the middle part of the overture—which one finds in the midst of the poorest of his scores.

BEDETTI PROVES HIMSEIF

Jean Bedetti, first 'cellist of the orchestra, was soloist. He played Haydn's D major concerto, and in so doing proved himself, still a young man, not only a gifted and proficient 'cellist, but really a great musician. It was the afternoon of the orchestra, and Mr. Monteux, who again surpassed himself in the reading of Liszt's "Orpheus," of Ravel's witty and ironical "Valses Nobles et Sentimentales," and in the interpretation of the poignant music which Berlioz wrote in the sections "Romeo Alone; Grand Fete at the Capulets" of the "Romeo and Juliet" symphony.

Ravel's music is more effective—it was originally composed for piano—as arranged by the composer for orchestra. The thought of Ravel is usually made clearer and more striking when he orchestrates it, for his musical thought is intimately connected with other arts than music, and the strongly contrasting, coloristic effects of the orchestra, which he handles with a magic of his own impress, his vision on the hearer as no single instrument could.

Flirting With Flowers

The programme book tells us of the performance of these waltzes in Paris to the ballet arranged for Mme. Trouhanowa, the dancer, in April, 1912. The ballet was called "Adelaide, or the Language of Flowers," "a delightful piece of early 19th century artificiality, in high-waisted frocks and turbans and puce suits and frills. Adelaide and Loredan flirt with delicious affectation in the language of flowers throughout a ball in a violently green and blue drawing room, and fall into each other's arms at last before the balcony opening onto an impossibly blue sea after Loredan, casting at her feet a sprig of cypress to tell his despair, has placed a pistol to his temple without firing it. The same amusing artificiality is in the theme, the staging, the dancing and the music."

This outline of the ballet seems to us to furnish a better indication of the spirit of Ravel's "jeux d'esprit" than any critic's or descriptive phraseology.

Berlioz and Liszt, fellow-sinners of a period when exaggeration of an emotional and pictorial kind was evident in all arts, supplemented each other yesterday—Liszt on one side, Berlioz on the other, of the sophisticated badinage of Ravel. Liszt has certainly written one of the best and most coherent tone-poems under the title of "Orpheus," but in moving intensity of utterance, in exquisite poetry, in dramatic blood, the

kindled the i

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hardly have been given a more eloquent performance.

Haydn's concert was delicious to the ear. It is one of the new 'cello concertos so simple and well made, so brisk, so melodious, that the 'cello does not sound cumbersome and long-winded, or the concerto a bore. Had the music been less interesting, however, Mr. Bedetti would have distinguished it by

POST MAR. 12.

of Haydn's music. It had polish. It did not over-emphasize. Never once did the music, so to speak, step out of its frame. It kept the 18th century manner and the spirit of 18th century art, and we must candidly admit, in these days when all reviewers su o know anything speak with sion of 18th century art, th of the 18th century seems re-

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SYMPHONY CONCERT WITHOUT A SYMPHONY

Varied but Interesting Program Played

Hislop, Singer, and Nicastro, Cello, Score in Joint Recital

Yesterday afternoon the Symphony concert, by exception, contained no symphony, though a single movement from Berlioz' "Romeo and Juliet" was the concluding number of an interestingly varied program. Mr Monteux doubtless planned to dispose of as many routine items as possible in a batch when he jumbled together Weber's overture to "Euryanthe," the inevitable annual concerto for the first 'cellist, Mr Bedetti; a tone poem by Liszt, and a novelty which was not new to frequenters of piano recitals, the orchestral arrangement of Ravel's familiar "Valses Nobles et Sentimentales"; yet the result proved as attractive as many carefully arranged programs.

If one must hear a 'cello concerto, something many concert goers could live happily without, Haydn's in D major is less tiresome than most such pieces. Mr Bedetti gave a thoroughly musicianly performance, avoiding as far as possible the deadly monotony of tone color which makes all except very brief 'cello solos a weariness to the flesh. But he might have spared us at least one of the cadenzas. His mastery of his instrument is well known.

Weber's "Euryanthe" overture wears far better than most routine pieces by second rate composers. The introductory theme is boisterously vital, the famous largo passage has not lost all its thrill. The performance was appropriately dramatic, but the orchestra did not keep quite together in the fugato. It must, however, be difficult at times for the players to follow Mr Monteux's somewhat indefinite beat, which, seen from the audience, appears less readily intelligible than the gesticulations of such conductors as Toscanini.

Liszt's "Orpheus," unheard since 1906, if less admirable than his "Preludes," was new to many hearers and characteristic in its harmonic and orchestral ingenuities. The performance was adequate. Berlioz' music, illustrating Romeo's first meeting with Juliet at Capulet's ball, is among his best. Mr Monteux' phrasing and accentuation might have been more subtle.

Ravel's Valses in the original piano had a motto, "The delightful and always novel pleasure of a useless occupation." The orchestral arrangement is extremely ingenious, the music thoroughly entertaining, in a sophisticated fashion. The composer has achieved all he attempted, in short.

GLOBE MAR. 12

SYMPHONY CONCERT

RAVEL AND THREE CONTRASTING "ROMANTICS"

His Super-Sophisticated Waltzes for the First Time in Boston—Ironic and Mocking Pastime—Weber, Liszt and Berlioz Variously and Familiarly—The Orchestra on Its Mettle and Mr. Bedetti Master-'Cellist

FOR the most part, romantic composers from the first half of the last century engaged Mr. Monteux, the Symphony Orchestra and their audience yesterday. Had not Mr. Bedetti's solo-piece—the Concerto for Violoncello by Haydn—intruded, the conductor would have escaped narrowly the "unified" programme of Dr. Muck's day. True, upon it were the "Noble and Sentimental Waltzes" of Ravel, as yet not ten years old, and by no means in the vein or the manner of Weber, Liszt and Berlioz. With those pieces, however, Ravel might have passed as devil's advocate at this canonization, so to say, of the "romantics." The inference is that his title for his music is designedly ironical. Nowhere are the waltzes "noble" either in content or procedure; while the chemist in tones would report hardly "a trace" of "sentiment." On the very title-page, the composer's line from Regnier about "the pleasures of useless occupation" hints mocking purpose toward "nobility" as stock pose and pompous platitude, at sentiment as giddy or treacly gush. They were such in the days when "noble" waltzes were actually written—Schumann, for example, so labels one of the divisions of his "Carneval"—when truly sentimental waltzes abounded in the music-shops and strewed the pages of "ladies' annuals." They will probably remain such until human nature is born again and in new pattern; while artists of Ravel's mind and temperament will as everlastingly gird at them.

The method of this girding is, of course, musical. The habitual maker of "noble and sentimental waltzes," say in Victorian days, sought the flatulent phrase, the pulpy period. In every detail he was pink of propriety. His chest swelled, his eye glowed—or moistened—as he released himself in tones to triple rhythm. Such pieces were Jos. Sedley's music. To this day the attentive ear may hear them echoing from the pages of "Vanity Fair." Beyond mistaking, Ravel is of another mind and manner with his waltzes—in the piano-pieces they originally were, in the version for orchestra played yesterday for the first time in Boston, as the ballet they briefly became in the Paris of 1918. From dry, precise little motives, etched in the orchestral voices, springs his music. They are too meagre to be "noble," too prosaic to be "sentimental," and so seeming to fulfil his ironic purpose. He makes play with them and, apparently, his one desire is to avoid the resounding platitudes of "nobility," the sugared stream of "sentiment."

the waltz moves straightforwardly enough. Thereafter, at every other turn a peppery modulation, a sub-acid harmonic detail, an instrumental stroke, bitter-sweet; while throughout goes an air of light sport in dexterity and sophistry.

Ravel is never insistent upon this innuendo; to be such would be that foolish thing, the striking of an attitude. He is quite content to insinuate it; and so to achieve the antithesis of "nobility" and "sentiment"—to achieve it, most of all, perhaps, in the theatre when this music as "Adelaide or The Language of Flowers," went hand in hand with a courtesan smelling tube-roses, a noble duke laying his heart and his purse at her feet in other blossoms, a sentimental youth sighing out his amorous soul in sprigs of cypress and bunches of heliotrope. In his waltzes Ravel is dry and thin; in theirs the purveyors of "nobility" and "sentiment" were watery and rotund. They sprawled and slavered when they wrote; he is exact and elegant. They retailed pompous commonplaces of procedure; he chooses to be adeptly piquant. They smiled a large and oily smile out of the sentiment in which they fondly wallowed. He lifts an ironic eyebrow and is amused—even sighs on occasion in the waltzes a pretty tonal sigh of disillusion. Admittedly altogether sophisticated sport of the composing table, of the piano or the orchestra in the concert-hall, pastime of a certain cast of mind and temperament for kindred spirits, "caviare to the general"—and thankfully as Ravel might have whispered to himself with a glint of satisfaction. But it is his custom to assume an audience—or a few in it—as sophisticated as himself and to believe at will in the answering ironic twitch. Besides, adeptness at anything—music-making in our day included—is a pleasing game.

With reason Weber, Liszt, Berlioz seemed large-minded, warm-hearted, outspoken, when they replied with the overture to "Euryanthe," the tone-poem of "Orpheus," the soliloquy and fete from the music of "Romeo and Juliet," to this devil's advocate of super-sophistication. Well at least did two of them bear the sifting years, the change of mental and emotional attitude, the shifting fashions of life and a world that breed Ravels and Ravelian music-making. Weber still strikes fire in the impetuous ardor with which his overture begins and ends, still works fantasmal illusion in the middle measures of ghostly apparition. Heats of imagination, glow of power were in him when he wrote the preludes to his three surviving operas. He knew the brilliant, the direct means. They seem flung off—and how surely!—in a single zestful hour of concentrated creation. Ravels or no Ravels, the clang, the rush, the flare of them quicken ears and stir hearts. They are of the romantical army with banners; and when it halts and Weber would sound the note of romantical strangeness, ghostly tremor still quivers through the apparition. War-horses of the concert-hall may be these Weberian overtures, but war-horses whose manes still toss, whose hoofs yet beat.

Proof against the years, the fashions, the attitudes is also Liszt's tone-poem of "Orpheus." Agreed that the design is soaring romantic convention — Orpheus's song to sound again, the music wherewith he tamed beast, lured bird, conquered Hades, softened stocks, stones and woman's heart. Agreed that Liszt might have written it as "nobly and sentimentally" as the overblown note upon his title-page forebodes. As many of his tone-poems—or at the least many a division therein—suggest, he was quite capable of grandiose pulp and platitude, even rejoiced as he made it. Liszt, however, was far better romantic executant than romantic theorist—no poet in words but once and again poet in tones. In "Orpheus" he invents melody, gains and sustains instrumental song that hardly flag through the whole course of the tone-poem. It may not be song to summon the magic, mystery or might of Orpheus—that, probably, must ever remain aural vision uncaught, super-incarnation of the whole body and spirit of music—but it is song engrossing the ear, touching the heart, awakening illusion, unfolded and diversified in abiding beauty. "Orpheus" dates from Liszt's carnal days; yet the Liszt of "St. Elizabeth" and other pietistic baggage is nowhere so celestial as in this tone-poem of pagan legend. Oftener than some will believe—overhaunted by his pomps and platitudes—Liszt knew inspiration.

Berlioz probably believed he knew it as well, was exercising it, when he wrote his symphony of "Romeo and Juliet." Not too much of the music now survives actively; as the composer said, it is the equivalent of an opera—disembodied in the concert hall; and of those fragments Mr. Monteux played yesterday all but the "Queen Mab" music. Once more, however, "the grand fête" in Capulet's house seemed musically a dull, commonplace, noisy party much needing trappings of the stage to mask it; while even the characteristic melody of Romeo's soliloquy in the garden is losing pith and pungency. The Capulets, according to Berlioz, distinctly lacked fine taste in choice of dance-rhythms; they had clear preference for din; maybe the young Veronese "jazzed"—in a mediaeval manner—at their parties. It is the virtue of Berlioz's melody to be stripped and piercing, a fine and penetrating line. Yet time in this music of Romeo is surely wearing it thin and numb. Irony and workmanship, Ravel might say with his dry smile, getter bear this sifting than romance and exuberance. 1950 may decide.

In all these pieces, from Ravel to Berlioz and back again, conductor and orchestra excelled themselves. The overture to "Euryanthe," though the stage, even in Germany, nowadays hardly knows the opera, is music of the theatre. Therefore Mr. Monteux warmed to it, made it stride, flash and glow at beginning and end, gained in the ghostly measures a quivering, expectant hush worthy of Toscanini himself. Under the conductor's design every detail in Ravel's Waltzes—and they are almost wholly detail—fell into place; while in the playing of the orchestra few passed unnoted, unfelt. Light went the mocking rhythms; there was point in the harmonic innuendo. In turn the Capulets' orchestra considerably excelled the Capulets' music, and it was not the fault of singing wood-wind or of strings throbbing beneath that Berlioz's "Romeo," musically, seemed rather a moon-calf. Best of all, however, was the orchestra in Liszt's tone-poem, since there, for the while, it regained in instrumental song the mellow depths, surface-shimmer, lustrous transparency, mingled warmth and sensibility of an earlier but vividly remembered day. To such quality—and at the cost of what care and pains!—Mr. Monteux can now on occasion bring it. Then in truth only Mr. Stock's Chicagoans rival it in American concert halls.

As Mr. Monteux has worked to this goal, so have his forces worked with him. Of what manner of men most of these hundred are, there was proof yesterday in the quality of Mr. Bedetti, master-violoncellist. Haydn's Concerto might hardly have been played with a graver richness of tone, a serener beauty of simple pensive song than he gained in the slow movement; with a lighter bow and a brighter tone (as 'cello-tone goes) than he plied in the rhythmic give-and-take of the finale; with more exactness, elasticity and elegance upon the nearly endless figures and ornament of the Allegro. The cadenzas did but heap proof on proof of Mr. Bedetti's abilities as virtuoso. As musician equally he shone out of them since they accorded with Haydn's substance and style; while in the Adagio blended poise and poetry praised him. Not by ability only but by work the more, do these perfections come. Of such is the present spirit of Mr. Monteux's orchestra.

H. T. PARKER.

Friday afternoon, March 25, in Symphony Hall, the nineteenth of the afternoon concerts of the Symphony Orchestra with Mr. Monteux conducting. The programme traverses Beethoven's Pastoral Symphony; Mr. Loeffler's tone-poem, "La Bonne Chanson," suggested by verses of Verlaine; and the music for the rites of the Grail in the first act of Wagner's "Parsifal." The choruses of knights, esquires and boys will be sung by the Harvard Glee Club and the Radcliffe Choral Society, prepared by Dr. Davison.

Saturday evening, March 26, in Symphony Hall, the nineteenth of the evening concerts of the Symphony Orchestra with Mr. Monteux conducting and the programme above printed.

TRANS. MAR. 12

Easter Concert

An appropriate choral program will be given by the Boston Symphony Orchestra at the next pair of concerts which, by virtue of the fact that the orchestra will be away on tour next week, will befall in Holy Week, Friday afternoon, March 25, and Saturday evening, March 26. The impressive choral music which closes the first act of "Parsifal," the transformation music and Holy Grail scene, will be conducted by Piere Monteux. The Harvard Glee Club and the Radcliffe Choral Society, which have been so finely trained by Dr. Archibard T. Davison of Harvard assisting.

Pension Fund Concert

The last Pension Fund concert this season to be given by the Boston Symphony Orchestra, the net proceeds, as usual, to swell the fund in aid of retired musicians of the orchestra, will be given at Symphony Hall on Sunday afternoon, April 10, at 3:30.

TRANS. MAR. 12

SYMPHONY CONCERTS

Following the last tour of the orchestra, which will occupy this week, the 18th pair of Boston Symphony concerts will take place on Friday afternoon, March 25, and Saturday evening, March 26. In observance of Holy Week, Mr. Monteux will conduct the Transformation music and the Holy Grail scene which closes the first act of Wagner's "Parsifal." The impressive choral portion of the music will be sung by the Harvard Glee Club and the Radcliffe Choral Society. The program will also include Loeffler's poem, "La Bonne Chanson" (after Verlaine), and Beethoven's "Pastoral" symphony.

CONCERT NOTES

The last Pension Fund concert this season to be given by the Boston Symphony orchestra for the fund in aid of retired musicians of the orchestra will take place at Symphony Hall on Sunday afternoon, April 10, at 3:30. The program will consist entirely of Russian music, including a symphony of Tschaikowsky.

HERALD MAR. 13.

At the six Symphony Concerts that remain to round out the season, there will be only two "assisting artists." Both are pianists—Mr. Rubinstein and Mr. Gebhard. The one is likely to play a modern Concerto; the other will be heard in Arthur Shepherd's Fantasia for Piano and Orchestra.

TRANS. MAR. 14.

A program consisting entirely of Tschaikowsky music will make the last Pension Fund Concert of the Boston Symphony Orchestra season, an event of unusual musical interest. It will be given at Symphony Hall on Sunday afternoon, April 10.

The Transformation Music and the impressive Holy Grail Scene from the first act of Wagner's "Parsifal," will be performed by the Boston Symphony Orchestra in observance of Holy Week at the next pair of Symphony concerts, to be given in Symphony Hall on Friday afternoon and Saturday evening, March 24 and 25.

RECORD MAR. 19.

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PENSION FUND CONC

A program consisting entire the music of Tschaikowsky will m the last pension fund concert of Boston Symphony Orchestra sea an event of unusual interest. It be given at Symphony Hall on S day afternoon, April 10.

Pierre Monteux is compiling a p gram of the great Russian mast finest symphonic music. Soloists be Richard Burgin and Jean Bede

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FAMOUS CHOIRS AT SYMPHONY CONCERTS

The Transformation music and H Grail scene from the first act of W ner's "Parsifal" will be perform in observance of Holy Week at Symphony concerts next Friday aft noon and Saturday evening.

The choral music will be sung the Harvard Glee Club and the R cliffe Choral Club. Pierre Mont will also conduct Beethoven's " toral" Symphony and Charles M Loeffler's orchestral poem, "La Bo Chanson."

MAR. 20

Choral Music by Symphony

The Transformation music and the impressive Holy Grail scene from the first act of Wagner's "Parsifal" will be performed by the Boston Symphony Orchestra in observance of Holy Week at the next pair of Symphony concerts, to be given in Symphony Hall on Friday afternoon and Saturday evening, March 24 and 25.

The choral portions of this music, which are sung both on and off stage, thus representing the near and distant choirs of the ceremony, will be sung by the Harvard Glee Club and the Radcliffe Choral Club, which have attained such a notable degree of skill in singing under the training of Dr. Archibald T. Davison of Harvard. Pierre Monteux will also conduct the "Pastoral" Symphony of Beethoven, No. 6, in F major, and Charles Martin Loeffler's orchestral poem, "La Bonne Chanson," inspired by the poem of Verlaine.

Tschaikowsky for Pension Concert

A programme consisting entirely of the music of Tschaikowsky will make the last pension fund concert of the Boston Symphony Orchestra season an event of unusual musical interest. It will be given at Symphony Hall on Sunday afternoon, April 10.

There will be two soloists at the concert—Richard Burgin, the new concertmaster of the orchestra, and Jean Bedetti, the illustrious first cellist.

MAR. 20

SYMPHONY CONCERTS

The transformation music and the impressive Holy Grail Scene from the first act of Wagner's "Parsifal" will be performed by the Boston symphony Orchestra in observance of Holy Week at the concerts in Symphony Hall next Friday afternoon and Saturday evening. The choral portions of this music, which are sung both on and off stage, thus representing the near and distant choirs of the ceremony, will be sung by the Harvard Glee Club and the Radcliffe Choral Club, which have been trained by Dr. Davison of Harvard. Mr. Monteux will also conduct the "Pastoral" symphony of Beethoven, No. 6, in F major, and Loeffler's orchestral poem, "La Bonne Chanson," inspired by a poem of Verlaine.

TSCHAIKOWSKY

A program consisting entirely of Tschaikowsky's music will make the last pension fund concert of the Boston Symphony Orchestra season an event of unusual musical interest. The concert will take place in Symphony Hall Sunday afternoon, April 10. Mr. Monteux is compiling a program of the great Russian master's finest symphonic music. There will be two soloists at this concert—Richard Burgin, concertmaster of the orchestra, and Jean Bedetti, the illustrious first violoncellist.

Mr. Monteux Announces a Fragment of "Parsifal" with Chorus from Harvard and Radcliffe—Mme. Gauthier and Notable New Music — Mr. Moiseiwitsch, Able and Interesting Pianist

MEN'S voices and women's will be joined to the instrumental voices of the Symphony Orchestra at the Symphony Concerts of next Friday afternoon and Saturday evening, when Mr. Monteux has set on the programme two fragments of Wagner's opera, "Parsifal." The first, for the orchestra only, is the so-called Transformation Music that years Parisfal and Gurnemanz from the lakeside to the castle of the Grail. The second is the solemn rite of the Grail Knights, a sublimated operatic Eucharist, in which their choruses, the choruses of the esquires and the measures for boys' voices will be sung by choirs from the Harvard Glee Club and the Radcliffe Choral Society. Dr. Davison, as choral conductor, has prepared them in the music and by recent proof of their abilities they should sing it well. Since Dr. Muck ventured the final scene of "Die Walküre" the Symphony Concerts have known no such large Wagnerian enterprise; while, of old, Mr. Monteux was able operatic conductor. Beethoven's Pastoral Symphony will begin the concert. For middle piece, the conductor has chosen Mr. Loeffler's tone-poem, "La Bonne Chanson," as revised by the composer for performance two years ago. Verses of Verlaine suggested it.

On Thursday evening, with Miss Niel as assisting singer, the Symphony Orchestra will play in Sanders Theatre, Cambridge in the sixth of its current series of concerts. The program traverses Beethoven's Pastoral

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SYMPHONY IN MASTER FORM AGAIN

Bedetti, Cellist, Soloist —Shares Honors With Monteux

BY OLIN DOWNES

One of the most brilliant of the recent concerts of the Boston Symphony Orchestra, Pierre Monteux conductor, was given yesterday afternoon in Symphony Hall. We do not remember any performance of Weber's "Euryanthe" overture so stirring as that given on this occasion, a performance which resurrected the youthful and knightly spirit of Weber, the glow of his romanticism, and the supremely imaginative music—witness the middle part of the overture—which one finds in the midst of the poorest of his scores.

BEDETTI PROVES HIMSEIF

Jean Bedetti, first 'cellist of the orchestra, was soloist. He played Haydn's D major concerto, and in so doing proved himself, still a young man, not only a gifted and proficient 'cellist, but really a great musician. It was the afternoon of the orchestra, and Mr. Monteux, who again surpassed himself in the reading of Liszt's "Orpheus," of Ravel's witty and ironical "Valses Nobles et Sentimentales," and in the interpretation of the poignant music which Berlioz wrote in the sections "Romeo Alone; Grand Fete at the Capulets" of the "Romeo and Juliet" symphony.

Ravel's music is more effective—it was originally composed for piano—as arranged by the composer for orchestra. The thought of Ravel is usually made clearer and more striking when he orchestrates it, for his musical thought is intimately connected with other arts than music, and the strongly contrasting, coloristic effects of the orchestra, which he handles with a magic of his own impress, his vision on the hearer as no single instrument could.

Flirting With Flowers

The programme book tells us of the performance of these waltzes in Paris to the ballet arranged for Mme. Trouhanowa, the dancer, in April, 1912. The ballet was called "Adelaide, or the Language of Flowers," "a delightful piece of early 19th century artificiality, in high-waisted frocks and turbans and puce suits and frills. Adelaide and Loredan flirt with delicious affectation in the language of flowers throughout a ball in a violently green and blue drawing room; and fall into each other's arms at last before the balcony opening onto an impossibly blue sea after Loredan, casting at her feet a sprig of cypress to tell his despair, has placed a pistol to his temple without firing it. The same amusing artificiality is in the theme, the staging, the dancing and the music."

This outline of the ballet seems to us to furnish a better indication of the spirit of Ravel's "jeux d'esprit" than any critical or descriptive phraseology.

Berlioz and Liszt, fellow-sinners of a period when exaggeration of an emotional and pictorial kind was evident in all arts, supplemented each other yesterday—Liszt on one side, Berlioz on the other, of the sophisticated badinage of Ravel. Liszt has certainly written one of the best and most coherent tone-poems under the title of "Orpheus," but in moving intensity of utterance, in exquisite poetry, in dramatic blood, the [illegible] kindled the [illegible] mus[illegible]

hardly have been given a more eloquent performance.

Haydn's concert was delicious to the ear. It is one of the new 'cello concertos so simple and well made, so brisk, so melodious, that the 'cello does not sound cumbersome and long-winded, or the concerto a bore. Had the music been less interesting, however, Mr. Bedetti would have distinguished it by [illegible]

POST MAR. 12.

of Haydn's music. It had polish. It did not over-emphasize. Never once did the music, so to speak, step out of its frame. It kept the 18th century manner and the spirit of 18th century art, and we must candidly admit, in these days when all reviewers su[illegible]o know anything speak with [illegible]sion of 18th century art, th[illegible] of the 18th century seems [illegible] re-

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SYMPHONY CONCERT WITHOUT A SYMPHONY

Varied but Interesting Program Played

Hislop, Singer, and Nicastro, Cello, Score in Joint Recital

Yesterday afternoon the Symphony concert, by exception, contained no symphony, though a single movement from Berlioz' "Romeo and Juliet" was the concluding number of an interestingly varied program. Mr Monteux doubtless planned to dispose of as many routine items as possible in a batch when he jumbled together Weber's overture to "Euryanthe," the inevitable annual concerto for the first 'cellist, Mr Bedetti; a tone poem by Liszt, and a novelty which was not new to frequenters of piano recitals, the orchestral arrangement of Ravel's familiar "Valses Nobles et Sentimentales"; yet the result proved as attractive as many carefully arranged programs.

If one must hear a 'cello concerto, something many concert goers could live happily without, Haydn's in D major is less tiresome than most such pieces. Mr Bedetti gave a thoroughly musicianly performance, avoiding as far as possible the deadly monotony of tone color which makes all except very brief 'cello solos a weariness to the flesh. But he might have spared us at least one of the cadenzas. His mastery of his instrument is well known.

Weber's "Euryanthe" overture wears far better than most routine pieces by second rate composers. The introductory theme is boisterously vital, the famous largo passage has not lost all its thrill. The performance was appropriately dramatic, but the orchestra did not keep quite together in the fugato. It must, however, be difficult at times for the players to follow Mr Monteux's somewhat indefinite beat, which, seen from the audience, appears less readily intelligible than the gesticulations of such conductors as Toscanini.

Liszt's "Orpheus," unheard since 1906, if less admirable than his "Preludes," was new to many hearers and characteristic in its harmonic and orchestral ingenuities. The performance was adequate. Berlioz' music, illustrating Romeo's first meeting with Juliet at Capulet's ball, is among his best. Mr Monteux' phrasing and accentuation might have been more subtle.

Ravel's Valses in the original piano had a motto, "The delightful and always novel pleasure of a useless occupation." The orchestral arrangement is extremely ingenious, the music thoroughly entertaining, in a sophisticated fashion. The composer has achieved all he attempted, in short.

GLOBE MAR. 12

SYMPHONY CONCERT

RAVEL AND THREE CONTRASTING "ROMANTICS"

His Super-Sophisticated Waltzes for the First Time in Boston—Ironic and Mocking Pastime—Weber, Liszt and Berlioz Variously and Familiarly—The Orchestra on Its Mettle and Mr. Bedetti Master-'Cellist

FOR the most part, romantic composers from the first half of the last century engaged Mr. Monteux, the Symphony Orchestra and their audience yesterday. Had not Mr. Bedetti's solo-piece—the Concerto for Violoncello by Haydn—intruded, the conductor would have escaped narrowly the "unified" programme of Dr. Muck's day. True, upon it were the "Noble and Sentimental Waltzes" of Ravel, as yet not ten years old, and by no means in the vein or the manner of Weber, Liszt and Berlioz. With those pieces, however, Ravel might have passed as devil's advocate at this canonization, so to say, of the "romantics." The inference is that his title for his music is designedly ironical. Nowhere are the waltzes "noble" either in content or procedure; while the chemist in tones would report hardly "a trace" of "sentiment." On the very title-page, the composer's line from Regnier about "the pleasures of useless occupation" hints mocking purpose toward "nobility" as stock pose and pompous platitude, at sentiment as giddy or treacly gush. They were such in the days when "noble" waltzes were actually written—Schumann, for example, so labels one of the divisions of his "Carneval"—when truly sentimental waltzes abounded in the music-shops and strewed the pages of "ladies' annuals." They will probably remain such until human nature is born again and in new pattern; while artists of Ravel's mind and temperament will as everlastingly gird at them.

The method of this girding is, of course, musical. The habitual maker of "noble and sentimental waltzes," say in Victorian days, sought the flatulent phrase, the pulpy period. In every detail he was pink of propriety. His chest swelled, his eye glowed—or moistened—as he released himself in tones to triple rhythm. Such pieces were Jos. Sedley's music. To this day the attentive ear may hear them echoing from the pages of "Vanity Fair." Beyond mistaking, Ravel is of another mind and manner with his waltzes—in the piano-pieces they originally were, in the version for orchestra played yesterday for the first time in Boston, as the ballet they briefly became in the Paris of 1913. From dry, precise little motivs, etched in the orchestral voices, springs his music. They are too meagre to be "noble," too prosaic to be "sentimental," and so seeming to fulfil his ironic purpose. He makes play with them and, apparently, his one desire is to avoid the resounding platitudes of "nobility," the sugared stream of "sentiment." He develops a motiv for half a moment, the waltz moves straightforwardly enough. Thereafter, at every other turn a peppery modulation, a sub-acid harmonic detail, an instrumental stroke, bitter-sweet; while throughout goes an air of light sport in dexterity and sophistry.

Ravel is never insistent upon this innuendo; to be such would be that foolish thing, the striking of an attitude. He is quite content to insinuate it; and so to achieve the antithesis of "nobility" and "sentiment"—to achieve it, most of all, perhaps, in the theatre when this music as "Adelaide or The Language of Flowers," went hand in hand with a courtesan smelling tube-roses, a noble duke laying his heart and his purse at her feet in other blossoms, a sentimental youth sighing out his amorous soul in sprigs of cypress and bunches of heliotrope. In his waltzes Ravel is dry and thin; in theirs the purveyors of "nobility" and "sentiment" were watery and rotund. They sprawled and slavered when they wrote; he is exact and elegant. They retailed pompous commonplaces of procedure; he chooses to be adeptly piquant. They smiled a large and oily smile out of the sentiment in which they fondly wallowed. He lifts an ironic eyebrow and is amused—even sighs on occasion in the waltzes a pretty tonal sigh of disillusion. Admittedly altogether sophisticated sport of the composing table, of the piano or the orchestra in the concert-hall, pastime of a certain cast of mind and temperament for kindred spirits, "caviare to the general"—and thankfully as Ravel might have whispered to himself with a glint of satisfaction. But it is his custom to assume an audience—or a few in it—as sophisticated as himself and to believe at will in the answering ironic twitch. Besides, adeptness at anything—music-making in our day included—is a pleasing game.

With reason Weber, Liszt, Berlioz seemed large-minded, warm-hearted, outspoken, when they replied with the overture to "Euryanthe," the tone-poem of "Orpheus," the soliloquy and fete from the music of "Romeo and Juliet," to this devil's advocate of super-sophistication. Well at least did two of them bear the sifting years, the change of mental and emotional attitude, the shifting fashions of life and a world that breed Ravels and Ravelian music-making. Weber still strikes fire in the impetuous ardor with which his overture begins and ends, still works fantasmal illusion in the middle measures of ghostly apparition. Heats of imagination, glow of power were in him when he wrote the preludes to his three surviving operas. He knew the brilliant, the direct means. They seem flung off—and how surely!—in a single zestful hour of concentrated creation. Ravels or no Ravels, the clang, the rush, the flare of them quicken ears and stir hearts. They are of the romantical army with banners; and when it halts and Weber would sound the note of romantical strangeness, ghostly tremor still quivers through the apparition. War-horses of the concert-hall may be these Weberian overtures, but war-horses whose manes still toss, whose hoofs yet beat.

Proof against the years, the fashions, the attitudes is also Liszt's tone-poem of "Orpheus." Agreed that the design is soaring romantic convention — Orpheus's song to sound again, the music wherewith he tamed beast, lured bird, conquered Hades, softened stocks, stones and woman's heart. Agreed that Liszt might have written it as "nobly and sentimentally" as the overblown note upon his title-page forebodes. As many of his tone-poems —or at the least many a division therein—suggest, he was quite capable of grandiose pulp and platitude, even rejoiced as he made it. Liszt, however, was far better romantic executant than romantic theorist—no poet in words but once and again poet in tones. In "Orpheus" he invents melody, gains and sustains instrumental song that hardly flag through the whole course of the tone-poem. It may not be song to summon the magic, mystery or might of Orpheus—that, probably, must ever remain aural vision uncaught, super-incarnation of the whole body and spirit of music—but it is song engrossing the ear, touching the heart, awakening illusion, unfolded and diversified in abiding beauty. "Orpheus" dates from Liszt's carnal days; yet the Liszt of "St. Elizabeth" and other pietistic baggage is nowhere so celestial as in this tone-poem of pagan legend. Oftener than some will believe—overhaunted by his pomps and platitudes—Liszt knew inspiration.

Berlioz probably believed he knew it as well, was exercising it, when he wrote his symphony of "Romeo and Juliet." Not too much of the music now survives actively; as the composer said, it is the equivalent of an opera—disembodied in the concert hall; and of those fragments Mr. Monteux played yesterday all but the "Queen Mab" music. Once more, however, "the grand fête" in Capulet's house seemed musically a dull, commonplace, noisy party much needing trappings of the stage to mask it; while even the characteristic melody of Romeo's soliloquy in the garden is losing pith and pungency. The Capulets, according to Berlioz, distinctly lacked fine taste in choice of dance-rhythms; they had clear preference for din; maybe the young Veronese "jazzed"—in a mediaeval manner—at their parties. It is the virtue of Berlioz's melody to be stripped and piercing, a fine and penetrating line. Yet time in this music of Romeo is surely wearing it thin and numb. Irony and workmanship, Ravel might say with his dry smile, getter bear this sifting than romance and exuberance. 1950 may decide.

In all these pieces, from Ravel to Berlioz and back again, conductor and orchestra excelled themselves. The overture to "Euryanthe," though the stage, even in Germany, nowadays hardly knows the opera, is music of the theatre. Therefore Mr. Monteux warmed to it, made it stride, flash and glow at beginning and end, gained in the ghostly measures a quivering, expectant hush worthy of Toscanini himself. Under the conductor's design every detail in Ravel's Waltzes—and they are almost wholly detail—fell into place; while in the playing of the orchestra few passed unnoted, unfelt. Light went the mocking rhythms; there was point in the harmonic innuendo. In turn the Capulets' orchestra considerably excelled the Capulets' music, and it was not the fault of singing wood-wind or of strings throbbing beneath that Berlioz's "Romeo," musically, seemed rather a moon-calf. Best of all, however, was the orchestra in Liszt's tone-poem, since there, for the while, it regained in instrumental song the mellow depths, surface-shimmer, lustrous transparency, mingled warmth and sensibility of an earlier but vividly remembered day. To such quality—and at the cost of what care and pains!—Mr. Monteux can now on occasion bring it. Then in truth only Mr. Stock's Chicagoans rival it in American concert halls.

As Mr. Monteux has worked to this goal, so have his forces worked with him. Of what manner of men most of these hundred are, there was proof yesterday in the quality of Mr. Bedetti, master-violoncellist. Haydn's Concerto might hardly have been played with a graver richness of tone, a serener beauty of simple pensive song than he gained in the slow movement; with a lighter bow and a brighter tone (as 'cello-tone goes) than he plied in the rhythmic give-and-take of the finale; with more exactness, elasticity and elegance upon the nearly endless figures and ornament of the Allegro. The cadenzas did but heap proof on proof of Mr. Bedetti's abilities as virtuoso. As musician equally he shone out of them since they accorded with Haydn's substance and style; while in the Adagio blended poise and poetry praised him. Not by ability only but by work the more, do these perfections come. Of such is the present spirit of Mr. Monteux's orchestra.

H. T. PARKER

Friday afternoon, March 25, in Symphony Hall, the nineteenth of the afternoon concerts of the Symphony Orchestra with Mr. Monteux conducting. The programme traverses Beethoven's Pastoral Symphony; Mr. Loeffler's tone-poem, "La Bonne Chanson," suggested by verses of Verlaine; and the music for the rites of the Grail in the first act of Wagner's "Parsifal." The choruses of knights, esquires and boys will be sung by the Harvard Glee Club and the Radcliffe Choral Society, prepared by Dr. Davison.

Saturday evening, March 26, in Symphony Hall, the nineteenth of the evening concerts of the Symphony Orchestra with Mr. Monteux conducting and the programme above printed.

TRANS. [illegible]

Easter Concert

An appropriate choral program will be given by the Boston Symphony Orchestra at the next pair of concerts which, by virtue of the fact that the orchestra will be away on tour next week, will befall in Holy Week, Friday afternoon, March 25, and Saturday evening, March 26. The impressive choral music which closes the first act of "Parsifal," the transformation music and Holy Grail scene, will be conducted by Piere Monteux. The Harvard Glee Club and the Radcliffe Choral Society, which have been so finely trained by Dr. Archibard T. Davison of Harvard assisting.

Pension Fund Concert

The last Pension Fund concert this season to be given by the Boston Symphony Orchestra, the net proceeds, as usual, to swell the fund in aid of retired musicians of the orchestra, will be given at Symphony Hall on Sunday afternoon, April 10, at 3:30.

TRANS. MAR. 12

SYMPHONY CONCERTS

Following the last tour of the orchestra, which will occupy this week, the 18th pair of Boston Symphony concerts will take place on Friday afternoon, March 25, and Saturday evening, March 26. In observance of Holy Week, Mr. Monteux will conduct the Transformation music and the Holy Grail scene which closes the first act of Wagner's "Parsifal." The impressive choral portion of the music will be sung by the Harvard Glee Club and the Radcliffe Choral Society. The program will also include Loeffler's poem, "La Bonne Chanson" (after Verlaine), and Beethoven's "Pastoral" symphony.

CONCERT NOTES

The last Pension Fund concert this season to be given by the Boston Symphony orchestra for the fund in aid of retired musicians of the orchestra will take place at Symphony Hall on Sunday afternoon, April 10, at 3:30. The program will consist entirely of Russian music, including a symphony of Tschaikowsky.

HERALD MAR 18.

At the six Symphony Concerts that remain to round out the season, there will be only two "assisting artists." Both are pianists—Mr. Rubinstein and Mr. Gebhard. The one is likely to play a modern Concerto; the other will be heard in Arthur Shepherd's Fantasia for Piano and Orchestra.

TRANS. MAR 14.

A program consisting entirely of Tschaikowsky music will make the last Pension Fund Concert of the Boston Symphony Orchestra season, an event of unusual musical interest. It will be given at Symphony Hall on Sunday afternoon, April 10.

The Transformation Music and the impressive Holy Grail Scene from the first act of Wagner's "Parsifal," will be performed by the Boston Symphony Orchestra in observance of Holy Week at the next pair of Symphony concerts, to be given in Symphony Hall on Friday afternoon and Saturday evening, March 24 and 25.

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PENSION FUND CONCE

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FAMOUS CHOIRS AT SYMPHONY CONCERTS

The Transformation music and H Grail scene from the first act of W ner's "Parsifal" will be perform in observance of Holy Week at Symphony concerts next Friday aft noon and Saturday evening.

The choral music will be sung the Harvard Glee Club and the Rad cliffe Choral Club. Pierre Monteux will also conduct Beethoven's "Pa toral" Symphony and Charles Martin Loeffler's orchestral poem, "La Bonne Chanson."

Choral Music by Symphony

The Transformation music and the impressive Holy Grail scene from the first act of Wagner's "Parsifal" will be performed by the Boston Symphony Orchestra in observance of Holy Week at the next pair of Symphony concerts to be given in Symphony Hall on Friday afternoon and Saturday evening, March 24 and 25.

The choral portions of this music which are sung both on and off stage, thus representing the near and distant choirs of the ceremony, will be sung by the Harvard Glee Club and the Radcliffe Choral Club, which have attained such a notable degree of skill in singing under the training of Dr. Archibald T. Davison of Harvard. Pierre Monteux will also conduct the "Pastoral" Symphony of Beethoven, No. in F major, and Charles Martin Loeffler's orchestral poem, "La Bonne Chanson," inspired by the poem of Verlaine.

Tschaikowsky for Pension Concert

A programme consisting entirely of the music of Tschaikowsky will make the last pension fund concert of the Boston Symphony Orchestra season an event of unusual musical interest. It will be given at Symphony Hall Sunday afternoon, April 10.

There will be two soloists at the concert—Richard Burgin, the new concertmaster of the orchestra, and Bedetti, the illustrious first cellist.

SYMPHONY CONCERTS

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A program consisting entirely of [illegible]kowsky's music will make the [illegible] pension fund concert of the Boston Symphony Orchestra season an event [illegible] interest. The concert will take place in Symphony Hall [illegible] afternoon, April 10. Mr. Monteux [illegible] a program of the [illegible] Russian masters' finest sym[illegible]. There will be two soloists at this concert—Richard Burgin, concertmaster of the orchestra, and Jean Bedetti, the illustrious first violoncellist.

Mr. Monteux Announces a Fragment of "Parsifal" with Chorus from Harvard and Radcliffe—Mme. Gauthier and Notable New Music — Mr. Moiseiwitsch, Able and Interesting Pianist

MEN'S voices and women's will be joined to the instrumental voices of the Symphony Orchestra at the Symphony Concerts of next Friday afternoon and Saturday evening, when Mr Monteux has set on the programme two fragments of Wagner's opera, "Parsifal." The first, for the orchestra only, is the so-called Transformation Music that bears Parisfal and Gurnemanz from the lakeside to the castle of the Grail. The second is the solemn rite of the Grail Knights, a sublimated operatic Eucharist, in which their choruses, the choruses of the esquires and the measures for boys' voices will be sung by choirs from the Harvard Glee Club and the Radcliffe Choral Society. Dr. Davison, as choral conductor, has prepared them in the music and by recent proof of their abilities they should sing it well. Since Dr. Muck ventured the final scene of "Die Walküre" the Symphony Concerts have known no such large Wagnerian enterprise; while, of old, Mr. Monteux was able operatic conductor. Beethoven's Pastoral Symphony will begin the concert. For middle piece, the conductor has chosen Mr. Loeffler's tone-poem, "La Bonne Chanson," as revised by the composer for performance two years ago. Verses of Verlaine suggested it.

On Thursday evening, with Miss Nielsen as assisting singer, the Symphony Orchestra will play in Sanders Theatre at Cambridge in the sixth of its current series of concerts. The programme traverses Beethoven's Pastoral S

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ADVERTISER MAR 20

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The choral portions of this music, which are sung both on and off stage, thus representing the near and distant choirs of the ceremony, will be sung by the Harvard Glee Club and the Radcliffe Choral Club, which have attained such a notable degree of skill in singing under the training of Dr. Archibald T. Davison of Harvard. Pierre Monteux will also conduct the "Pastoral" Symphony of Beethoven, No. 6, in F major, and Charles Martin Loeffler's orchestral poem, "La Bonne Chanson," inspired by the poem of Verlaine.

Tschaikowsky for Pension Concert

A programme consisting entirely of the music of Tschaikowsky will make the last pension fund concert of the Boston Symphony Orchestra season an event of unusual musical interest. It will be given at Symphony Hall on Sunday afternoon, April 10.

There will be two soloists at this concert—Richard Burgin, the new concertmaster of the orchestra, and Jean Bedetti, the first cellist.

POST MAR. 20

SYMPHONY CONCERTS

The transformation music and the impressive Holy Grail Scene from the first act of Wagner's "Parsifal" will be performed by the Boston symphony orchestra in observance of Holy Week at the concerts in Symphony Hall next Friday afternoon and Saturday evening. The choral portions of this music, which are sung both on and off stage, thus representing the near and distant choirs of the ceremony, will be sung by the Harvard Glee Club and the Radcliffe Choral Club, which have been trained by Dr. Davison of Harvard. Mr. Monteux will also conduct the "Pastoral" symphony of Beethoven, No. 6 in F major, and Loeffler's orchestral poem, "La Bonne Chanson," inspired by a poem of Verlaine.

TSCHAIKOWSKY

A program consisting entirely of Tschaikowsky's music will make the last pension fund concert of the Boston Symphony Orchestra season an event of unusual musical interest. The concert will take place in Symphony Hall Sunday afternoon, April 10. Mr. Monteux is compiling a program of the great Russian master's finest symphonic music. There will be two soloists at this concert—Richard Burgin, concertmaster of the orchestra, and Jean Bedetti, the illustrious first violoncellist.

HERALD MAR

Mr. Monteux Announces a Fragment of "Parsifal" with Chorus from Harvard and Radcliffe—Mme. Gauthier and Notable New Music — Mr. Moiseiwitsch Able and Interesting Pianist

MEN'S voices and women's will be joined to the instrumental voices of the Symphony Orchestra at the Symphony Concerts of next Friday afternoon and Saturday evening, when Mr. Monteux has set on the programme two fragments of Wagner's opera, "Parsifal." The first, for the orchestra only, is the so-called Transformation Music that bears Parsifal and Gurnemanz from the lake-side to the castle of the Grail. The second is the solemn rite of the Grail Knights, in which sublimated operatic Eucharist, in their choruses, the choruses of the esquires and the measures for boys' voices will be sung by choirs from the Harvard Glee Club and the Radcliffe Choral Society. Dr. Davison, as choral conductor, has prepared them in the music and by recent proof of their abilities they should sing it well. Since Dr. Muck ventured the final scene of "Die Walküre" the Symphony Concerts have known no such large Wagnerian enterprise; while, of old, Mr. Monteux was able operatic conductor. Beethoven's Pastoral Symphony will begin the concert. For middle piece, the conductor has chosen Mr. Loeffler's tone-poem, "La Bonne Chanson," as revised by the composer for performance two years ago. Verses of Verlaine suggested it.

On Thursday evening, with Miss Nielsen as assisting singer, the Symphony Orchestra will play in Sanders Theatre at Cambridge in the sixth of its current concerts. The program

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...hony; Weber's Overture to his Opera, "Euryanthe" and Romeo's orchestral soliloquy and the ball at the Capulets' from Berlioz's symphony, "Romeo and Juliet." Miss Nielsen will sing two airs of Mozart—"Deh! Vieni" from "Figaro's Wedding" and "Batti Batti!" from "Don Juan."

Sunday afternoon, April 10, in Symphony Hall, a concert by the Symphony Orchestra, with Mr. Monteux conducting for the profit of its Pension Fund. The programme will be drawn wholly from the music of Chalkovsky with either his fourth or his fifth Symphony included. Already the town knows the newer and finer mettle of the orchestra and applauds the conductor's powers.

TRANS. MAR

Events and Comments About Affairs of Current Interest

The Harvard Glee Club and the Radcliffe Choral Society, both trained by Dr Davison, achieve this week the well earned distinction of appearing with the Symphony Orchestra at a pair of regular concerts. They have previously sung at Pension Fund concerts only.

The Symphony Orchestra has abandoned for next season the series of concerts it has for some years given annually in Philadelphia, Baltimore and Washington. This means more time available for work nearer home, perhaps more young people's concerts and more concerts in other New England cities. Detailed announcement of plans will be made later until then one can only speculate.

Friday at 2:30 and Saturday at 8. Boston Symphony Orchestra; 19th program. Sixth Symphony, Beethoven; "La Bonne Chanson," Loeffler; Transformation Music and "Graal Scene" from "Parsifal," Wagner. The Harvard Glee Club and the Radcliffe Choral Society, trained by Dr A. T. Davison, will assist in the "Graal Scene."

GE MAR

Items and Incidents

At the concert of the Symphony Orchestra for its Pension Fund in Symphony Hall on Sunday afternoon, April 10, Mr. Burgin, the first violin, and Mr. Bedetti, the first violoncello, will both be heard in solo-pieces from Chalkovsky. They are the outstanding figures of the string choir.

Mr. Burgin, by the way, played the solo-part in Glazunov's Concerto for Violin at the concert of the Symphony Orchestra in New York last Saturday afternoon. The Times said justly of him:

> His appearance was unassuming, unpretentious; his playing was that of an unusually excellent musician, not, perhaps, in all respects of a virtuoso—it is not expected that a concert master shall step to the front from his desk and return to it, showing all the characteristics of a player devoted to the brilliancy and bravura of solo performances—but of a master of his instrument in tone and technique, wholly competent to interpret all the difficulties of the composition and quite sympathetic with its spirit. Mr. Burgin won much applause and a number of recalls.

TRANS. MAR. 21

Philadelphia, the Boston Orchestra and an Attitude—Recent Comment on a Change of Policy—Harrison Potter the Promising—New Choral Pieces Impending from American Composers

SUNDRY newspapers in Philadelphia weep aloud and in public over the abandonment by the Boston Orchestra of monthly visits to that city. At length they recount the virtues and glories of the band "under Henschel, Gericke, Nikisch, Paur, Fiedler, Muck," but stop short at any mention of the recuperative work—large, fine and exacting—that Mr. Monteux has done. So calling the roll of conductors, they set down a Fiedler or a Paur and leave him unmentioned, though he excels either on every score, though he has outstripped them in achievement under far more difficult circumstance. Similarly these newspapers extol to the heavens the Higginsonian régime and have not a word to say of the trustees and the guarantors who saved the orchestra first from war-time extinction and then, with Mr. Monteux aiding, from dissolution under desertion. These editorial articles wallow in the "splendid record" of the band thirty, twenty, ten years ago; they string together the "bede-roll"—whatever that Philadelphian bauble may be—of ancient achievement.

In spite of these rhetorical veilings, the purpose is plain and smug and mean—to belittle the present estate, the present conductor of the orchestra. Of such from the final days of Dr. Muck to the present days of Mr. Monteux has been the disposition of many a Philadelphian, especially the Philadelphians of print. Though the orchestra bettered itself monthly in their ears, though Mr. Monteux both held and gradually drew near to the old standards, yet there were none so deaf as those who would not hear. Meanwhile they put to print, as they are putting it now, a strange verbiage, of which only the innuendo was clear, about "the signal artistic lustral period" of the orchestra, when "it meant everything for Philadelphia." With reason—business considerations aside—it is quitting a public so minded. Undisturbed by a new orchestra worthily born of an old, Philadelphia may still sleep snug—and deaf.

H. T. P.

In the comparative leisure of April, when the Symphony Orchestra makes few journeys, it will give two more young people's concerts.

TRANS. MAR

BEETHOVEN AND MR. MONTEUX AT CAMBRIDGE

An Unheard Symphony of Sibelius in Prospect—Mr. Kreisler and the Harvard Glee Club—Summer Operetta for Boston—Pizzetti's Sonata Again—Newly Published Songs of Palmgren—Items, Incidents, Impressions

THE most interesting incident of the Symphony Concert in Sanders Theatre, Cambridge, last evening, was the performance—the first that Mr. Monteux has given here—of Beethoven's Pastoral Symphony. The remaining numbers were culled from recent Boston programmes, even to the two arias of Mozart sung by Miss Alice Nielsen. In its one hundredth and thirteenth year of existence the Pastoral can be variously appraised. Thematically and structurally—in short, as absolute music—it falls below all the other symphonies of Beethoven, save the first and perhaps the second, but its programme, naïve as it seems in these days of descriptive and delineative music, gives it a borrowed interest, and for the most part the piece makes diverting entertainment. Only the introductions to "Die Walküre" and "Otello" have surpassed in effectiveism, and even in realism, the storm-music and this, and the movements of gaiety and rejoicing which precede and follow it are today the freshest portion of the symphony. Both the serene and reflective opening and the succeeding "Scene by the Brook-side"—once rated a masterpiece of naturalistic music—now seem monotonous and over-long. Each clings too closely to its "centre key" and its characteristic figuration. Mr. Monteux's "reading" of the symphony is admirable. He avoids dangerous slowness of pace in the Andante, he makes the tempest vivid and dramatic and the music as a whole luminous and supple.

Weber's Overture to "Euryanthe" and "Romeo Alone; Grand Fête at the Capulets" from Berlioz's Dramatic Symphony, "Romeo and Juliet," completed the purely orchestral part of the concert, and Miss Nielsen's songs were the Aria, "Deh vieni non tardar" from "Figaro's Wedding" and "Batti, Batti" from "Don Juan." Last evening Miss Nielsen's voice seemed tired, her tones at times a little "edged," but she sang with her accustomed skill, with the purity of style that Mozart's music demands. As to the songs themselves, the former, one of the most beautiful of Mozart's melodies, has best withstood the years; heard dispassionately, "Batti, Batti"—famed though it is and widely popular—seems now over-ingenuous, almost insipid and as inappropriate to the words that prompted it as anything in Donizetti. No doubt there are many who still take pleasure in this Overture of Weber with its sonorous and effective instrumentation, its rhetoric, its "fat" tune, its measures of unearthly quietness. At least Weber knew what he wished to do, and he accomplished his end unhesitatingly. But Berlioz, more richly endowed and less thoroughly, less severely schooled, daring greatly, dreaming ecstatically, sometimes struck fire and sometimes lost himself in mere fritterings and empty clatter. There are better things in his "Romeo and Juliet" than this music of the hall and of the solitary Romeo.

W. S. S.

Programmes in Prospect

The first and second symphonies of Sibelius have been played often in Boston; the baffling fourth has been heard occasionally; the composer himself will bring the new fifth next autumn. The third has been generally overlooked by conductors; but it pleases Mr. Monteux, and at the Symphony Concerts of next week it will be the outstanding item of the programme. Beethoven's Fourth Concerto (in G major) for Piano and Orchestra, with Arthur Rubinstein in the solo-part, and Mr. Chadwick's overture, "Melpomene," are the other numbers.

Mr. Monteux has also assembled the programme for the concert of Chaikovsky's music at Symphony Hall on Sunday afternoon, April 10, for the increase of the Pension Fund of the Symphony Orchestra. It comprises his Fifth Symphony (in E minor) unheard here for long, his "Italian Caprice" and "Slavic March"; the first movement of his Concerto for Violin and his Rococo Variations for Violoncello. In the Concerto and the Variations, Mr. Burgin and Mr. Bedetti of the string choir will play the solo-parts.

TRANS. MAR. 25

CHORUSES SING WITH SYMPHONY

Harvard and Radcliffe Singers Assist in "Parsifal"

BY OLIN DOWNES

The Boston Symphony Orchestra, Pierre Monteux conductor, gave its 19th programme of the season yesterday afternoon in Symphony Hall. The programme consisted of Beethoven's "Pastoral Symphony"; Loeffler's "La Bonne Chanson" after Verlaine, and the transformation music and closing scene from act one of Wagner's "Parsifal." This scene was performed with the assistance of a chorus of male and female voices selected from the Harvard Glee Club and the Radcliffe Choral Society and coached for this performance by their leader, Dr. Archibald Davison, of the music department of Harvard University.

LEADER APPLAUDS AUTHOR

Astonishing was the appeal made by Beethoven's symphony to the audience. It was applauded for minutes after the performance. After many years a master symphonist's early attempt at impressionism was fresh and eloquent. The performance was sympathetic in spirit and finished in detail. The tempo of the second movement, "Scene by the Brookside," was not too slow, as it often has been. On the other hand, the tempo of the next movement was a trifle too fast.

Only the last movement seemed over-long yesterday. But over all was the great spirit of Beethoven and the very fragrance of nature.

Mr. Loeffler's symphonic poem had also a very enthusiastic reception. From his conductor's stand Mr. Monteux applauded the composer, while the composer from his seat in the audience applauded Mr. Monteux and his men for their excellent performance, and finally rose twice to acknowledge the applause. For us this symphonic poem, after repeated hearings, is too long and too rich in ideas. There is with the musician, as well as the poet, the thought of a certain unusual form. "As the poem of Verlaine"—we quote from the programme book—"is a theme with interruption, so the musical paraphrase may be described as variants of a theme, with corresponding interruptions."

Luxuriance of Detail

This plan is followed out with notable mastery of harmonic and instrumental color, with constant ingenuity and invention, and an exquisite sense of beauty, but for us it makes the music too episodic. If such a composer as Mr. Loeffler cannot follow the form of Verlaine's poem with the most successful results in his musical structure, then we are convinced that this procedure is almost a practical impossibility in the musical art. Inevitably, there is luxuriance, and impediment, of detail. The final climax is anticipated.

The thread of the narrative becomes a little tangled. Directness of development is thus impaired.

With these important reservations—as a matter of personal opinion on the part of the writer—it may be said that Mr. Loeffler's music is of rare beauty and imagination, if not of sufficiently simple and architectural line.

Music From "Parsifal"

The music from "Parsifal" was played with glorious virtuosity by the orchestra and in a devotional spirit on the part of Mr. Monteux. The performance of the singers, while there was not the ideal tonal balance, reflected credit on the work of Dr. Davison and on the earnestness and talent of the chorus. Correct balance would be hard to get under any such circumstances. A foot of difference in the precise distance of the boys' voices—these parts being taken by women's voices—from the stage, would make a change of sonority. The men standing back of the orchestra sang rather too loudly and hence with an inevitable coarseness of tone out of place in this music. In the opera house it would not have been too loud.

The audience liked the performance. Many were deeply moved. They thought of the opera and its mystical name, and of the season of the year, and what was not in the score was in the feelings with which they listened to it. We are writing a reviewer's retrospect of a concert. This reviewer must say, in common honesty, that he has always considered much of "Parsifal" rather poor music. The music has lacked, to him, the force, the beauty, the sincerity, of other of Wagner's music dramas. The religiosity of "Parsifal" does not ring wholly true in his ears. It is too subtle and self-conscious. It is mixed up with too many philosophic qualities, as it was the product of a strangely variegated set of ideas on the part of the composer. Also, to this reviewer, there is an over-use of the same musical motives, tiresome in the concert room. He was glad to hear the last of it.

In the opera house an extremely impressive scene makes the music expressive if only by association. In the concert hall this music does not belong. The orchestral music of the "Good Friday Spell" would have been a hundred times better and in place.

In the first place, it is more inspired and less worked over and drawn out. In the second place, it sounds to infinitely better advantage in a hall. In the third place, there is not that crazy quilt of motives, repeated to the limit of physical and mental endurance, associated with these personages and principles on the stage. In the fourth place, the concert was too long by half an hour.

POST MAR. 26

Two concerts by the Boston Symphony Orchestra under its regular conductor, Pierre Monteux, will be given Tuesday afternoon, March 29, and Thursday afternoon, March 31, at 4 o'clock, for the pleasure and edification of the younger generation in Greater Boston.

A splendid program, consisting entirely of the music of Tchaikowsky, has been arranged by Pierre Monteux for performance by the full Boston Symphony Orchestra at the last Pension Fund concert of the season, to be given in Symphony Hall on Sunday afternoon, April 10th, at 3.30.

RECORD. MAR 26.

SYMPHONY CONCERT

ANTICIPATION, BELIED AND ALSO EXCEEDED

Fragments of "Parsifal" Fail Under Unescapable Conditions to Work Illusion—Beethoven's Pastoral Symphony Reborn in Fresh Delights—The Paradox of Mr. Loeffler's Tone-Poem, "La Bonne Chanson"

AS the run of the Symphony Concert went yesterday afternoon the piece and the performance that had raised expectation fell below it; while the piece and the performance that might have passed as routine excelled anticipation. Rarely is so ample a fragment of an opera by Wagner set in Symphony Hall as the "Transformation-Music" and the "Grail Scene" from the first act of "Parsifal." To the orchestra it added choirs from the Harvard Glee Club and the Radcliffe Choral Society, summoned for the first time to a "regular" Symphony Concert; it was boon to an operaless city; it reillumined the halo that for many an ear and imagination still circles Wagner's "consecrational festival-play." With reason, expectation rose high. It was disappointed because, as soon appeared, such music of the theatre loses illusion under conditions of the concert-hall, however eloquently sung and played there.

On the other hand, Beethoven's Pastoral Symphony is a "repertory piece" of as long standing as are the years of the orchestra. Time and again, it has come and gone in relatively routine performance—conductor and band at ease of work, audience at ease of pleasure. Once and again even such comfortable performance has been marred by too willing acceptance of ready-made conventions. It pleased Mr. Monteux to restudy this music with fresh eye and ear; to impart it for itself regardless of "the tradition;" to put the orchestra to its mettle. The outcome of this wisdom and energy was a performance that made the Pastoral Symphony bloom anew. The fanciful listener heard it—it was pleasant to believe—as it sounded a hundred-odd years ago in a Vienna to which it was "new: first time." Between Beethoven and Wagner, Mr. Loeffler, warmly applauded by a public that has long set him high, had place with "La Bonne Chanson," tone-poem to verses of Verlaine, first heard in revised version two years and more ago. Again the music made mixed impression. Not a few measures seemed over-long and over-elaborate for the poet's, if not composer's design; while as many more stirred by beauty of suggestion and power of delineation.

The fragment of "Parsifal" left anticipation unfulfilled because, in large part, the rites of the Grail depend for illusion upon unescapable and untransferable conditions of the theatre. The briefer "Transformation-Music" is, fortunately, more independent of them. It is the orchestral interlude, to which the old knight, Gurnemanz, leads Parsifal from the demesne of the Grail within the sanctuary. Of old it sounded against moving scenery; now, by common consent of opera-houses the world over, that undeceptive background is left to imagination. The music is largely, richly, sonorously written; it moves in grave progress. Within it, mystery, suspense, exaltation rise gradually until it shivers into chime of nearing bells. Throughout it approximates "absolute" music. It was well played yesterday, though Mr. Monteux, absorbed, seemingly, in detail of motiv and euphony, might have plied an ampler eloquence.

Of other nature and circumstance is the music of the succeeding rite. The stage discloses the shadowed sanctuary of Holy Cup and Holy Lance, isolated shrine deep within the castle. Gaunt and time-stained frescoes look from the walls; above shines the sunlit azure of the dome; bathed in white glow is the Holy Table. Knights, esquires, boyish servitors defile in long, slow-paced line, threaded with the red and white of their mantles. The bread, the wine, pass become as the body and blood of Jesus. Holy canticles rise from knightly throats; high in the dome boys' voices make ethereal answer. There is music of solemn ceremony, holy hymn, mounting ecstasy, descending benediction. As nearly as he dared, as nearly as he could, Wagner sought and achieved a mystical operatic Eucharist.

Within the theatre, music, action, picture make the audience like to Parsifal on the stage—moved, mystified, spectator in presence of holy rite and rhapsody. In the concert-hall, only the music engages the company—one element, even if it be the most considerable, in the whole illusion. It is heard, moreover, from an uncovered orchestra; whereas Wagner designed it for an orchestra within an enclosed pit. The change, sensitive as Mr. Monteux was to it, seems to coarsen texture and timbres. The music of ritual tends to become a music of subdued pageantry; the celestial glow, the ethereal tremor, sound less as spiritual aspiration, touched with divine benediction. Upon the stage, again, high in the dome sing youth and boys. In Symphony Hall, these voices were but set behind the platform, sounding on the same plane as the voices of the knightly choir—no doubt an unescapable procedure, yet fatal to illusion of remote and gleaming height. Throughout, the orchestra played with no little beauty and fineness of tone, at moments with loveliness of soft accent and melting euphony. Mr. Monteux was operatic conductor expert with means, sensitive to ends. The visible singers from the Harvard Glee Club, sonorous of tone, ample and rounded of phrase, precise and elastic of rhythm, struck both the chivalric and the churchly note in the canticles of the knights. The invisible singers from the Radcliffe Choral society, still a little abashed by the exacting intervals of the music within the dome, conveyed a measure of its mystical voice of bliss. Both Mr. Monteux and Dr. Davison, as leaders of orchestra and choirs, had evidently done their utmost. Through no fault of theirs enfolding, transporting illusion came not, as it usually comes in the theatre. It was absent because Wagner, to compass it, fused inextricably with the music all the factors of his stage.

Ample amends was the performance of the Pastoral Symphony. Fancy it, of all the symphonies of Beethoven, except, possibly, the Eighth, making new sensation upon a practised audience in March of 1921, a round 112 years after it came first into the world! Far was Mr. Monteux, and far he kept the orchestra, from the routine that needs another symphony of Beethoven, takes down the Pastoral, runs through it once or twice by way of preparation for perfunctory or Stranskian performance. He read it as with brightening eyes; he heard it as with kindling ears; he played it as though the composer had laid it, treasure trove, only the other day, upon his doorstep. Best of all, he comprehended it with sympathetic imagination, transmitted it with true divination.

Monsieur d'Indy may be as solemn as two owls about "the tranquillity of Beethoven's soul in the presence of Nature"; for it is the prime business of his Beethoven to be as much as possible like that same Monsieur d'Indy. Yet what is the beginning of the Pastoral Symphony but a glinting, tripping, gay-spirited operetta-tune—Beethoven lightly glad, sportively merry? Precisely so Mr. Monteux paced, phrased, rhythmed the music, and it was delight again. Lightly he subdued it as the playfulness softens into musing. Into the second movement the conductor carried this sunny, pensive mood. Not once did he cloud it with thick sentimentality; not once did he turn Beethoven, alive with quick-coming fancies, into dawdling moon-calf. The arabesques of the wood-winds smiled out the tonal web; the whole music went limpidly, songfully, in gentle sparkle. Beethoven could be homely and homely were the rhythms, the quality of tone to which the conductor animated and charactered the Scherzo. Stravinsky himself could hardly have made the piping oboe, the grumbling bassoon more individual.

Usually twentieth-century audiences listen to Beethoven's tonal thunder-shower with the smile of sophisticated condescension. Mr. Monteux, penetrating the simplicity of the composer's means, made it ominous, restless, disturbing. As he had made the first movement gay, so once the shepherd's song had been gently sung, he kept the Finale jolly. Scrape away the crust of "tradition," rub away sentimental smear, put by pious posturings—in other words, search Beethoven's score— and is not this Pastoral Symphony of Mr. Monteux the veritable Pastoral Symphony? Back to Beethoven went Mr. Toscanini with the Seventh Symphony, and there was new thrill manifold in the music. Back to Beethoven goes Mr. Monteux with the Pastoral and the music is as full of new delight. Sometimes "the tradition" is as superfluous as it is solemn.

The fifth poem, "Avant que tu ne t'en Ailles," of Verlaine's slender volume, "La Bonne Chanson," is a simple little poem. Twenty short lines is the span of it; terse and bare are the words, albeit artfully joined and modulated; as direct is the imagery. The world stirs to the tremors of the dawn; the lover's heart stirs with the tremors of desire. The sun rises; shines also love. Thrice familiar course of French lyric poetry, minded to link the motions and the moods of nature with the stirrings and the sensations of love; thrice familiar inspiration, as well, to Gallic composers and composers of kindred mind and temperament. Upon these simple verses as slender foundation Mr. Loeffler has reared a complex and elaborate tone-poem. The design is the treatment of a single motiv—tremor of earth, tremor of longing—in successive variation with digression here and digression there, until the whole music shall concentrate itself into climax of risen sun, into gentler postlude of amorous, expectant ardor. Fulfilling this purpose, Mr. Loeffler writes measure after measure of meditated harmonies, page after page of adroit, imaginative play with instrumental voices. Variant succeeds variant in the progress of the motiv through an intricate music. A "bonne chanson" becomes almost a "grande chanson."

The censorious might reproach the composer with a prolix, an overweighted music. Enough to repeat that through many a moment, especially in the middle measures, it seems over-long and over-elaborate, a piece of too recondite invention and procedure. Keener upon memory, more characteristic of the Loeffler of other tone-poems, of the symphony, of the memorial string-quartet, are incidental play of imagination, incidental use of incisive delineative means. The prelude of the tremulous world in the pallor that is interlude between fading night and flushing dawn touches beauty. The postlude of the lover's gentle, deep and quivering desire no less attains it. Flashes of detail, as in the tonal beam through the orchestra in answer to the first beam of the sun; tremors that thread its choirs like fleck of morning song or rustle of dewy leaf; transitions from idyllic to amorous mood pierce the hearing ear, cut deep into answering vision or emotion. Mr. Loeffler is no maker of paradoxes, but such parts of his "Bonne Chanson" much outweigh the whole.

H. T. PARKER

TRANS. MAR 26.

Sunday afternoon, April 10, in Symphony Hall, a concert by the Symphony Orchestra, with Mr. Monteux conducting, for the profit of its Pension Fund. The programme will be drawn wholly from the music of Chaikovsky—his Fifth Symphony of the songful slow movement; his "Italian Caprice" and "Slavic March"; his first movement of his Concerto for Violin, with Mr. Burgin in the solo-part, and his Rococo Variations for Violoncello, with Mr. Bedetti as soloist. They are the twin glories of the present string-choir. Already the town knows the newer and finer mettle of the orchestra and applauds the conductor's powers.

TRANS. MAR 2

PENSION FUND CONCER

A program consisting entirely the music of Tschaikowsky will mak the last pension fund concert of th Boston Symphony Orchestra seaso an event of unusual interest. It wi be given at Symphony Hall on Sunday afternoon, April 10.

Pierre Monteux is compiling a program of the great Russian master finest symphonic music. Soloists wi be Richard Burgin and Jean Bedett

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FAMOUS CHOIRS AT SYMPHONY CONCERTS

The Transformation music and Holy Grail scene from the first act of Wagner's "Parsifal" will be performed in observance of Holy Week at the Symphony concerts next Friday afternoon and Saturday evening.

The choral music will be sung by the Harvard Glee Club and the Radcliffe Choral Club. Pierre Monteux will also conduct Beethoven's "Pastoral" Symphony and Charles Martin Loeffler's orchestral poem, "La Bonne Chanson."

ADVER

Choral Music by Symphony

The Transformation music and the impressive Holy Grail scene from the first act of Wagner's "Parsifal" will be performed by the Boston Symphony Orchestra in observance of Holy Week at the next pair of Symphony concerts, to be given in Symphony Hall on Friday afternoon and Saturday evening, March 24 and 25.

The choral portions of this music, which are sung both on and off stage, thus representing the near and distant choirs of the ceremony, will be sung by the Harvard Glee Club and the Radcliffe Choral Club, which have attained such a notable degree of skill in singing under the training of Dr. Archibald T. Davison of Harvard. Pierre Monteux will also conduct the "Pastoral" Symphony of Beethoven, No. 6, in F major, and Charles Martin Loeffler's orchestral poem, "La Bonne Chanson," inspired by the poem of Verlaine.

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There will be two soloists at this concert—Richard Burgin, the new concertmaster of the orchestra, and Jean Bedetti, the illustrious first cellist.

POST

SYMPHONY CONCERTS

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TSCHAIKOWSKY

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HERALD

Mr. Monteux Announces a Fragment of "Parsifal" with Chorus from Harvard and Radcliffe—Mme. Gauthier and Notable New Music — Mr. Moiseiwitsch, Able and Interesting Pianist

MEN'S voices and women's will be joined to the instrumental voices of the Symphony Orchestra at the Symphony Concerts of next Friday afternoon and Saturday evening, when Mr. Monteux has set on the programme two fragments of Wagner's opera, "Parsifal." The first, for the orchestra only, is the so-called Transformation Music that bears Parisfal and Gurnemanz from the lake-side to the castle of the Grail. The second is the solemn rite of the Grail Knights, a sublimated operatic Eucharist, in which their choruses, the choruses of the esquires and the measures for boys' voices will be sung by choirs from the Harvard Glee Club and the Radcliffe Choral Society. Dr. Davison, as choral conductor, has prepared them in the music and by recent proof of their abilities they should sing it well. Since Dr. Muck ventured the final scene of "Die Walküre" the Symphony Concerts have known no such large Wagnerian enterprise; while, of old, Mr. Monteux was able operatic conductor. Beethoven's Pastoral Symphony will begin the concert. For middle piece, the conductor has chosen Mr. Loeffler's tone-poem, "La Bonne Chanson," as revised by the composer for performance two years ago. Verses of Verlaine suggested it.

On Thursday evening, with Miss Nielsen as assisting singer, the Symphony Orchestra will play in Sanders Theatre at Cambridge in the sixth of its current series of concerts. The programme [illegible] Beethoven's Pastoral [illegible]

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phony; Weber's Overture to his Opera, "Euryanthe" and Romeo's orchestral soliloquy and the ball at the Capulets' from Berlioz's symphony, "Romeo and Juliet." Miss Nielsen will sing two airs of Mozart—"Deh! Vieni" from "Figaro's Wedding" and "Batti Batti!" from "Don Juan."

Sunday afternoon, April 10, in Symphony Hall, a concert by the Symphony Orchestra, with Mr. Monteux conducting for the profit of its Pension Fund. The programme will be drawn wholly from the music of Chaikovsky with either his fourth or his fifth Symphony included. Already the town knows the newer and finer mettle of the orchestra and applauds the conductor's powers.

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Events and Comments About Affairs of Current Interest

The Harvard Glee Club and the Radcliffe Choral Society, both trained by Dr Davison, achieve this week the well earned distinction of appearing with the Symphony Orchestra at a pair of regular concerts. They have previously sung at Pension Fund concerts only.

The Symphony Orchestra has abandoned for next season the series of concerts it has for some years given annually in Philadelphia, Baltimore and Washington. This means more time available for work nearer home, perhaps more young people's concerts and more concerts in other New England cities. Detailed announcement of plans will be made later until then one can only speculate.

Friday at 2:30 and Saturday at 8. Boston Symphony Orchestra; 19th program. Sixth Symphony, Beethoven; "La Bonne Chanson," Loeffler; Transformation Music and "Graal Scene" from "Parsifal," Wagner. The Harvard Glee Club and the Radcliffe Choral Society, trained by Dr A. T. Davison, will assist in the "Graal Scene."

Items and Incidents

At the concert of the Symphony Orchestra for its Pension Fund in Symphony Hall on Sunday afternoon, April 10, Mr. Burgin, the first violin, and Mr. Bedetti, the first violoncello, will both be heard in solo-pieces from Chaikovsky. They are the outstanding figures of the string choir.

Mr. Burgin, by the way, played the solo-part in Glazunov's Concerto for Violin at the concert of the Symphony Orchestra in New York last Saturday afternoon. The Times said justly of him:

> His appearance was unassuming, unpretentious; his playing was that of an unusually excellent musician, not, perhaps, in all respects of a virtuoso—it is not expected that a concert master shall step to the front from his desk and return to it, showing all the characteristics of a player devoted to the brilliancy and bravura of solo performances—but of a master of his instrument in tone and technique, wholly competent to interpret all the difficulties of the composition and quite sympathetic with its spirit. Mr. Burgin won much applause and a number of recalls.

Philadelphia, the Boston Orchestra and an Attitude—Recent Comment on a Change of Policy—Harrison Potter the Promising—New Choral Pieces Impending from American Composers

SUNDRY newspapers in Philadelphia weep aloud and in public over the abandonment by the Boston Orchestra of monthly visits to that city. At length they recount the virtues and glories of the band "under Henschel, Gericke, Nikisch, Paur, Fiedler, Muck," but stop short at any mention of the recuperative work—large, fine and exacting—that Mr. Monteux has done. So calling the roll of conductors, they set down a Fiedler or a Paur and leave him unmentioned, though he excels either on every score, though he has outstripped them in achievement under far more difficult circumstance. Similarly these newspapers extol to the heavens the Higginsonian régime and have not a word to say of the trustees and the guarantors who saved the orchestra first from war-time extinction and then, with Mr. Monteux aiding, from dissolution under desertion. These editorial articles wallow in the "splendid record" of the band thirty, twenty, ten years ago; they string together the "bede-roll"—whatever that Philadelphian bauble may be—of ancient achievement.

In spite of these rhetorical veilings, the purpose is plain and smug and mean—to belittle the present estate, the present conductor of the orchestra. Of such from the final days of Dr. Muck to the present days of Mr. Monteux has been the disposition of many a Philadelphian, especially the Philadelphians of print. Though the orchestra bettered itself monthly in their ears, though Mr. Monteux both held and gradually drew near to the old standards, yet there were none so deaf as those who would not hear. Meanwhile they put to print, as they are putting it now, a strange verbiage, of which only the innuendo was clear, about "the signal artistic lustral period" of the orchestra, when "it meant everything for Philadelphia." With reason—business considerations aside—it is quitting a public so minded. Undisturbed by a new orchestra worthily born of an old, Philadelphia may still sleep snug—and deaf.

H. T. P.

In the comparative leisure of April, when the Symphony Orchestra makes few journeys, it will give two more young people's concerts.

TRANS. MA

BEETHOVEN AND MR. MONTEUX AT CAMBRIDGE

An Unheard Symphony of Sibelius in Prospect—Mr. Kreisler and the Harvard Glee Club—Summer Operetta for Boston—Pizzetti's Sonata Again—Newly Published Songs of Palmgren—Items, Incidents, Impressions

THE most interesting incident of the Symphony Concert in Sanders Theatre, Cambridge, last evening, was the performance—the first that Mr. Monteux has given here—of Beethoven's Pastoral Symphony. The remaining numbers were culled from recent Boston programmes, even to the two arias of Mozart sung by Miss Alice Nielsen. In its one hundredth and thirteenth year of existence the Pastoral can be variously appraised. Thematically and structurally—in short, as absolute music—it falls below all the other symphonies of Beethoven, save the first and perhaps the second, but its programme, naïve as it seems in these days of descriptive and delineative music, gives it a borrowed interest, and for the most part the piece makes diverting entertainment. Only the introductions to "Die Walküre" and "Otello" have surpassed in effectiveism, and even in realism, the storm-music and this, and the movements of gaiety and rejoicing which precede and follow it are today the freshest portion of the symphony. Both the serene and reflective opening and the succeeding "Scene by the Brook-side"—once rated a masterpiece of naturalistic music—now seem monotonous and over-long. Each clings too closely to its "centre key" and its characteristic figuration. Mr. Monteux's "reading" of the symphony is admirable. He avoids dangerous slowness of pace in the Andante, he makes the tempest vivid and dramatic and the music as a whole luminous and supple.

Weber's Overture to "Euryanthe" and "Romeo Alone; Grand Fête at the Capulets" from Berlioz's Dramatic Symphony, "Romeo and Juliet," completed the purely orchestral part of the concert, and Miss Nielsen's songs were the Aria, "Deh vieni non tardar" from "Figaro's Wedding" and "Batti, Batti" from "Don Juan." Last evening Miss Nielsen's voice seemed tired, her tones at times a little "edged," but she sang with her accustomed skill, with the purity of style that Mozart's music demands. As to the songs themselves, the former, one of the most beautiful of Mozart's melodies, has best withstood the years; heard dispassionately, "Batti, Batti"—famed though it is and widely popular—seems now over-ingenuous, almost insipid and as inappropriate to the words that prompted it as anything in Donizetti. No doubt there are many who still take pleasure in this Overture of Weber with its sonorous and effective instrumentation, its rhetoric, its "fat" tune, its measures of unearthly quietness. At least Weber knew what he wished to do, and he accomplished his end unhesitatingly. But Berlioz, more richly endowed and less thoroughly, less severely schooled, daring greatly, dreaming ecstatically, sometimes struck fire and sometimes lost himself in mere fritterings and empty clatter. There are better things in his "Romeo and Juliet" than this music of the hall and of the solitary Romeo.

W. S. S.

Programmes in Prospect

The first and second symphonies of Sibelius have been played often in Boston; the baffling fourth has been heard occasionally; the composer himself will bring the new fifth next autumn. The third has been generally overlooked by conductors; but it pleases Mr. Monteux, and at the Symphony Concerts of next week it will be the outstanding item of the programme. Beethoven's Fourth Concerto (in G major) for Piano and Orchestra, with Arthur Rubinstein in the solo-part, and Mr. Chadwick's overture, "Melpomene," are the other numbers.

Mr. Monteux has also assembled the programme for the concert of Chaikovsky's music at Symphony Hall on Sunday afternoon, April 10, for the increase of the Pension Fund of the Symphony Orchestra. It comprises his Fifth Symphony (in E minor) unheard here for long, his "Italian Caprice" and "Slavic March"; the first movement of his Concerto for Violin and his Rococo Variations for Violoncello. In the Concerto and the Variations, Mr. Burgin and Mr. Bedetti of the string choir will play the solo-parts.

TRANS. MAR. 25

CHORUSES SING WITH SYMPHONY

Harvard and Radcliffe Singers Assist in "Parsifal"

BY OLIN DOWNES

The Boston Symphony Orchestra, Pierre Monteux conductor, gave its 19th programme of the season yesterday afternoon in Symphony Hall. The programme consisted of Beethoven's "Pastoral Symphony"; Loeffler's "La Bonne Chanson" after Verlaine, and the transformation music and closing scene from act one of Wagner's "Parsifal." This scene was performed with the assistance of a chorus of male and female voices selected from the Harvard Glee Club and the Radcliffe Choral Society and coached for this performance by their leader, Dr. Archibald Davison, of the music department of Harvard University.

LEADER APPLAUDS AUTHOR

Astonishing was the appeal made by Beethoven's symphony to the audience. It was applauded for minutes after the performance. After many years a master symphonist's early attempt at impressionism was fresh and eloquent. The performance was sympathetic in spirit and finished in detail. The tempo of the second movement, "Scene by the Brookside," was not too slow, as it often has been. On the other hand, the tempo of the next movement was a trifle too fast.

Only the last movement seemed over-long yesterday. But over all was the great spirit of Beethoven and the very fragrance of nature.

Mr. Loeffler's symphonic poem had also a very enthusiastic reception. From his conductor's stand Mr. Monteux applauded the composer, while the composer from his seat in the audience applauded Mr. Monteux and his men for their excellent performance, and finally rose twice to acknowledge the applause. For us this symphonic poem, after repeated hearings, is too long and too rich in ideas. There is with the musician, as well as the poet, the thought of a certain unusual form. "As the poem of Verlaine"—we quote from the programme book—"is a theme with interruption, so the musical paraphrase may be described as variants of a theme, with corresponding interruptions."

Luxuriance of Detail

This plan is followed out with notable mastery of harmonic and instrumental color, with constant ingenuity and invention, and an exquisite sense of beauty, but for us it makes the music too episodic. If such a composer as Mr. Loeffler cannot follow the form of Verlaine's poem with the most successful results in his musical structure, then we are convinced that this procedure is almost a practical impossibility in the musical art. Inevitably, there is luxuriance, and impediment, of detail. The final climax is anticipated.

The thread of the narrative becomes a little tangled. Directness of development is thus impaired.

With these important reservations—as a matter of personal opinion on the part of the writer—it may be said that Mr. Loeffler's music is of rare beauty and imagination, if not of sufficiently simple and architectural line.

Music From "Parsifal"

The music from "Parsifal" was played with glorious virtuosity by the orchestra and in a devotional spirit on the part of Mr. Monteux. The performance of the singers, while there was not the ideal tonal balance, reflected credit on the work of Dr. Davison and on the earnestness and talent of the chorus. Correct balance would be hard to get under any such circumstances. A foot of difference in the precise distance of the boys' voices—these parts being taken by women's voices—from the stage, would make a change of sonority. The men standing back of the orchestra sang rather too loudly and hence with an inevitable coarseness of tone out of place in this music. In the opera house it would not have been too loud.

The audience liked the performance. Many were deeply moved. They thought of the opera and its mystical name, and of the season of the year, and what was not in the score was in the feelings with which they listened to it. We are writing a reviewer's retrospect of a concert. This reviewer must say, in common honesty, that he has always considered much of "Parsifal" rather poor music. The music has lacked, to him, the force, the beauty, the sincerity, of other of Wagner's music dramas. The religiosity of "Parsifal" does not ring wholly true in his ears. It is too subtle and self-conscious. It is mixed up with too many philosophic qualities, as it was the product of a strangely variegated set of ideas on the part of the composer. Also, to this reviewer, there is an overuse of the same musical motives, tiresome in the concert room. He was glad to hear the last of it.

In the opera house an extremely impressive scene makes the music expressive if only by association. In the concert hall this music does not belong. The orchestral music of the "Good Friday Spell" would have been a hundred times better and in place.

In the first place, it is more inspired and less worked over and drawn out. In the second place, it sounds to infinitely better advantage in a hall. In the third place, there is not that crazy quilt of motives, repeated to the limit of physical and mental endurance, associated with these personages and principles on the stage. In the fourth place, the concert was too long by half an hour.

POST MAR. 26

Two concerts by the Boston Symphony Orchestra under its regular conductor, Pierre Monteux, will be given Tuesday afternoon, March 29, and Thursday afternoon, March 31, at 4 o'clock, for the pleasure and edification of the younger generation in Greater Boston.

A splendid program, consisting entirely of the music of Tchaikowsky, has been arranged by Pierre Monteux for performance by the full Boston Symphony Orchestra at the last Pension Fund concert of the season, to be given in Symphony Hall on Sunday afternoon, April 10th, at 3.30.

RECORD. MAR 26.

SYMPHONY CONCERT

ANTICIPATION, BELIED AND ALSO EXCEEDED

Fragments of "Parsifal" Fail Under Unescapable Conditions to Work Illusion—Beethoven's Pastoral Symphony Reborn in Fresh Delights—The Paradox of Mr. Loeffler's Tone-Poem, "La Bonne Chanson"

AS the run of the Symphony Concert went yesterday afternoon the piece and the performance that had raised expectation fell below it; while the piece and the performance that might have passed as routine excelled anticipation. Rarely is so ample a fragment of an opera by Wagner set in Symphony Hall as the "Transformation-Music" and the "Grail Scene" from the first act of "Parsifal." To the orchestra it added choirs from the Harvard Glee Club and the Radcliffe Choral Society, summoned for the first time to a "regular" Symphony Concert; it was boon to an operaless city; it reillumined the halo that for many an ear and imagination still circles Wagner's "consecrational festival-play." With reason, expectation rose high. It was disappointed because, as soon appeared, such music of the theatre loses illusion under conditions of the concert-hall, however eloquently sung and played there.

On the other hand, Beethoven's Pastoral Symphony is a "repertory piece" of as long standing as are the years of the orchestra. Time and again, it has come and gone in relatively routine performance—conductor and band at ease of work, audience at ease of pleasure. Once and again even such comfortable performance has been marred by too willing acceptance of ready-made conventions. It pleased Mr. Monteux to restudy this music with fresh eye and ear; to impart it for itself regardless of "the tradition;" to put the orchestra to its mettle. The outcome of this wisdom and energy was a performance that made the Pastoral Symphony bloom anew. The fanciful listener heard it—it was pleasant to believe—as it sounded a hundred-odd years ago in a Vienna to which it was "new: first time." Between Beethoven and Wagner, Mr. Loeffler, warmly applauded by a public that has long set him high, had place with "La Bonne Chanson," tone-poem to verses of Verlaine, first heard in revised version two years and more ago. Again the music made mixed impression. Not a few measures seemed over-long and over-elaborate for the poet's, if not composer's design; while as many more stirred by beauty of suggestion and power of delineation.

The fragment of "Parsifal" left anticipation unfulfilled because, in large part, the rites of the Grail depend for illusion upon unescapable and untransferable conditions of the theatre. The briefer "Transformation-Music" is, fortunately, more independent of them. It is the orchestral interlude, to which the old knight, Gurnemanz, leads Parsifal from the demesne of the Grail within the sanctuary. Of old it sounded against moving scenery; now, by common consent of opera-houses the world over, that undeceptive background is left to imagination. The music is largely, richly, sonorously written; it moves in grave progress. Within it, mystery, suspense, exaltation rise gradually until it shivers into chime of nearing bells. Throughout it approximates "absolute" music. It was well played yesterday, though Mr. Monteux, absorbed, seemingly, in detail of motiv and euphony, might have plied an ampler eloquence.

Of other nature and circumstance is the music of the succeeding rite. The stage discloses the shadowed sanctuary of Holy Cup and Holy Lance, isolated shrine deep within the castle. Gaunt and time-stained frescoes look from the walls; above shines the sunlit azure of the dome; bathed in white glow is the Holy Table. Knights, esquires, boyish servitors defile in long, slow-paced line, threaded with the red and white of their mantles. The bread, the wine, pass become as the body and blood of Jesus. Holy canticles rise from knightly throats; high in the dome boys' voices make ethereal answer. There is music of solemn ceremony, holy hymn, mounting ecstasy, descending benediction. As nearly as he dared, as nearly as he could, Wagner sought and achieved a mystical operatic Eucharist.

Within the theatre, music, action, picture make the audience like to Parsifal on the stage—moved, mystified, spectator in presence of holy rite and rhapsody. In the concert-hall, only the music engages the company—one element, even if it he the most considerable, in the whole illusion. It is heard, moreover, from an uncovered orchestra; whereas Wagner designed it for an orchestra within an enclosed pit. The change, sensitive as Mr. Monteux was to it, seems to coarsen texture and timbres. The music of ritual tends to become a music of subdued pageantry; the celestial glow, the ethereal tremor, sound less as spiritual aspiration, touched with divine benediction. Upon the stage, again, high in the dome sing youth and boys. In Symphony Hall, these voices were but set behind the platform, sounding on the same plane as the voices of the knightly choir—no doubt an unescapable procedure, yet fatal to illusion of remote and gleaming height. Throughout, the orchestra played with no little beauty and fineness of tone, at moments with loveliness of soft accent and melting euphony. Mr. Monteux was operatic conductor expert with means, sensitive to ends. The visible singers from the Harvard Glee Club, sonorous of tone, ample and rounded of phrase, precise and elastic of rhythm, struck both the chivalric and the churchly note in the canticles of the knights. The invisible singers from the Radcliffe Choral society, still a little abashed by the exacting intervals of the music within the dome, conveyed a measure of its mystical voice of bliss. Both Mr. Monteux and Dr. Davison, as leaders of orchestra and choirs, had evidently done their utmost. Through no fault of theirs enfolding, transporting illusion came not, as it usually comes in the theatre. It was absent because Wagner, to compass it, fused inextricably with the music all the factors of his stage.

Ample amends was the performance of the Pastoral Symphony. Fancy it, of all the symphonies of Beethoven, except, possibly, the Eighth, making new sensation upon a practised audience in March of 1921, a round 112 years after it came first into the world! Far was Mr. Monteux, and far he kept the orchestra, from the routine that needs another symphony of Beethoven, takes down the Pastoral, runs through it once or twice by way of preparation for perfunctory or Stranskian performance. He read it as with brightening eyes; he heard it as with kindling ears; he played it as though the composer had laid it, treasure trove, only the other day, upon his doorstep. Best of all, he comprehended it with sympathetic imagination, transmitted it with true divination.

Monsieur d'Indy may be as solemn as two owls about "the tranquillity of Beethoven's soul in the presence of Nature"; for it is the prime business of his Beethoven to be as much as possible like that same Monsieur d'Indy. Yet what is the beginning of the Pastoral Symphony but a glinting, tripping, gay-spirited operetta-tune—Beethoven lightly glad, sportively merry? Precisely so Mr. Monteux paced, phrased, rhythmed the music, and it was delight again. Lightly he subdued it as the playfulness softens into musing. Into the second movement the conductor carried this sunny, pensive mood. Not once did he cloud it with thick sentimentality; not once did he turn Beethoven, alive with quick-coming fancies, into dawdling moon-calf. The arabesques of the wood-winds smiled out the tonal web; the whole music went limpidly, songfully, in gentle sparkle. Beethoven could be homely and homely were the rhythms, the quality of tone to which the conductor animated and charactered the Scherzo. Stravinsky himself could hardly have made the piping oboe, the grumbling bassoon more individual.

Usually twentieth-century audiences listen to Beethoven's tonal thunder-shower with the smile of sophisticated condescension. Mr. Monteux, penetrating the simplicity of the composer's means, made it ominous, restless, disturbing. As he had made the first movement gay, so once the shepherd's song had been gently sung, he kept the Finale jolly. Scrape away the crust of "tradition," rub away sentimental smear, put by pious posturings—in other words, search Beethoven's score— and is not this Pastoral Symphony of Mr. Monteux the veritable Pastoral Symphony? Back to Beethoven went Mr. Toscanini with the Seventh Symphony, and there was new thrill manifold in the music. Back to Beethoven goes Mr. Monteux with the Pastoral and the music is as full of new delight. Sometimes "the tradition" is as superfluous as it is solemn.

The fifth poem, "Avant que tu ne t'en Ailles," of Verlaine's slender volume, "La Bonne Chanson," is a simple little poem. Twenty short lines is the span of it; terse and bare are the words, albeit artfully joined and modulated; as direct is the imagery. The world stirs to the tremors of the dawn; the lover's heart stirs with the tremors of desire. The sun rises; shines also love. Thrice familiar course of French lyric poetry, minded to link the motions and the moods of nature with the stirrings and the sensations of love; thrice familiar inspiration, as well, to Gallic composers and composers of kindred mind and temperament. Upon these simple verses as slender foundation Mr. Loeffler has reared a complex and elaborate tone-poem. The design is the treatment of a single motiv—tremor of earth, tremor of longing—in successive variation with digression here and digression there, until the whole music shall concentrate itself into climax of risen sun, into gentler postlude of amorous, expectant ardor. Fulfilling this purpose, Mr. Loeffler writes measure after measure of meditated harmonies, page after page of adroit, imaginative play with instrumental voices. Variant succeeds variant in the progress of the motiv through an intricate music. A "bonne chanson" becomes almost a "grande chanson."

The censorious might reproach the composer with a prolix, an overweighted music. Enough to repeat that through many a moment, especially in the middle measures, it seems over-long and over-elaborate, a piece of too recondite invention and procedure. Keener upon memory, more characteristic of the Loeffler of other tone-poems, of the symphony, of the memorial string-quartet, are incidental play of imagination, incidental use of incisive delineative means. The prelude of the tremulous world in the pallor that is interlude between fading night and flushing dawn touches beauty. The postlude of the lover's gentle, deep and quivering desire no less attains it. Flashes of detail, as in the tonal beam through the orchestra in answer to the first beam of the sun; tremors that thread its choirs like fleck of morning song or rustle of dewy leaf; transitions from idyllic to amorous mood pierce the hearing ear, cut deep into answering vision or emotion. Mr. Loeffler is no maker of paradoxes, but such parts of his "Bonne Chanson" much outweigh the whole.

H. T. PARKER

TRANS. MAR 26.

Sunday afternoon, April 10, in Symphony Hall, a concert by the Symphony Orchestra, with Mr. Monteux conducting, for the profit of its Pension Fund. The programme will be drawn wholly from the music of Chaikovsky—his Fifth Symphony of the songful slow movement; his "Italian Caprice" and "Slavic March"; his first movement of his Concerto for Violin, with Mr. Burgin in the solo-part, and his Rococo Variations for Violoncello, with Mr. Bedetti as soloist. They are the twin glories of the present string-choir. Already the town knows the newer and finer mettle of the orchestra and applauds the conductor's powers.

TRANS MAR 26

A Neglected Symphony of Sibelius from Mr. Monteux—Two Afternoons for Young People and the Symphony Orchestra—Miss Novaes Anew—Miss Ponselle for the First Time—Impending Recitals

TWO Symphonies by Sibelius have not yet been heard in Boston—the new fifth, lately played in London, which the composer will probably bring over-seas next year; the older third to which conductors have usually preferred the first, the second or even the baffling fourth. These three are relatively familiar to the public of the Symphony Concerts. To them next Friday afternoon and Saturday evening, Mr. Monteux will add the third, of which more will be written within a few days in this place. The middle piece for the two concerts is Beethoven's Fourth Concerto (in G major) for piano and orchestra with Arthur Rubinstein to play the solo part. The Concerto rivals, if it does not excel, the more celebrated Fifth; while Mr. Rubinstein needs no heralding as expert and eloquent pianist. Mr. Chadwick's long overlooked overture, "Melpomene"—the muse of tragedy—rounds out the programme.

Mr. Monteux and the Symphony Orchestra will return to their concerts for young people on Tuesday and Thursday afternoons next, at four o'clock in Symphony Hall. The same short and vivid pieces will be heard at both concerts—the March from Saint-Säens's "Algerian Suite;" the slow movement from Haydn's "Surprise Symphony;" three Norwegian Dances by Grieg; a German Dance with sleigh-bells from Mozart; the long-drawn song from Chaikovsky's string quartet (Op. 11) as arranged for full string orchestra; and the overture to Rossini's opera, "William Tell." All the tickets for Thursday and nearly all for Tuesday have been distributed through the schools. If any remain untaken, they will be on sale at the box office of Symphony Hall, next Monday.

TRANS. MAR 26.

Rubenstein Next Soloist

Arthur Rubinstein, after his long absence abroad, has returned to this country and will be heard as soloist at the next pair of Boston Symphony concerts to be given Friday afternoon and Saturday evening, April 1 and 2, in Symphony Hall.

TRAV. MAR. 26.

HARVARD GLEE CLUB ASSISTS SYMPHONY

Students from Radcliff[illegible] Also Join in Chorus Music From "Parsifal"

The Boston Symphony Orchestra, Pierre Monteux, conductor, deviated from its custom, observed for many years past, of holding the afternoon concert of Holy Week on Thursday instead of on Good Friday. As in previous years, however, the program included an excerpt from Wagner's "Parsifal," with the added feature this year of the assistance of the Harvard Glee and Radcliffe Choral Clubs.

The program in full was as follows: Beethoven's Pastoral Symphony; Charles Martin Loeffler's "La Bonne Chanson" and the Holy Grail music from "Parsifal," in which the student clubs sang the vocal passages.

A beautiful and stately program, the solemnity of which was relieved by the unique beauty of Mr. Loeffler's piece. The "Chanson" was a joy to hear, both for its inherent and haunting appeal and for the masterly performance given by the players under Mr. Monteux. It was also a pleasure to hear the well-trained student choir in the Wagner number, still popularly regarded as the ne plus ultra in music of "sacred" character, and wonderfully thrilling to those who find in it other and more poignant qualities.

The performance of both orchestra and singers was admirable, and was appreciated in full measure by the audience. Few concerts of this season have made so deep an impression.

SYMPHONY CONCERTS FOR YOUNG PEOPLE

Two concerts by the full Boston Symphony Orchestra under its regular conductor, Pierre Monteux, will be given next Tuesday afternoon, March 29, and Thursday afternoon, March 31, at 4 o'clock, for the pleasure and edification of the younger generation in Greater Boston.

The tickets for these concerts are being distributed through the schools and settlements of Boson. A few seats for the Tuesday concert may be left over after this distribution. If such is the case, these will be placed on sale at the box office, Symphony Hall, beginning Monday morning, March 28, at the nominal rates of 25, 35 and 50 cents, no tax.

The program for both concerts follows:

Saint-Saens. March from the "Alegrian Suite"
Haydn—Andante from the Symphony in G major, "Surprise."
Grieg..............Three Norwegian Dances
Tschaikowsky — Adante Cantabile from the String Quartet, Op. 11.
Mozart.....German Dance, "The Sleigh Ride"
Rossini..........Overture to "William Tell"

AMER. MAR. 26

COLLEGE SINGERS ASSIST ORCHESTRA

Harvard and Radcliffe Choruses in "Parsifal"

Beethoven's Pastoral Symphony and Loeffler's Poem Given

The Harvard Glee Club and the Radcliffe Choral Society assisted at yesterday's Symphony concert in the performance of a condensed version of the closing scene of act 1 of Wagner's "Parsifal," in commemoration of Good Friday. Dr Davison led the girls, whose voices replaced the boys Wagner wrote for, off stage. Mr Monteux conducted the Harvard men, who were placed just behind the orchestra, on the stage.

The choruses sang with accuracy and imagination. They had been more rigidly drilled than the orchestra, which did its part in rather perfunctory fashion. The music demands a more sensuous tone than that of the girls' voice yesterday, despite Wagner's directions to the contrary. It is intrinsically more passionate than celestial. The men made their attacks a bit too crisp and sharp and chopped off their phrases without rounding the edges of them.

Mr Monteux deserves hearty congratulations on the excellent performance of Beethoven's Pastoral Symphony, which he has never conducted here before. The surprising improvement made by the orchestra during the present season in precision and tone quality is largely due to his patient effort in the face of many serious difficulties.

For once a familiar classic called forth no regretful comparisons with performances before the war in the listener's mind. The "Scene by the Brookside" in particular has never seemed more imaginatively poetic than it did yesterday. Much of this symphony is of the Beethoven that no other composer has yet been able to imitate. There is in all music nothing more perfect than the theme of the "Shepherd's song" as it first enters.

Mr Loeffler was obliged to rise in his place in the balcony and bow repeatedly after the eloquent performance of his "La Bonne Chanson." This piece, suggested by the fifth poem in Verlaine's little volume and not by the whole cycle, as the title would lead one to suppose, was first heard here in 1902, then more accurately called "Avant que tu ne t'en ailles." The present revised version was played in 1918. The music is overcarefully written, often turgid and labored, but with moments of rare beauty. As a whole it fails to reproduce the morbid delicacy of Verlaine's poem.

Next week Arthur Rubinstein will play Beethoven's Fourth Piano Concerto. The other numbers are Sibelius' Third Symphony, and Mr Chadwick's "Melpomene" overture.

GLOBE MAR. 26

19TH CONCERT BY SYMPHONY

Loeffler's Poem Given Between Beethoven and Wagner Yesterday

COLLEGE CHORUS AID IN "PARSIFAL"

By PHILIP HALE

The 19th concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Beethoven, "Pastoral" Symphony; Loeffler, Poem, "La Bonne Chanson" (after Verlaine); Wagner, Transformation Music and Closing Scene from Act I of "Parsifal." The orchestra was assisted in the performance of Wagner's music by the Harvard Glee Club and the Radcliffe Choral Society, which had been well trained by Dr. Archibald T. Davison.

There was a remarkably fine performance of the Symphony; the most beautiful, the most appealing we have ever heard. As a rule, this symphony is anticipated with dread: Many conductors take it too seriously, laboriously, lead it with a heavy hand; they are often unfortunate in the choice of tempi, and so the hearer is bored, not yawning visibly out of respect to Beethoven or fearing lest a neighbor may frown on him, regarding him coldly, counting him disrespectful, irreverent, no doubt a dissolute person. But yesterday the Symphony was indeed pastoral, light hearted, something more than a fearsome length relieved only by the little ornithological passage in which nightingale, quail, and cuckoo are neatly imitated; at least, it is fair to suppose this: we have never heard the nightingale sing. Jean Cocteau, in his amusing little book, full of aphroisms, designed to make the bourgeois sit up, says that the nightingale sings badly. So we must not be unduly prejudiced by praise of the bird coming from Milton, Matthew Arnold and other poetical enthusiasts. Yesterday there was a thunderstorm, a tempest to use the good country term that has come down from Shakespeare and before him. How admirably Mr. Monteux interpreted this section of the Symphony, which is often a laughable little shower, hardly warranting a spread umbrella or a flight to shelter. How charming the first two movements as played yesterday by the superb orchestra! To borrow the Host's characterization of Master Fenton, the Symphony yesterday smelt April and May.

Singularly euphonious and also eloquent was the performance of Mr. Loeffler's poem, which is truly a poem, whereas certain musical compositions so entitled might be described as vers libre—too free—or as pedestrian prose. It is based, as all know, on a charming little lyric of Varlaines. There is genuine lyrical spirit in Mr. Loeffler's work, there is warmth, there is passion, an abiding sense of beauty; needless to say, mastery of technic is displayed throughout. While the music is generally lyrical there are moments when the composer in his rhapsodic plight leads one to forget the simplicity, the naivete of Varlaine's verse. If there is any adverse criticism to be made, one might say that there is at times over-elaboration; over-conscientiousness in the treatment of details. The audience was fully appreciative of the music and the performance. Mr. Loeffler acknowledged the long-continued applause.

The performance of Wagner's music impressed the audience. To some "Parsifal" is a "sacred" work, on account of the communion scene and the Good Friday Spell. As a matter of fact, the communion scene depends largely for its effect on the stage setting, the stage management and theatrical devices, such as putting the choir of boys aloft, so that their voices come as from high above—celestial voices. In the year of the production at Bayreuth, 1882, this scene was memorable, and so for some years afterward until the Widow Cosima and the ambitious young Siegfried made up their minds that they knew how "Parsifal" should be performed better than the spouse and father. The music itself suffers necessarily when it is taken from Bayreuth and performed in an ordinary opera house. It suffers still more when it is performed in a concert hall. As a concert performance that of yesterday was creditable. At Bayreuth in 1882 we heard bells out-of-tune, if not jangled, nor was the intonation of the boys in the dome invariably pure.

The concert will be repeated tonight. The program of the concerts next week is as follows: Chadwick, "Melpomene" overture; Sibelius, Symphony No. 3 (first time in Boston); Beethoven, Piano Concerto in G major, No. 4 (Arthur Rubinstein, pianist).

HERALD MAR. 26

RUBINSTEIN SYMPHONY SOLOIST

Arthur Rubinstein, who has returned to this country in the full maturity of his powers will be heard as soloist at the next Symphony concerts Friday afternoon and Saturday evening in Symphony Hall. He will play with the orchestra Beethoven's piano concerto in G. major, No. 4. Mr. Monteux will conduct at the same concerto the Third Symphony of Sibelius in C major. This will be the first performance of this work in Boston, although the First, Second and Fourth Symphonies by the Finnish composer have often been played and applauded at these concerts. The remaining number will be Chadwick's Dramatic Overture "Melmomene."

TSCHAIKOWSKY

A program, consisting entirely of music of Tschaikowsky, has been arranged by Mr. Monteux for performance by the full Boston Symphony Orchestra at the last Pension Fund concert of the season in Symphony Hall on Sunday afternoon, April 10, at 3:30. The symphony will be the Fifth in E minor. There will be two soloists at this concert—Richard Burgin, concertmaster of the orchestra, who will play the first movement of the Violin Concerto, and Jean Bedetti, the first violoncellist, who will be heard in the Rococo Variations. The remaining orchestral numbers will be the Italian Caprice and the "Marche Slave."

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Grieg—Three Norwegian Dances
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HERALD. MAR. 27

Rubinstein Symphony Soloist

Some years ago Arthur Rubinstein, then a mere boy, played with notable skill at a concert in Boston. After a long absence abroad he has returned to this country in the full maturity of his powers and will be heard as soloist at the next pair of Boston Symphony concerts to be given Friday afternoon and Saturday evening, April 1 and 2, in Symphony Hall. He will play with the Orchestra Beethoven's great pianoforte concerto in G major, No. 4.

Pierre Monteux will conduct at the same pair of concerts the Third Symphony of Sibelius in C major. This will be the first performance of this work in Boston, although the first, second and fourth symphonies by this noted Finnish composer have often been played and applauded at these concerts.

The remaining number will be George W. Chadwick's dramatic overture, "Melmomene."

POST MAR. 27.

Sibelius' Third Symphony

Mr. Monteux Offers an Unheard Symphony of an Extremely Unusual and Forceful Composer

Mr. Monteux plays Sibelius' third symphony this week, a symphony which has not yet been heard in Boston. It is in three movements. It gives, from a superficial perusal of the score, a curious sense of incompleteness. Perhaps it is wrong to warn the reader that both by the opinion of reviewers of other cities who have heard the work, and also by one's own impressions of the printed page, this is the weakest of the four symphonies in which Sibelius has struck a completely new note in modern music, a note of well-nigh fabulous force, imagination and elemental color.

Sibelius has not had since the days of Fiedler and Muck the representation that such a composer should have had in Boston. Mr. Monteux has played the first symphony. The second is greater, romantic and fascinating in its Nordic spirit as the first symphony is. He now plays the third, which should be heard, for it is not known here, and every note by this Finnish master should be carefully scrutinized. The fourth, which we have not heard since the days of Muck, is the most original of all the Sibelius symphonies known in Boston. It is a new school of composition in itself, or would be a new school were not Sibelius a man of all men to abhor schools and abhor the slavish set of followers and imitators which even great modern composers have in some instances been willing to have about them. As it is the most original of these symphonies, it is also, perhaps the most difficult to fully understand and it should be heard at least every other season. Eventually it will be, for in spite of the fact that the grimness the power, the savage splendor of Sibelius shock and make uneasy many respectable citizens of this thrice respectable community, he will come into his own, as must every composer who produces living art.

Mr. Monteux should play not only the third symphony of Sibelius. He should again play the second, a work which in its long lines and its sinewy form represents the apex of Sibelius earliest period. He should play, in addition to the ultra-modern fourth symphony, the early symphonic poem, "En Saga"; the symphonic poem, "Pohjola's Daughter," one of the most beautiful pieces of northern impressionism we know; the singular "Nightrise and Sunrise" the "Oceanidee." And there are smaller works of Sibelius not known here, some of them in the Boston Symphony library.

He is the most incredible of modern composers. Yes, more incredible even than Richard Strauss in his "Thus Spake Zarathustra," or the still more incredible "L'Apres Midi d'un Faune" of Debussy. Let us not be misunderstood. We don't mean that Sibelius is necessarily the greatest of these three composers. He is most incredible. He is incredible because of the manner in which he emerges from the north, a giant of a far gone, heroic, antique past. No one living in America can possibly understand how such a composer can exist today. His music is a saga. It is a tale of great deeds of yore, of things supernatural which confronted the fathers of men, of a pagan past which—thank the Christian God—still smoulders under northern snows. Other composers are of today. Debussy's fantasy of the faun is pagan, antique if you like, but it is the antiquity of a very high civilization, a thousand years more modern, two thousand years ago, than that of the north, which snows and fastnesses have apparently, in the person of Sibelius, preserved.

Sibelius is no intellectual like Strauss, and still less is he the representative of centuries of a marvellous culture, like Debussy. He has no sophistication, as have both the other men. He is primeval. He has the magnificent, lowering gloom of the north, and a heroic stride which had long disappeared from any art. Looking back, he was the only man whose music, before 1914, rumbled and reverberated war-red war. This note, so stern, so terrible, in the music of perhaps the one man we know whose expression is supremely touching and yet utterly devoid of the note of sex, appears in a retrospect so prophetic that one wonders, after all, if any composers, simple or sophisticated, know what they are writing about. One wonders if the spirit of the old heroic north did not elevate itself to some height from which it could view the acts, the thoughts and the soul of the whole world, and then, descending again to earth, send out its message in the person of this Sibelius, whose name, anyhow, is a symphony of sweet sounds.

We know, in the modern musical art, of no sterner rebuke to prevalent superficiality and foolishness than this legendary music of a Finn.

Why has no manager toured Sibelius in America? He can conduct. We have heard him. Carl Stoeckel, who directs and maintains the festivals of music, unique in the whole world, given each June on his own estate at Norfolk, Conn., invited Sibelius to compose an orchestral work and conduct this work, with other of his own compositions, at the Norfolk festival of 1913. The invitation resulted in the composition of the "Oceanidee," previously mentioned in this article, a fantasy of the ocean, with three successive and stupendous climaxes, each one greater than the other, like the crash of so many waves, and in the appearance of Sibelius himself as conductor. Never shall we forget that occasion. It was necessary to perform some short things, and so there were heard two or three comparatively trivial compositions of Sibelius—the pieces with which he is principally associated in the popular mind, the "Valse triste," and "Finlandia." Also the early symphonic poem, "The Swan of Tuonela," also "Pohjola's Daughter." Sibelius, by no means a virtuoso conductor, but on the contrary a composer with something to say, took up the baton and simply wove a spell. The "Valse triste" was positively sublimated in his hands. Its melancholy was no longer cheap. It searched the very soul, and when the composer turned around to bow it was as if he had still before his eyes the scene in the theatre to which this waltz was conceived as accompaniment—the dying mother, recalling her youthful days, rising slowly and dancing with unseen companions of her youth. Or who that was present could forget "Finlandia," as it was then heard? It fairly exploded. After the growling introduction, the music of the awakening revolt, the motive of the movement proper was hurled from the orchestra like a ball from a cannon, and at the end a very polite and highly cultured audience rose as one man, or woman, and shouted. Sibelius, himself, was tremendous—not tall, in fact, a little below average height, but so broad at the shoulders that he seemed as big as three. But his face, at the same time with the force, almost animal, of the lower jaw, is gentle. It is the face of a strong man, a man who would be easily led by his illusions or those in whom he had faith, and a dreamer. For once, the man looked like his music, and for once, meeting a great composer, one was not disappointed in his personal character.

Sibelius has been conducting in London. He should come over on a tour and make his compositions known and understood here.

The Boston Symphony Orchestra announces that it will curtail its concerts in other big cities than Boston, principally owing to a growing demand for concerts by the Boston Symphony from cities near Boston, and also because of the very great expense of travel in these days. Baltimore and Philadelphia are cities affected.

It is noticeable that in spite of the belief which seemed to exist in many quarters, even in this city, that only German conductors could conduct symphony orchestras, Mr. Monteux's labors are at least reaching their reward—even in the city of New York, where for some reason not easily to be explained by the impressions of a dweller in Boston, the critics have been most adversely critical of his efforts. New York reviewers observe the increasing excellence of the orchestra. They are still reluctant to admit Mr. Monteux's exceptional qualifications as a conductor, which are so apparent here that one is forced to conclude that either Mr. Monteux conducts entirely differently in New York than he conducts here, or that all music reviewers in Boston are foolish and ignorant, or else that all reviewers in New York deserve some such proud designation. In Philadelphia, farewelling the departing Boston orchestra, they even take pains to dwell on the great past of the orchestra up to and including the Muck regime, and to ignore completely the things the orchestra has done since. Well, these things break no bones. No one is hurt, unless owing to the future absence of the Boston players—Philadelphia!

Young People's Concerts

Two concerts by the full Boston Symphony Orchestra under its regular conductor, Pierre Monteux, will be given next Tuesday afternoon, March 29, and Thursday afternoon, March 31, at 4 o'clock; for the pleasure and edification of the younger generation in Greater Boston.

The tickets for these concerts are being distributed through the schools and settlements of Boston. A few seats for the Tuesday concert may be left over after this distribution. If such is the case, these will be placed on sale at the box office, Symphony Hall, beginning tomorrow (Monday) at the nominal rates of 25, 35 and 50 cents, no tax.

Tschaikowsky Programme

A splendid programme, consisting entirely of the music of Tschaikowsky, has been arranged by Pierre Monteux for performances by the full Boston Symphony Orchestra at the last Pension Fund concert of the season, to be given in Symphony Hall on Sunday afternoon, April 10, at 3:30. The symphony will be the Fifth in E minor by the great Russian master. There will be two soloists at this concert—Richard Burgin, the concertmaster of the orchestra, who will play the first movement of the Violin Concerto, and Jean Bedetti, the illustrious first 'cellist, who will be head in the Rococo Variations. The remaining orchestral numbers will be the Italian Caprice and the "Marche Slave."

POST MAR. 27

PENSION FUND CONCERT

A program consisting entirely of the music of Tschaikowsky has been arranged by Pierre Monteux for the Boston Symphony Orchestra's pension fund concert in Symphony Hall on Sunday afternoon, April 10. The symphony will be the Fifth in E minor. Richard Burgin, concertmaster, will play the first movement of the violin concerto, and Jean Bedetti 'cellist, will be heard in the "Rococo Variations." The other numbers will be the "Italian Caprice" and the "Marche Slave."

ADVERTISER. MA[illegible]

A Neglected Symphony of Sibelius from Mr. Monteux—Two Afternoons for Young People and the Symphony Orchestra—Miss Novaes Anew—Miss Ponselle for the First Time—Impending Recitals

TWO Symphonies by Sibelius have not yet been heard in Boston—the new fifth, lately played in London, which the composer will probably bring over-seas next year; the older third to which conductors have usually preferred the first, the second or even the baffling fourth. These three are relatively familiar to the public of the Symphony Concerts. To them next Friday afternoon and Saturday evening, Mr. Monteux will add the third, of which more will be written within a few days in this place. The middle piece for the two concerts is Beethoven's Fourth Concerto (in G major) for piano and orchestra with Arthur Rubinstein to play the solo part. The Concerto rivals, if it does not excel, the more celebrated Fifth; while Mr. Rubinstein needs no heralding as expert and eloquent pianist. Mr. Chadwick's long overlooked overture, "Melpomene"—the muse of tragedy—rounds out the programme.

Mr. Monteux and the Symphony Orchestra will return to their concerts for young people on Tuesday and Thursday afternoons next, at four o'clock in Symphony Hall. The same short and vivid pieces will be heard at both concerts—the March from Saint-Säens's "Algerian Suite;" the slow movement from Haydn's "Surprise Symphony;" three Norwegian Dances by Grieg; a German Dance with sleigh-bells from Mozart; the long-drawn song from Chaikovsky's string quartet (Op. 11) as arranged for full string orchestra; and the overture to Rossini's opera, "William Tell." All the tickets for Thursday and nearly all for Tuesday have been distributed through the schools. If any remain untaken, they will be on sale at the box office of Symphony Hall, next Monday.

TRANS. MAR 26.

Rubenstein Next Soloist

Arthur Rubinstein, after his long absence abroad, has returned to this country and will be heard as soloist at the next pair of Boston Symphony concerts to be given Friday afternoon and Saturday evening, April 1 and 2, in Symphony Hall.

TRAV. MAR. 26.

HARVARD GLEE CLUB ASSISTS SYMPHONY

Students from Radcliff Also Join in Chorus Music From "Parsifal"

The Boston Symphony Orchestra, Pierre Monteux, conductor, deviated from its custom, observed for many years past, of holding the afternoon concert of Holy Week on Thursday instead of on Good Friday. As in previous years, however, the program included an excerpt from Wagner's "Parsifal," with the added feature this year of the assistance of the Harvard Glee and Radcliffe Choral Clubs.

The program in full was as follows: Beethoven's Pastoral Symphony; Charles Martin Loeffler's "La Bonne Chanson" and the Holy Grail music from "Parsifal," in which the student clubs sang the vocal passages.

A beautiful and stately program, the solemnity of which was relieved by the unique beauty of Mr. Loeffler's piece. The "Chanson" was a joy to hear, both for its inherent and haunting appeal and for the masterly performance given by the players under Mr. Monteux. It was also a pleasure to hear the well-trained student choir in the Wagner number, still popularly regarded as the ne plus ultra in music of "sacred" character, and wonderfully thrilling to those who find in it other and more poignant qualities.

The performance of both orchestra and singers was admirable, and was appreciated in full measure by the audience. Few concerts of this season have made so deep an impression.

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Saint-Saens. March from the "Alegrian Suite"
Haydn—Andante from the Symphony in G major, "Surprise."
Grieg............Three Norwegian Dances
Tschaikowsky.—Adante Cantabile from the String Quartet, Op. 11.
Mozart.......German Dance, "The Sleigh Ri
Rossini.........Overture to "William Tell

AMER. MAR. 26

COLLEGE SINGERS ASSIST ORCHESTRA

Harvard and Radcliffe Choruses in "Parsifal"

Beethoven's Pastoral Symphony and Loeffler's Poem Given

The Harvard Glee Club and the Radcliffe Choral Society assisted at yesterday's Symphony concert in the performance of a condensed version of the closing scene of act 1 of Wagner's "Parsifal," in commemoration of Good Friday. Dr Davison led the girls, whose voices replaced the boys Wagner wrote for, off stage. Mr Monteux conducted the Harvard men, who were placed just behind the orchestra, on the stage.

The choruses sang with accuracy and imagination. They had been more rigidly drilled than the orchestra, which did its part in rather perfunctory fashion. The music demands a more sensuous tone than that of the girls' voice yesterday, despite Wagner's directions to the contrary. It is intrinsically more passionate than celestial. The men made their attacks a bit too crisp and sharp and chopped off their phrases without rounding the edges of them.

Mr Monteux deserves hearty congratulations on the excellent performance of Beethoven's Pastoral Symphony, which he has never conducted here before. The surprising improvement made by the orchestra during the present season in precision and tone quality is largely due to his patient effort in the face of many serious difficulties.

For once a familiar classic called forth no regretful comparisons with performances before the war in the listener's mind. The "Scene by the Brookside" in particular has never seemed more imaginatively poetic than it did yesterday. Much of this symphony is of the Beethoven that no other composer has yet been able to imitate. There is in all music nothing more perfect than the theme of the "Shepherd's song" as it first enters.

Mr Loeffler was obliged to rise in his place in the balcony and bow repeatedly after the eloquent performance of his "La Bonne Chanson." This piece, suggested by the fifth poem in Verlaine's little volume and not by the whole cycle, as the title would lead one to suppose, was first heard here in 1902, then more accurately called "Avant que tu ne t'en ailles." The present revised version was played in 1918. The music is overcarefully written, often turgid and labored, but with moments of rare beauty. As a whole it fails to reproduce the morbid delicacy of Verlaine's poem.

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Sibelius' Third Symphony

Mr. Monteux Offers an Unheard Symphony of an Extremely Unusual and Forceful Composer

Mr. Monteux plays Sibelius' third symphony this week, a symphony which has not yet been heard in Boston. It is in three movements. It gives, from a superficial perusal of the score, a curious sense of incompleteness. Perhaps it is wrong to warn the reader that both by the opinion of reviewers of other cities who have heard the work, and also by one's own impressions of the printed page, this is the weakest of the four symphonies in which Sibelius has struck a completely new note in modern music, a note of well-nigh fabulous force, imagination and elemental color.

Sibelius has not had since the days of Fiedler and Muck the representation that such a composer should have had in Boston. Mr. Monteux has played the first symphony. The second is greater, romantic and fascinating in its Nordic spirit as the first symphony is. He now plays the third, which should be heard, for it is not known here, and every note by this Finnish master should be carefully scrutinized. The fourth, which we have not heard since the days of Muck, is the most original of all the Sibelius symphonies known in Boston. It is a new school of composition in itself, or would be a new school were not Sibelius a man of all men to abhor schools and abhor the slavish set of followers and imitators which even great modern composers have in some instances been willing to have about them. As it is the most original of these symphonies, it is also, perhaps, the most difficult to fully understand and it should be heard at least every other season. Eventually it will be, for in spite of the fact that the grimness, the power, the savage splendor of Sibelius shock and make uneasy many respectable citizens of this thrice respectable community, he will come into his own, as must every composer who produces living art.

Mr. Monteux should play not only the third symphony of Sibelius. He should again play the second, a work which in its long lines and its sinewy form represents the apex of Sibelius' earliest period. He should play, in addition to the ultra-modern fourth symphony, the early symphonic poem, "En Saga"; the symphonic poem, "Pohjola's Daughter," one of the most beautiful pieces of northern impressionism we know; the singular "Nightrise and Sunrise" the "Oceanidee." And there are smaller works of Sibelius not known here, some of them in the Boston Symphony library.

He is the most incredible of modern composers. Yes, more incredible even than Richard Strauss in his "Thus Spake Zarathustra," or the still more incredible "L'Apres Midi d'un Faune" of Debussy. Let us not be misunderstood. We don't mean that Sibelius is necessarily the greatest of these three composers. He is most incredible. He is incredible because of the manner in which he emerges from the north, a giant of a far gone, heroic, antique past. No one living in America can possibly understand how such a composer can exist today. His music is a saga. It is a tale of great deeds of yore, of things supernatural which confronted the fathers of men, of a pagan past which—thank the Christian God—still smoulders under northern snows. Other composers are of today. Debussy's fantasy of the faun is pagan, antique if you like, but it is the antiquity of a very high civilization, a thousand years more modern, two thousand years ago, than that of the north, which snows and fastnesses have apparently, in the person of Sibelius, preserved.

Sibelius is no intellectual like Strauss, and still less is he the representative of centuries of a marvellous culture, like Debussy. He has no sophistication, as have both the other men. He is primeval. He has the magnificent, lowering gloom of the north, and a heroic stride which had long disappeared from any art. Looking back, he was the only man whose music, before 1914, rumbled and reverberated war-red war. This note, so stern, so terrible, in the music of perhaps the one man we know whose expression is supremely touching and yet utterly devoid of the note of sex, appears in a retrospect so prophetic that one wonders, after all, if any composers, simple or sophisticated, know what they are writing about. One wonders if the spirit of the old heroic north did not elevate itself to some height from which it could view the acts, the thoughts and the soul of the whole world, and then, descending again to earth, send out its message in the person of this Sibelius, whose name, anyhow, is a symphony of sweet sounds.

We know, in the modern musical art, of no sterner rebuke to prevalent superficiality and foolishness than this legendary music of a Finn.

Why has no manager toured Sibelius in America? He can conduct. We have heard him. Carl Stoeckel, who directs and maintains the festivals of music, unique in the whole world, given each June on his own estate at Norfolk, Conn., invited Sibelius to compose an orchestral work and conduct this work, with other of his own compositions, at the Norfolk festival of 1913. The invitation resulted in the composition of the "Oceanidee," previously mentioned in this article, a fantasy of the ocean, with three successive and stupendous climaxes, each one greater than the other, like the crash of so many waves, and in the appearance of Sibelius himself as conductor. Never shall we forget that occasion. It was necessary to perform some short things, and so there were heard two or three comparatively trivial compositions of Sibelius—the pieces with which he is principally associated in the popular mind, the "Valse triste," and "Finlandia." Also the early symphonic poem, "The Swan of Tuonela," also "Pohjola's Daughter." Sibelius, by no means a virtuoso conductor, but on the contrary a composer with something to say, took up the baton and simply wove a spell. The "Valse triste" was positively sublimated in his hands. Its melancholy was no longer cheap. It searched the very soul, and when the composer turned around to bow it was as if he had still before his eyes the scene in the theatre to which this waltz was conceived as accompaniment—the dying mother, recalling her youthful days, rising slowly and dancing with unseen companions of her youth. Or who that was present could forget "Finlandia," as it was then heard? It fairly exploded. After the growling introduction, the music of awakening revolt, the motive of the movement proper was hurled from the orchestra like a ball from a cannon, and at the end a very polite and highly cultured audience rose as one man, or woman, and shouted. Sibelius, himself, was tremendous—not tall, in fact, a little below average height, but so broad at the shoulders that he seemed as big as three. But his face, at the same time with the force, almost animal, of the lower jaw, is gentle. It is the face of a strong man, a man who would be easily led by his illusions or those in whom he had faith, and a dreamer. For once, the man looked like his music, and for once, meeting a great composer, one was not disappointed in his personal character.

Sibelius has been conducting in London. He should come over on a tour and make his compositions known and understood here.

The Boston Symphony Orchestra announces that it will curtail its concerts in other big cities than Boston, principally owing to a growing demand for concerts by the Boston Symphony from cities near Boston, and also because of the very great expense of travel in these days. Baltimore and Philadelphia are cities affected.

It is noticeable that in spite of the belief which seemed to exist in many quarters, even in this city, that only German conductors could conduct symphony orchestras, Mr. Monteux's labors are at least reaching their reward—even in the city of New York, where for some reason not easily to be explained by the impressions of a dweller in Boston, the critics have been most adversely critical of his efforts. New York reviewers observe the increasing excellence of the orchestra. They are still reluctant to admit Mr. Monteux's exceptional qualifications as a conductor, which are so apparent here that one is forced to conclude that either Mr. Monteux conducts entirely differently in New York than he conducts here, or that all music reviewers in Boston are foolish and ignorant, or else that all reviewers in New York deserve some such proud designation. In Philadelphia, farewelling the departing Boston orchestra, they even take pains to dwell on the great past of the orchestra up to and including the Muck regime, and to ignore completely the things the orchestra has done since. Well, these things break no bones. No one is hurt, unless owing to the future absence of the Boston players—Philadelphia!

Young People's Concerts

Two concerts by the full Boston Symphony Orchestra under its regular conductor, Pierre Monteux, will be given next Tuesday afternoon, March 29, and Thursday afternoon, March 31, at 4 o'clock, for the pleasure and edification of the younger generation in Greater Boston.

The tickets for these concerts are being distributed through the schools and settlements of Boston. A few seats for the Tuesday concert may be left over after this distribution. If such is the case, these will be placed on sale at the box office, Symphony Hall, beginning tomorrow (Monday) at the nominal rates of 25, 35 and 50 cents, no tax.

Tschaikowsky Programme

splendid programme, consisting entirely of the music of Tschaikowsky, has been arranged by Pierre Monteux for performances by the full Boston Symphony Orchestra at the last Pension Fund concert of the season, to be given in Symphony Hall on Sunday afternoon, April 10, at 3:30. The symphony will be the Fifth in E minor by the great Russian master. There will be two soloists at this concert—Richard Burgin the concertmaster of the orchestra, who will play the first movement of the Violin Concerto, and Jean Bedetti, the illustrious first 'cellist, who will be head in the Rococo Variations. The remaining orchestral numbers will be the Italian Caprice and the "Marche Slave."

MAR. 27

PENSION FUND CONCERT

A program consisting entirely of the music of Tschaikowsky has been arranged by Pierre Monteux for the Boston Symphony Orchestra's pension fund concert in Symphony Hall on Sunday afternoon, April 10. The symphony will be the Fifth in E minor. Richard Burgin, concertmaster, will play the first movement of the violin concerto, and Jean Bedetti, 'cellist, will be heard in the "Rococo Variations." The other numbers will be the "Italian Caprice" and the "Marche Slave."

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VERTISER MAR

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Boston Needs a Chorus Boston ought to have a chorus which could set and maintain as high an artistic standard as that of the Symphony Orchestra in choice of program and in performance. No one of the existing choral societies can do this without radical changes in its whole method of organization. No one claims that any one of them is doing it at present.

Our choruses are each and all composed of amateurs who like to sing and who enjoy the ~~social~~ benefits that come from singing in a chorus. They fill a permanent want, and will always deserve to occupy a prominent place in the musical life of the community. They are each and all, however capable they may be of improvement in details, on the whole doing fairly satisfactory work.

It is possible that changes of leadership and drastic additions to the lists of retired members might work improvements in most of them. They seem all in a rut at present, but the purpose of the present article is not to find fault with the choruses we have, but to suggest a sort of chorus we have never yet had in this city.

The new chorus which should supplement but not supersede the Handel and Haydn, Cecilia Society, People's Choral Union, Apollo Club and People's Philharmonic Choir would admit only professional singers or exceptionally gifted amateurs. They should be liberally paid for their services, and expected to devote the major portion of their time during the concert season to the work of the chorus. They should be carefully selected, and subject to dismissal or retirement at any time the conductor should see fit. A pension fund should be provided to take care of retired members.

The Inevitable Deficit

It would be necessary to employ from 60 to 150 singers, and to weed out relentlessly those who proved unwilling or unable to fit into a fine ensemble. It would also be necessary to find and engage a conductor of the first rank. Last, but not least, a guarantee of $200,000 per season for the first few years would have to be arranged. There would always be a deficit, though with good fortune and good management the deficit could be much less than the sum named above.

The conductor should be given absolute charge of the musical part of the enterprise, subject to no dictation from any source. He should be a beneficent despot, not influenced by trustees or unions. He would earn a very large salary.

The concerts should not be allowed to become evening dress social functions. There should always be many seats on sale at nominal prices, without the obligation of subscribing to a series of concerts, as well as a number of costly season tickets.

Distinguished solo singers should be engaged when necessary, but young singers in the chorus should also have opportunity to take solo parts on occasion.

The cooperation of the Boston Symphony Orchestra would be almost indispensable to such a chorus. Without it a new and possibly somewhat smaller orchestra of equal merit would have to be organized, at great expense and to no real purpose.

If the Boston Orchestra abandoned its concerts outside New England completely it would have time enough to share in a series of 25 choral concerts at home. Philadelphia, Baltimore and Washington have already been dropped from next season's plans for the Symphony.

Furthermore, with a professional chorus and a professional orchestra of high rank both existing in this city it would be possible to find time for a six to 10-weeks' season of opera by stretching the musical season from Sept 1 to June 1, and running "Pops" from June 1 to Aug 15. This would mean a full year's employment for the musicians, with two weeks' vacation.

Opera on the Side

It is the chorus and the orchestra that make a resident opera company of high rank excessively costly in a city unlikely to support well more than 10 weeks of opera in a year. The leading singers could be found, especially if the opera season here came in September and October, before the Metropolitan and Chicago companies begin, with proper cooperation between those enterprises and the new one in Boston. "Society" could motor to and from the North Shore, if not yet back in town, and the masses of the people who go away for Summer vacations are home by the second week in September.

The choral repertory is larger than those who frequent our present amateur choral concerts have any notion of. The Vatican Choirs last season and the Harvard Glee Club for some years past have given us glimpses of the wealth of old ecclesiastical music awaiting a Boston chorus. Handel, Mendelssohn, Beethoven, Brahms and many others have written choral music seldom or never heard here which ranks with the music of theirs played by the Symphony Orchestra.

Much predominantly orchestral music has a part for chorus, like the Liszt "Faust" and "Dante" symphonies, several of the Mahler symphonies, Berlioz' "Romeo and Juliet," Beethoven's Ninth Symphony and many others. Operatic excerpts could be found in vast numbers which would be satisfactory in the concert hall if orchestra and chorus were both available. Last week's performance of a scene from "Parsifal" by the Symphony is an example of what might be done in this respect.

All that is needed is some one with brains and enthusiasm, like the late Maj Higginson, to put up the money and the rest could follow in good time. Where is the Maecenas to be found? Or could a committee take his place?

Tuesday at 4 and Thursday at 4 Boston Symphony Orchestra concerts for young people. March from the Algerian Suite, Saint-Saens; Andante from the "Surprise" Symphony, Haydn; three Norwegian dances, Grieg; Andante Cantabile, Tschaikowsky; German dance, Mozart; overture to "William Tell," Rossini. A few tickets for Tuesday will probably be on sale Monday at Symphony Hall. All Thursday and most of Tuesday tickets are being distributed through schools and settlement houses.

Friday at 2:30 and Saturday at 8—Boston Symphony Orchestra, 20th program. Third Symphony, Sibelius; pianoforte concerto in G major, No. 4, Beethoven; overture, "Melpomene," Chadwick. Soloist, Arthur Rubinstein.

GLOBE M

KNOWS EVERYBODY WHO GOES TO THE SYMPHONIES

Doorkeeper Schad Has Taken Tickets at Almost Every Concert Since the First One in 1881—Now Sick at Home, Concert Goers Miss Him

Year in and year out for almost half a century he has greeted with unfailing courtesy the thousands and thousands of persons who have filed past him. Never a sour look, even when rudeness was returned for his unobtrusive attempts at affability, or when personal ills seemed to warrant a grouch. And never any feelings but those of warmest respect and admiration from patrons fellow employes and those in positions above his.

No wonder that this man, George Schad, who has been ticket taker at nearly all the concerts of the Boston Symphony Orchestra since the first one on Oct 22, 1881, has been missed during the last six weeks, when a slight attack of paralysis has confined him to his home in Somerville.

No wonder that inquiries have flowed into the box office of Symphony Hall and that he has received flowers, fruit and numerous notes from concert goers who find it unnatural to attend concerts and not have their hearts warmed by his kindly smile and simple "How d'ye do" as they pass into the hall.

Anxious to Get Busy

But he's confident that he'll be back at his old stand soon. "Let the patrons know I'm anxious to get back and greet them," he asks.

"Yes," he continues in answer to a doubtful shake of the head as to his health, "I want to get back by April. I have the courage to, at least Friday and Saturday afternoons. I want to shake the hands of my friends."

"Oh, he's been so lonesome!" interrupts his wife, who is almost as proud of her husband's record as he is himself," and he's been so pleased to hear from his friends. I really think that is what has helped him to get better."

To many of the frequenters of Symphony Hall the name of the tall, genial ticket taker has never been known, his smile and pleasantness alone identifying him, while to others he has for years been known as "George." There are few probably who know his history.

He was born in Boston in 1856, and after graduation from a Boston public school he went into the crockery and glassware business. That soon failed, and in 1876 he secured a position as ticket taker at the old Music Hall, where the Orpheum Theatre is now.

Remembers the First Concert

For the five years previous to the crystallization of Henry Lee Higginson's idea into the Boston Symphony Orchestra, George Schad took the tickets of those attending the concerts of the Harvard Musical Association, and later of the Philharmonic Society, although, he says, "the concerts were not as frequent as they are now, and we used to have in the hall anything from a walking match to a dog show."

Then the Symphony was formed, and Schad continued in his position, and saw a great many of the music lovers who had been constant attendants at the Harvard Musical Association concerts give their support to the new organization. In this way he kept up his acquantanceship and broadened it, now he is probably as well known by sight as any man in Boston, and surely better known by the older generation than most.

He remembers the first concert of the Symphony, made up of 70 musicians, and led by Georg Henschel, who continued in the position till 1884. The price then, he recalls, was only 50 cents for the best seats at the regular concerts, and only 25 cents at the rehearsals. The audiences were not as large as they are now, he says, and the growth into the present legion of music lovers was gradual.

Mighty Queer Characters

He recollects the conduct of the orchestra under the successive leaders after Henschel—Arthur Nikisch, Emil Paur and Wilhelm Gericke—and when asked about some of the old-time concert soloists mentions the names of Anna Louise Carey and Clara Louise Kellog and remarks, "Some of the old-time soloists seem better than the present singers."

He admits, however, that his greatest interest has been the people with whom he has come into contact week after week, rather than the music itself. "Of course I slip into the hall to hear at least one piece during each concert," he explains, "just so that I may say I've heard so and so.

"Yes," he resumed, "some mighty queer characters come past me there at the door. I can't help but study character as I stand there, and as the people come again and again I get to understand them pretty well, and to know just what kind of greeting they want.

"Why, do you know, there are some folks come by me up there in Symphony who used to come by me back in the days of the Harvard Musical Association in the Music Hall—come every Saturday or some other day every week.

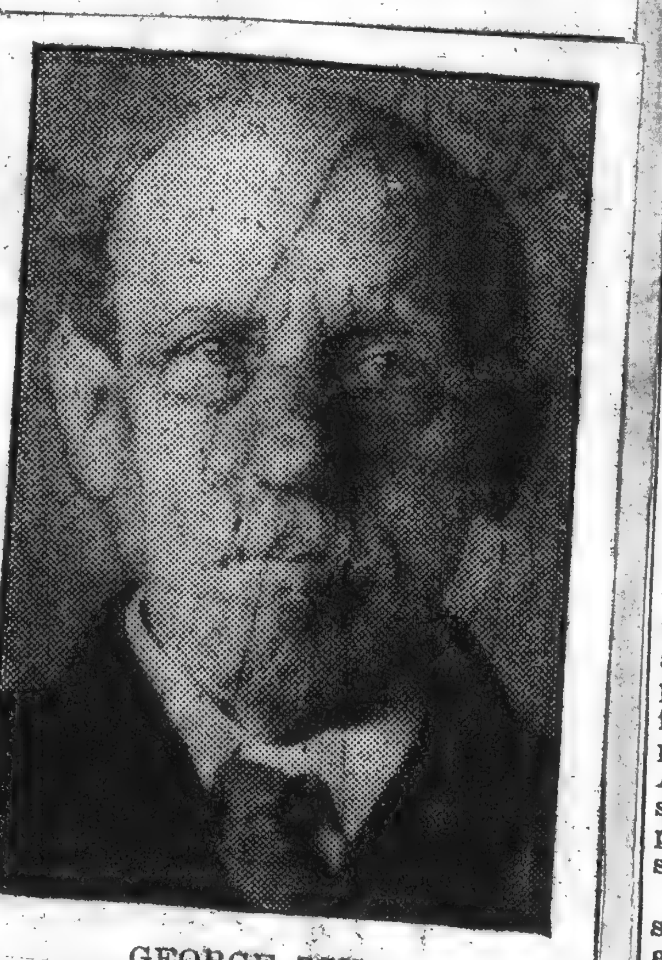
Some People Foolish

"Yes, some of the people that come in do appear sort of foolish," he confided. "Why, there are any number of folks come into the hall looking for Jordan Hall or the Opera House, and all the time it tells them right on their tickets where they should go.

"And sometimes people come in thinking that it's some other night, and are surprised to learn that they're wrong, and that the performance they want will not come off for a day or so."

With almost childish pride the kindly ticket-taker describes his duties as cashier at the refreshment counter during the "Pops." He enjoys that job greatly.

With his wife and son, a letter carrier, Mr Schad lives in Somerville. Another



GEORGE SCHAD

son is married and lives in Arlington. The family has lived in Somerville for the past 20 years, and previous to that lived in Boston. Mr Schad has been a member of Monte Zuma Lodge, I. O. O. F., for 35 years.

He's particularly happy when he tells of those persons who get tickets "seating them on the right side of the hall, but who come over to the left entrance—my side—just to go by me. That makes a body know that kindness and courtesy are worth while."

GLOBE MAR. 27-?

After Many Days

One, Pierre Monteux, Is Discovered in New York as Able Conductor

THE personality of a conductor is not the foundation of an orchester. The "prima-donna of the baton" is, in plain English, an enemy of orchestral permanence. It is impossible for any one man to keep a public in a state of excitement year after year. Yet the moment the "prima-donna conductor" ceases to excite audiences his occupation is gone. The best conductor for a term of years, as we have already intimated, is the solid and sound technician, equipped with sufficient sensitiveness and insight to give him catholicity of taste and universal sympathy. The ecstatic adorers will not become tired of his stock of revelations. . . .

Meanwhile, the writer of these lines would like to invite the attention of all concerned to the accomplishments of Pierre Monteux. No one has said sharper things about his conducting than the present writer. But only a deaf man could fail to perceive that the Boston Symphony Orchestra played very much better at its last two concerts than at its first two. Was that because Mr. . onteux has suddenly discovered the secret of conducting and become a dangerous rival of the magician from Holland?

Hardly. It meant simply that the prosaic but experienced Frenchman had enjoyed the advantage of a season's work with his orchestra, which had been reorganized in the fall. The men had shaken down into their new relations, the balance had been restored, and the conductor could get what he desired. There has, so far as this writer knows, been no celebration of the triumph of Mr. Monteux, though several old lovers of the Boston Symphony Orchestra have expressed their delight. There are many differences betwixt tweedledum and tweedledee and one of them is in the power of réclame.

[W. J. Henderson in The New York Herald

TRANS. MAR 29

[100]

GIVES CONCERT FOR THE YOUNG

Symphony Orchestra Aids Development of Musical Taste in Children

PROGRAM RECEIVES CLOSE ATTENTION

By PHILIP HALE

Yesterday afternoon in Symphony Hall the Boston Symphony Orchestra, conducted by Mr. Monteux, gave a concert for young people of Boston's schools and settlements; for the pleasure of the young and as an aid in the development of musical taste. The older generations of Bostonians have apparently lost interest in a large measure in choral music, except when noteworthy soloists assist; they have little curiosity to become acquainted with visiting pianists, singers and violinists who give recitals. The older generations are still faithful to the Boston Symphony Orchestra; but for the general interest in music for the future dependence must be put upon the young. And from the young, of course, irrespective of the ward in which they happen to live, will come the future musicians of this city.

Last season, and in December of this season, the Boston Symphony Orchestra gave concerts of this nature to the great joy of the young who packed Symphony Hall. The programs were well selected. Compositions were chosen of a melodious or strongly rhythmed nature that at once attracted and held the attention. They were by composers of high rank. It is a good thing to disabuse the young of the idea that because a composer has a great name, his music is therefore beyond their comprehension. Nor should music that is popularly classed as "light" be avoided in the arrangement of programs for these concerts. When Theodore Thomas began his work of developing a taste for orchestral music in the United States, he gave the audience a waltz by Johann Strauss, or a stirring march, in addition to symphonic movements and symphonic poems.

At the concerts of last December pieces were chosen to show in a practical manner the character of various instruments; oboe, flute, English horn, etc. Yesterday the program had no specific purpose, but it was attractive, pleasing to children, young and old. The concert began with the stirring French Military March from Saint-Saens's "Algerian" Suite. Then came the Andante from Haydn's "Surprise" Symphony, followed by Grieg's Three Norwegian Dances. Tschaikowsky was represented by the Andante, which first made his name known in Boston, the Andante from his first String Quartet, written in 1871. The Andante is still beautiful and haunting. When Tolstoi visited Moscow late in 1876 Nicholas Rubinstein arranged a concert in his honor. This Andante was then played. Tolstoi during the performance burst into tears. "Never in the whole course of my life," wrote Tschaikowsky in his diary, "did I feel so flattered, never so proud of my creative power, as when Leo Tolstoi, sitting by my side, listened to my Andante while the tears streamed down his face." This Andante is based on a Russian folk song, which was sung by a workman at Kamenka in the summer of 1869.

The program also included one of Mozart's Germany dances, popularly known as "The Sleighride," on account of its Trio. In Mozart's time a procession of richly ornamental sleighs was seen winter nights by torchlight in Vienna. The women, men and horses were sumptuously dressed, there were running footmen, and a Hungarian Prince led the procession. The concert ended with Rossini's overture to "William Tell," which is heard gladly at any concert.

The hall was completely filled with a most interested and appreciative audience. The concert will be repeated tomorrow afternoon at 4 o'clock.

HERALD MAR 30

Caught Young

Is it not possible that Mr. Monteux and the men of the Symphony Orchestra take a keener pleasure in the fresh, unspoiled and generally eager and responsive audiences of the Young People's Concerts, than they do in the more staid, more sophisticated—though more outwardly demonstrative—companies of Friday afternoons and Saturday evenings? It seemed, for example, at the concert yesterday that all concerned, went about their work with an unusual zest and a corresponding brilliance and effectiveness in their performance. Comparisons are reputedly objectionable, but how easy is it to think of Dr. Muck on his mettle before an audience of school children? By token of the attentiveness with which the concert was heard Mr. Monteux's latest programme is the most successful of the four that he has set before his youthful listeners. There was nothing in it so exacting as the dances by Bach, the movement from "Scheherazade" or the Largo from the "New World" Symphony, of the preceding series. The most serious number was the popular Andante Cantabile from Chaikovsky's first string quartet, and the only symphonic piece, the Andante—of the explosive chord—from Haydn's "Surprise" Symphony. For the rest there was the tuneful, deftly orchestrated March from Saint-Saëns's "Algerian Suite," three Norwegian Dances by Grieg, Mozart's German Dance, "The Sleigh Ride," and the Overture to "William Tell."

As might have been expected, Haydn's little joke "brought down the house." Though the delightfully written programme-notes had warned them, the youngsters were perceptibly startled and vastly amused. Mr. Monteux has at times seemed unduly rigid with Haydn's music, he was far from it in the fragment of yesterday. And how fortunate was his choice of Mozart's dance with its compelling rhythm and its charming accompaniment of tuned and jingling sleighbells! Such a piece as this or the dances of Grieg have little place in a symphony concert, which must concern itself with weightier things. Yet they were good to hear. Only at a "Pop" concert are we likely to encounter such music—or Saint-Saëns's march or Rossini's overture—but there it would be played with less care, with accompanying distractions, and by a smaller orchestra. By so much the young people have an advantage over their elders. The performance of the "Tell" overture was unusually brilliant, and, needless to say, the children took great delight in the "clap-trap" thunderstorm and the excitements of the end.

W. S. S.

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TRANS. MAR 30

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See Joke in Haydn's Music Where Elders Do Not

The Boston Symphony Orchestra gave a concert yesterday afternoon to an attentive and enthusiastic audience of children which filled Symphony Hall. The program was made up of short pieces by Saint-Saens, Haydn, Grieg, Mozart, Tschaikowsky, and Rossini, all light and agreeable music, easy for youthful listeners to enjoy at a first hearing. The audience, perhaps because little tots of primary school age were not numerous this time, kept quieter and seemed more thoroughly interested in the music than previous audiences at these young people's concerts.

Only one thing happened which would not have occurred at a regular Symphony concert, a ripple of genuinely amused laughter at the "surprise" in the slow movement from Haydn's "Surprise Symphony". The sudden loud chord interrupting a gentle slow passage was intended by Haydn as a musical joke, but grown-ups in this country take classical music far too solemnly to laugh at it under any circumstances. The children were better musicians than their elders in laughing as they did.

The performance was spirited and accurate, a marked improvement over the work of the orchestra at earlier young people's concerts. It began a little after 4 and was over by 5. The same program will be repeated Thursday afternoon at 4. Tickets at nominal prices have been sold through Boston schools and settlement houses. It is possible that a few may remain on public sale at the box office. A strict rule prevents the admission of adults unaccompanied by children.

GLOBE

A Russian Symphony, as Yet Unheard in Boston and by No Means Taxing, on Mr. Monteux's Programme for Tomorrow—Other Impending Joys

APPARENTLY the Third Symphony of Sibelius is to get no farther in Boston than the rehearsal of last Monday which finally convinced Mr. Monteux of the justice of his predecessors' objections to it. The First Symphony of Vasili Kalinnikov, which has taken its place on the programme of this week's concerts, is a piece of a different order. Kalinnikov has not tried to say something in his own way, and failed, instead, he has written very much in the manner of others, and succeeded. A glance through the score bears out in a general way both the things that have been said in praise of it and the criticisms that have been urged against it—a curious paradox in the face of seemingly opposite opinions. Writing of the first performance of the piece in Munich in 1906, the correspondent of The Musical Courier described it as "fresh, vital, radiant with melody, originality and genius." Yet to Mr. Aldrich of the New York Times, who heard it played the preceding year by the Russian Symphony Society, it was merely "an agreeable work, showing skill and taste but hardly the uncommon gifts that his compatriots seem to attribute to him." The fact is that Kalinnikov has written here with a refreshing sureness and certainty, with a ready command of fluent and even striking melody, with a fine feeling for orchestral effect and with an abundant display of scholarship, and yet one searches the score quite vainly for musical procedures that might be described as distinctly Kalinnikovian—or, for that matter, for any novel or "modernistic" touches. But after all, the symphony is not exactly new; the date of its composition is not at hand, but it was heard in Vienna as long ago as 1898—the composer was then thirty-two—and it may easily have been written some time before.

According to Rosa Newmarch's account of him in Grove's Dictionary, Kalinnikov was born in the Government of Orlov, his father was a police official, and the boy was educated in the Orlovsky Seminary, where for a time he directed the choir. To quote Mrs. Newmarch: "In 1884 he came to Moscow in great poverty, but succeeded in entering the Music School of the Philharmonic Society. He studied the bassoon, and also composition, under Ilyinsky and Blaramberg. Having completed a brilliant course at this school, Kalinnikov was appointed assistant conductor for the Italian Opera, Moscow, for the season 1893-94. Unhappily, the privations he had

Symphony

ard Symphony of an Forceful Composer

or, but on the contrary a composer something to say, took up the n and simply wove a spell. The se triste" was positively sublimated is hands. Its melancholy was no er cheap. It searched the very soul, when the composer turned around w it was as if he had still before eyes the scene in the theatre to h this waltz was conceived as ac- paniment—the dying mother, recalling her youthful days, rising slowly and ing with unseen companions of her h. Or who that was present could t "Finlandia," as it was then d? It fairly exploded. After the ling introduction, the music of kening revolt, the motive of the ement proper was hurled from the estra like a ball from a cannon, at the end a very polite and highly red audience rose as one man, or an, and shouted. Sibelius, him- was tremendous—not tall, in fact, ttle below average height, but so d at the shoulders that he seemed ig as three. But his face, at the time with the force, almost ani- of the lower jaw, is gentle. It is face of a strong man, a man who d be easily led by his illusions or in whom he had faith, and a mer. For once, the man looked like usic, and for once, meeting a great oser, one was not disappointed in personal character.

elius has been conducting in London. He should come over on a tour make his compositions known and rstood here.

e Boston Symphony Orchestra an- ces that it will curtail its concerts her big cities than Boston, prin- ly owing to a growing demand for erts by the Boston Symphony from near Boston, and also because of very great expense of travel in days. Baltimore and Philadel- are cities affected.

is noticeable that in spite of the which seemed to exist in many ers, even in this city, that only an conductors could conduct sym- orchestras, Mr. Monteux's labors t least reaching their reward—in the city of New York, where ome reason not easily to be ex- d by the impressions of a dweller ston, the critics have been most ad- ly critical of his efforts. New reviewers observe the increasing ence of the orchestra. They are **reluctant to admit Mr. Monteux's** ptional qualifications as a conduc- which are so apparent here that is forced to conclude that either Monteux conducts entirely differ- in New York than he conducts or that all music reviewers in on are foolish and ignorant, or else all reviewers in New York deserve such proud designation. In Phil- phia, farewelling the departing on orchestra, they even take pains well on the great past of the or- ra up to and including the Muck me, and to ignore completely the s the orchestra has done since. these things break no bones. No is hurt, unless owing to the future nce of the Boston players—Phila- hia!

Young People's Concerts

o concerts by the full Boston Sym- v Orchestra under its regular con- r, Pierre Monteux, will be given Tuesday afternoon, March 29, and sday afternoon, March 31, at 4 k, for the pleasure and edifica- of the younger generation in ter Boston.

tickets for these concerts are be- istributed through the schools and ments of Boston. A few seats for Tuesday concert may be left over this distribution. If such is the these will be placed on sale at ox office, Symphony Hall, begin- tomorrow (Monday) at the nominal of 25, 35 and 50 cents, no tax.

Tschaikowsky Programme

plendid programme, consisting en- of the music of Tschaikowsky, been arranged by Pierre Monteux performances by the full Boston phony Orchestra at the last Pen- Fund concert of the season, to be in Symphony Hall on Sunday noon, April 10, at 3:30. The sym- y will be the Fifth in E minor by great Russian master. There will wo soloists at this concert—Rich- Burgin, the concertmaster of the stra, who will play the first ment of the Violin Concerto, and Bedetti, the illustrious first st, who will be head in the Rococo tions. The remaining orchestral bers will be the Italian Caprice and Marche Slave."

OST MAR.27

NSION FUND' CONCERT

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VERTISER.MAR.

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Boston Needs a Chorus Boston ought to have a chorus which could set and maintain as high an artistic standard as that of the Symphony Orchestra in choice of program and in performance. No one of the existing choral societies can do this without radical changes in its whole method of organization. No one claims that any one of them is doing it at present.

Our choruses are each and all composed of amateurs who like to sing and who enjoy the social benefits that come from singing in a chorus. They fill a permanent want, and will always deserve to occupy a prominent place in the musical life of the community. They are each and all, however capable they may be of improvement in details, on the whole doing fairly satisfactory work.

It is possible that changes of leadership and drastic additions to the lists of retired members might work improvements in most of them. They seem all in a rut at present, but the purpose of the present article is not to find fault with the choruses we have, but to suggest a sort of chorus we have never yet had in this city.

The new chorus which should supplement but not supersede the Handel and Haydn, Cecilia Society, People's Choral Union, Apollo Club and People's Philharmonic Choir would admit only professional singers or exceptionally gifted amateurs. They should be liberally paid for their services, and expected to devote the major portion of their time during the concert season to the work of the chorus. They should be carefully selected, and subject to dismissal or retirement at any time the conductor should see fit. A pension fund should be provided to take care of retired members.

The Inevitable Deficit

It would be necessary to employ from 60 to 150 singers, and to weed out relentlessly those who proved unwilling or unable to fit into a fine ensemble. It would also be necessary to find and engage a conductor of the first rank. Last, but not least, a guarantee of $200,000 per season for the first few years would have to be arranged. There would always be a deficit though with good fortune and good management the deficit could be much less than the sum named above.

The conductor should be given absolute charge of the musical part of the enterprise, subject to no dictation from any source. He should be a beneficent despot, not influenced by trustees or unions. He would earn a very large salary.

The concerts should not be allowed to become evening dress social functions. There should always be many seats on sale at nominal prices, without the obligation of subscribing to a series of concerts, as well as a number of costly season tickets.

Distinguished solo singers should be engaged when necessary, but young singers in the chorus should also have opportunity to take solo parts on occasion.

The cooperation of the Boston Symphony Orchestra would be almost indispensable to such a chorus. Without it a new and possibly somewhat smaller orchestra of equal merit would have to be organized, at great expense and to no real purpose.

If the Boston Orchestra abandoned its concerts outside New England completely it would have time enough to share in a series of 25 choral concerts at home. Philadelphia, Baltimore and Washington have already been dropped from next season's plans for the Symphony.

Furthermore, with a professional chorus and a professional orchestra of high rank both existing in this city it would be possible to find time for a six to 10-weeks' season of opera by stretching the musical season from Sept 1 to June 1, and running "Pops" from June 1 to Aug 15. This would mean a full year's employment for the musicians, with two weeks' vacation.

Opera on the Side

It is the chorus and the orchestra that make a resident opera company of high rank successful, costly in a city unlikely to support well more than 10 weeks of opera in a year. The leading singers could be found, especially if the opera season here came in September and October, before the Metropolitan and Chicago companies begin, with proper cooperation between those enterprises and the new one in Boston. "Society" could motor to and from the North Shore, if not yet back in town, and the masses of the people who go away for Summer vacations are home by the second week in September.

The choral repertory is larger than those who frequent our present amateur choral concerts have any notion of. The Vatican Choirs last season and the Harvard Glee Club for some years past have given us glimpses of the wealth of old ecclesiastical music awaiting a Boston chorus. Handel, Mendelssohn, Beethoven, Brahms and many others have written choral music seldom or never heard here which ranks with the music of theirs played by the Symphony Orchestra.

Much predominantly orchestral music has a part for chorus, like the Liszt "Faust" and "Dante" symphonies, several of the Mahler symphonies, Berlioz' "Romeo and Juliet," Beethoven's Ninth Symphony and many others. Operatic excerpts could be found in vast numbers which would be satisfactory in the concert hall if orchestra and chorus were both available. Last week's performance of a scene from "Parsifal" by the Symphony is an example of what might be done in this respect.

All that is needed is some one with brains and enthusiasm, like the late Maj Higginson, to put up the money and the rest could follow in good time. Where is the Maecenas to be found? Or could a committee take his place?

Tuesday at 4 and Thursday at 4 Boston Symphony Orchestra concerts for young people. March from the Algerian Suite, Saint-Saens; Andante from the "Surprise" Symphony, Haydn; three Norwegian dances, Grieg; Andante Cantabile, Tschaikowsky; German dance, Mozart; overture to "William Tell," Rossini. A few tickets for Tuesday will probably be on sale Monday at Symphony Hall. All Thursday and most of Tuesday tickets are being distributed through schools and settlement houses.

Friday at 2:30 and Saturday at 8—Boston Symphony Orchestra, 20th program. Third Symphony, Sibelius; pianoforte concerto in G major, No. 4, Beethoven; overture, "Melpomene," Chadwick. Soloist, Arthur Rubinstein.

GLOBE MA

KNOWS EVERYBODY WHO GOES TO THE SYMPHONIES

Doorkeeper Schad Has Taken Tickets at Almost Every Concert Since the First One in 1881—Now Sick at Home, Concert Goers Miss Him

Year in and year out for almost half a century he has greeted with unfailing courtesy the thousands and thousands of persons who have filed past him. Never a sour look, even when rudeness was returned for his unobtrusive attempts at affability, or when personal ills seemed to warrant a grouch. And never any feelings but those of warmest respect and admiration from patrons fellow employes and those in positions above his.

No wonder that this man, George Schad, who has been ticket taker at nearly all the concerts of the Boston Symphony Orchestra since the first one on Oct 22, 1881, has been missed during the last six weeks, when a slight attack of paralysis has confined him to his home in Somerville.

No wonder that inquiries have flowed into the box office of Symphony Hall and that he has received flowers, fruit and numerous notes from concert goers who find it unnatural to attend concerts and not have their hearts warmed by his kindly smile and simple "How d'ye do" as they pass into the hall.

GEORGE SCHAD

Anxious to Get Busy

But he's confident that he'll be back at his old stand soon. "Let the patrons know I'm anxious to get back and greet them," he asks.

"Yes," he continues in answer to a doubtful shake of the head as to his health, "I want to get back by April. I have the courage to, at least Friday and Saturday afternoons. I want to shake the hands of my friends."

"Oh, he's been so lonesome!" interrupts his wife, who is almost as proud of her husband's record as he is himself," and he's been so pleased to hear from his friends. I really think that is what has helped him to get better."

To many of the frequenters of Symphony Hall the name of the tall, genial ticket taker has never been known, his smile and pleasantness alone identifying him, while to others he has for years been known as "George." There are few probably who know his history.

He was born in Boston in 1856, and after graduation from a Boston public school he went into the crockery and glassware business. That soon failed, and in 1876 he secured a position as ticket taker at the old Music Hall, where the Orpheum Theatre is now.

Remembers the First Concert

For the five years previous to the crystallization of Henry Lee Higginson's idea into the Boston Symphony Orchestra, George Schad took the tickets of those attending the concerts of the Harvard Musical Association, and later of the Philharmonic Society, at how, he says, "the concerts were not as frequent as they are now, and we used to have in the hall anything from a walking match to a dog show."

Then the Symphony was formed, and Schad continued in his position, and saw a great many of the music lovers who had been constant attendants at the Harvard Musical Association concerts give their support to the new organization. In this way he kept up his acquantanceship and broadened it, now he is probably as well known by sight as any man in Boston, and surely better known by the older generation than most.

He remembers the first concert of the Symphony, made up of 70 musicians, and led by Georg Henschel, who continued in the position till 1884. The price then, he recalls, was only 50 cents for the best seats at the regular concerts, and only 25 cents at the rehearsals. The audiences were not as large as they are now, he says, and the growth into the present legion of music lovers was gradual.

Mighty Queer Characters

He recollects the conduct of the orchestra under the successive leaders after Henschel—Arthur Nikisch, Emil Paur and Wilhelm Gericke—and when asked about some of the old-time concert soloists mentions the names of Anna Louise Carey and Clara Louise Kellog and remarks, "Some of the old-time soloists seem better than the present singers."

He admits, however, that his greatest interest has been the people with whom he has come into contact week after week, rather than the music itself. "Of course I slip into the hall to hear at least one piece during each concert," he explains, "just so that I may say I've heard so and so.

"Yes," he resumed, "some mighty queer characters come past me there at the door. I can't help but study character as I stand there, and as the people come again and again I get to understand them pretty well, and to know just what kind of greeting they want.

"Why, do you know, there are some folks come by me up there in Symphony who used to come by me back in the days of the Harvard Musical Association in the Music Hall—come every Saturday or some other day every week.

Some People Foolish

"Yes, some of the people that come in do appear sort of foolish," he confided. "Why, there are any number of folks come into the hall looking for Jordan Hall or the Opera House, and all the time it tells them right on their tickets where they should go.

"And sometimes people come in thinking that it's some other night, and are surprised to learn that they're wrong, and that the performance they want will not come off for a day or so."

With almost childish pride the kindly ticket-taker describes his duties as cashier at the refreshment counter during the "Pops." He enjoys that job greatly.

With his wife and son, a letter carrier, Mr Schad lives in Somerville. Another son is married and lives in Arlington. The family has lived in Somerville for the past 20 years, and previous to that lived in Boston. Mr Schad has been a member of Monte Zuma Lodge, I. O. O. F., for 35 years.

He's particularly happy when he tells of those persons who get tickets "seating them on the right side of the hall, but who come over to the left entrance—my side—just to go by me. That makes a body know that kindness and courtesy are worth while."

GLOBE MAR.27-?

After Many Days

One, Pierre Monteux, Is Discovered in New York as Able Conductor

THE personality of a conductor is not the foundation of an orchester. The "prima-donna of the baton" is, in plain English, an enemy of orchestral permanence. It is impossible for any one man to keep a public in a state of excitement year after year. Yet the moment the "prima-donna conductor" ceases to excite audiences his occupation is gone. The best conductor for a term of years, as we have already intimated, is the solid and sound technician, equipped with sufficient sensitiveness and insight to give him catholicity of taste and universal sympathy. The ecstatic adorers will not become tired of his stock of revelations. . . .

Meanwhile, the writer of these lines would like to invite the attention of all concerned to the accomplishments of Pierre Monteux. No one has said sharper things about his conducting than the present writer. But only a deaf man could fail to perceive that the Boston Symphony Orchestra played very much better at its last two concerts than at its first two. Was that because Mr. . onteux has suddenly discovered the secret of conducting and become a dangerous rival of the magician from Holland?

Hardly. It meant simply that the prosaic but experienced Frenchman had enjoyed the advantage of a season's work with his orchestra, which had been reorganized in the fall. The men had shaken down into their new relations, the balance had been restored, and the conductor could get what he desired. There has, so far as this writer knows, been no celebration of the triumph of Mr. Monteux, though several old lovers of the Boston Symphony Orchestra have expressed their delight. There are many differences betwixt tweedledum and tweedledee and one of them is in the power of réclame. [W. J. Henderson in The New York Herald

TRANS. MAR.29

[100]

GIVES CONCERT FOR THE YOUNG

Symphony Orchestra Aids Development of Musical Taste in Children

PROGRAM RECEIVES CLOSE ATTENTION

By PHILIP HALE

Yesterday afternoon in Symphony Hall the Boston Symphony Orchestra, conducted by Mr. Monteux, gave a concert for young people of Boston's schools and settlements; for the pleasure of the young and as an aid in the development of musical taste. The older generations of Bostonians have apparently lost interest in a large measure in choral music, except when noteworthy soloists assist; they have little curiosity to become acquainted with visiting pianists, singers and violinists who give recitals. The older generations are still faithful to the Boston Symphony Orchestra; but for the general interest in music for the future dependence must be put upon the young. And from the young, of course, irrespective of the ward in which they happen to live, will come the future musicians of this city.

Last season, and in December of this season, the Boston Symphony Orchestra gave concerts of this nature to the great joy of the young who packed Symphony Hall. The programs were well selected. Compositions were chosen of a melodious or strongly rhythmed nature that at once attracted and held the attention. They were by composers of high rank. It is a good thing to disabuse the young of the idea that because a composer has a great name, his music is therefore beyond their comprehension. Nor should music that is popularly classed as "light" be avoided in the arrangement of programs for these concerts. When Theodore Thomas began his work of developing a taste for orchestral music in the United States, he gave the audience a waltz by Johann Strauss, or a stirring march, in addition to symphonic movements and symphonic poems.

At the concerts of last December pieces were chosen to show in a practical manner the character of various instruments; oboe, flute, English horn, etc. Yesterday the program had no specific purpose, but it was attractive, pleasing to children, young and old. The concert began with the stirring French Military March from Saint-Saens's "Algerian" Suite. Then came the Andante from Haydn's "Surprise" Symphony, followed by Grieg's Three Norwegian Dances. Tschaikowsky was represented by the Andante, which first made his name known in Boston, the Andante from his first String Quartet, written in 1871. The Andante is still beautiful and haunting. When Tolstoi visited Moscow late in 1876 Nicholas Rubinstein arranged a concert in his honor. This Andante was then played. Tolstoi during the performance burst into tears. "Never in the whole course of my life," wrote Tschaikowsky in his diary, "did I feel so flattered, never so proud of my creative power, as when Leo Tolstoi, sitting by my side, listened to my Andante while the tears streamed down his face." This Andante is based on a Russian folk song, which was sung by a workman at Kamenka in the summer of 1869.

The program also included one of Mozart's Germany dances, popularly known as "The Sleighride," on account of its Trio. In Mozart's time a procession of richly ornamental sleighs was seen winter nights by torchlight in Vienna. The women, men and horses were sumptuously dressed, there were running footmen, and a Hungarian Prince led the procession. The concert ended with Rossini's overture to "William Tell," which is heard gladly at any concert.

The hall was completely filled with a most interested and appreciative audience. The concert will be repeated tomorrow afternoon at 4 o'clock.

Caught Young

Is it not possible that Mr. Monteux and the men of the Symphony Orchestra take a keener pleasure in the fresh, unspoiled and generally eager and responsive audiences of the Young People's Concerts, than they do in the more staid, more sophisticated—though more outwardly demonstrative—companies of Friday afternoons and Saturday evenings? It seemed, for example, at the concert yesterday that all concerned, went about their work with an unusual zest and a corresponding brilliance and effectiveness in their performance. Comparisons are reputedly objectionable, but how easy is it to think of Dr. Muck on his mettle before an audience of school children? By token of the attentiveness with which the concert was heard Mr. Monteux's latest programme is the most successful of the four that he has set before his youthful listeners. There was nothing in it so exacting as the dances by Bach, the movement from "Scheherazade" or the Largo from the "New World" Symphony, of the preceding series. The most serious number was the popular Andante Cantabile from Chaikovsky's first string quartet, and the only symphonic piece, the Andante—of the explosive chord—from Haydn's "Surprise" Symphony. For the rest there was the tuneful, deftly orchestrated March from Saint-Saëns's "Algerian Suite," three Norwegian Dances by Grieg, Mozart's German Dance, "The Sleigh Ride," and the Overture to "William Tell."

As might have been expected, Haydn's little joke "brought down the house." Though the delightfully written programme-notes had warned them, the youngsters were perceptibly startled and vastly amused. Mr. Monteux has at times seemed unduly rigid with Haydn's music, he was far from it in the fragment of yesterday. And how fortunate was his choice of Mozart's dance with its compelling rhythm and its charming accompaniment of tuned and jingling sleighbells! Such a piece as this or the dances of Grieg have little place in a symphony concert, which must concern itself with weightier things. Yet they were good to hear. Only at a "Pop" concert are we likely to encounter such music—or Saint-Saëns's march or Rossini's overture—but there it would be played with less care, with accompanying distractions, and by a smaller orchestra. By so much the young people have an advantage over their elders. The performance of the "Tell" overture was unusually brilliant, and, needless to say, the children took great delight in the "clap-trap" thunderstorm and the excitements of the end.

W. S. S.

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TRANS. MAR.30

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The performance was spirited and accurate, a marked improvement over the work of the orchestra at earlier young people's concerts. It began a little after 4 and was over by 5. The same program will be repeated Thursday afternoon at 4. Tickets at nominal prices have been sold through Boston schools and settlement houses. It is possible that a few may remain on public sale at the box office. A strict rule prevents the admission of adults unaccompanied by children.

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A Russian Symphony, as Yet Unheard in Boston and by No Means Taxing, on Mr. Monteux's Programme for Tomorrow—Other Impending Joys

APPARENTLY the Third Symphony of Sibelius is to get no farther in Boston than the rehearsal of last Monday which finally convinced Mr. Monteux of the justice of his predecessors' objections to it. The First Symphony of Vasili Kalinnikov, which has taken its place on the programme of this week's concerts, is a piece of a different order. Kalinnikov has not tried to say something in his own way, and failed, instead, he has written very much in the manner of others, and succeeded. A glance through the score bears out in a general way both the things that have been said in praise of it and the criticisms that have been urged against it—a curious paradox in the face of seemingly opposite opinions. Writing of the first performance of the piece in Munich in 1906, the correspondent of The Musical Courier described it as "fresh, vital, radiant with melody, originality and genius." Yet to Mr. Aldrich of the New York Times, who heard it played the preceding year by the Russian Symphony Society, it was merely "an agreeable work, showing skill and taste but hardly the uncommon gifts that his compatriots seem to attribute to him." The fact is that Kalinnikov has written here with a refreshing sureness and certainty, with a ready command of fluent and even striking melody, with a fine feeling for orchestral effect and with an abundant display of scholarship, and yet one searches the score quite vainly for musical procedures that might be described as distinctly Kalinnikovian—or, for that matter, for any novel or "modernistic" touches. But after all, the symphony is not exactly new; the date of its composition is not at hand, but it was heard in Vienna as long ago as 1898—the composer was then thirty-two—and it may easily have been written some time before.

According to Rosa Newmarch's account of him in Grove's Dictionary, Kalinnikov was born in the Government of Orlov, his father was a police official, and the boy was educated in the Orlovsky Seminary, where for a time he directed the choir. To quote Mrs. Newmarch: "In 1884 he came to Moscow in great poverty, but succeeded in entering the Music School of the Philharmonic Society. He studied the bassoon, and also composition, under Ilyinsky and Blaramberg. Having completed a brilliant course at this school, Kalinnikov was appointed assistant conductor for the Italian Opera, Moscow, for the season 1893-94. Unhappily, the privations he had undergone had told on his health. Symptoms of consumption now began to show themselves, and he was ordered to relinguish work and winter in the Crimea. The remaining years of his life were devoted entirely to composition. There seems no doubt that, but for his premature death, Kalinnikov would have won high place among Russian musicians." Only thirty-five when he died, Kalinnikov left behind him a considerable quantity of music including two symphonies and various smaller orchestral pieces, incidential music to Tolstoi's play "Tsar Boris," a cantata, a string quartet and the usual array of songs and pieces for the pianoforte.

This first symphony runs in four movements. The opening Allegro moderato is orthodox in form even to a repetition of the "exposition," and the two main themes are clear and straightforward—the first with strong suggestion of Russian folk-music. The second movement, an "Andante commodamente," begins placidly with a theme that is afterwards to receive a very different treatment in the Finale, while open fifths in the accompaniment impart to it an Oriental flavor, enhanced in an ensuing "Un poco piu mosso." Both themes are then developed and combined with much contrapuntal ingenuity, there is exciting progress to a "climax" and a return to the opening calm. In the Trio of the Scherzo, itself vigorous and straightforward, the music is frankly Eastern—another instance of "scratch a Russian and you find a Tartar." But in the last movement Kalinnikov is again the academic musician, showing his allegiance to the "cyclic form" of César Franck; by way of introduction he repeats in part the initial theme of the first Allegro; and the second theme of the Finale, though not a literal repetition of the songful melody of the first movement, resembles it very closely. At the end, the melody of the Andante is proclaimed majestically by the brass against a figuration derived from the main theme of the Finale itself. In summary, then, it may be said that no one who reads or hear the piece critically could reasonably doub that Kalinnikov had either the proper up bringing or the proper instincts for a symphonist.

W. S. S.

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Boston Symphony Concert.

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Tschaikowsky was a great master, but if his fame had to rest on the "Manfred" symphony no one would ever cry "Beware the Muscovite." It is an exceedingly ponderous, dull and empty work, in which the only good ideas are those which sound like echoes of Rimsky-Korsakov. However, it seemed last evening to be a fitting prelude to the descriptive symphony from Vincent d'Indy's opera, "Le Legende de St. Christophe," called "La Queste de Dieu."

This music probably would be much more interesting in its place in the opera. Only such tid-bits as the intermezzo of "Cavalleria Rusticana" or the "Thaïs" meditation, which, like the flowers that bloom in the spring, have nothing to do with the case, can be transferred successfully to the concert room. D'Indy's intermezzo should be heard between the acts by those who do not feel obliged to go out.

It sounded last evening as if it meant something, but there was no key to the composer's purpose, and as sheer music it presented too many changes of front to be clear and satisfying. The orchestra played it very well. There was also a work of Arnold Bax, "In the Fairy Hills," a symphonic poem which will have to be heard earlier in the evening in order to receive proper consideration. The long concert came to an end with Lalo's "Le Roi d'Ys" overture.

N.Y. HERALD JAN 7.

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Pierre Monteux conducted the symphony vigorously and drew from his instrument a rich volume of tone. "The Search for God," by Vincent D'Indy is no longer a novelty, thanks to Mr. Damrosch. It is the most viable quotation from his opera, "The [illegible] of St. Christopher," produced [illegible] with success. Still, we [illegible] recalling unhappy and [illegible] August Strindberg, crucified [illegible] morose genius. He said: "I searched for God and found the Devil." D'Indy searched too, but only found the devil of cacophony. The music is brilliantly dull.

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N.Y. WORLD. JAN. 7.

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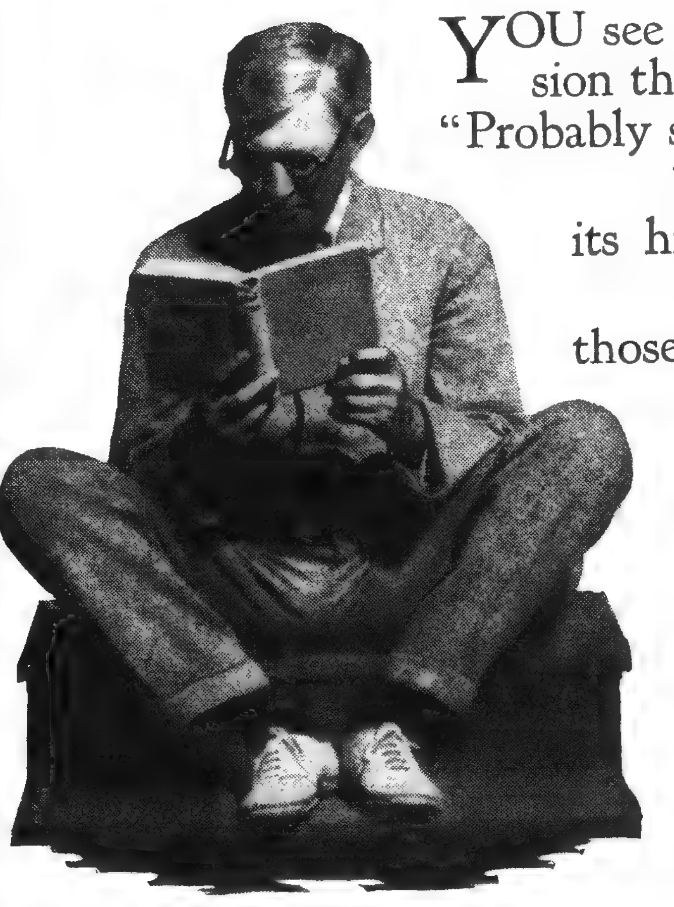
A humorous editorial by America's greatest humorist

George Ade on Music and Music-Lovers



George Ade

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It is made for soothing purposes, so Shakespeare says, yet those who dope themselves too heavily with the richer varieties become temperamental dyspeptics.

Probably it would be awful hard to room with one who knew too much about music.

The cruel pity lavished by the bridge expert upon the mental defective who fails to comprehend signals is as naught compared with the devastating scorn which the Grieg fanatic visits upon the loyal followers of Irving Berlin.

Men who are not afraid to walk up to a machine gun will run a mile when they see a young woman who has been thoroughly conservatoried.

The light-headed layman whose cerebral corridors are constructed upon the general plan of a cantaloup always begins to look about and select the nearest exit when the conversation shifts to Grand Opera.

Music is the universal heritage. Somewhere in the flower-dotted fields between Brahms and "The Maiden's Prayer" there is room for all of us to ramble.

The hairy denizens of the studios probably would favor the electric chair for anyone who spoke out in defense of any tune that has committed the unpardonable offense of transmitting ecstasy to about ninety per cent. of the population.

Popularity need not be a synonym for cheapness and unworthiness. Prunes and sunsets and georgettes and kodaks are popular, but what would our vaunted civilization do without them?

A song which will caress the emotions of several millions of people is of more practical value than the average Congressional enactment. During the period which follows an orgy, what could be more beneficial than a restful diet of mush?

And yet who has the courage to look a tea-drinker straight in the eye and say that he prefers "Mother Machree" by John McCormack to "Tristan and Isolde"?

Speaking as one who has advanced from "Molly Darling" to "La Bohème," it is not to be denied that even the lowly born may learn to handle, and almost assimilate, music which appeals to the head as well as to the heels.

Only a few of us can establish altitude records in the higher realms of music. Be fair in your judgment of those who go up so high that they are no longer visible to the naked eye.

Be comforted by the reflection that all music is good.

Because you seek the drugging effects of ragtime, do not contradict those who claim to get an actual kick from the Boston Symphony Orchestra.

Be not ashamed of a sneaking fondness for minstrel songs and the solemn cadences of the old-time hymns. Make no apology for sentimental ballads. Maple-sirup, it is true; but what in the name of Vermont is wrong with maple-sirup?

The monthly issue of "records," the mechanical players, and the invading hosts of Chautauqua have carried a lot of real music into the most distant townships. The neighbors are becoming "educated." But they are still deathly afraid of the morbid genius who regards music as a secret cult instead of a general dispensation.

AS the novelty of the Boston Symphony Orchestra's third Thursday evening concert of the season Monsieur Monteux presented last night a symphonic poem entitled "An Sluagh Sidhe," or "In the Faery Hills," by Arnold Box, an English composer, who has always taken a lively interest in things Irish.

Regarding this work, which seems to be part of a larger composition, entitled "Eire," Phillip Hale presents much interesting material in his programme notes. But the music itself proved to be far less absorbing than the comments in the little booklet, and was the more tiring, because it had been preceded by Tschaikowsky's interminably long "Manfred" Symphony and D'Indy's labored and uninspired Descriptive Symphony, "La Queste de Dieu," from the opera, "La Legende de Saint Christophe."

What a relief after almost two hours of tediousness to hear the overture to Lalo's "Le Roi d'Ys."

AMER. JAN. 7. N.Y.

"In the Faery Hills"

Pierre Monteux, conductor of the Boston Symphony Orchestra, is industrious in bringing musical novelties to New York, and at the Bostonians' third concert of the season, in Carnegie Hall last night, he scored again over his local competitors by giving the first performance here of an exquisitely beautiful and masterfully orchestrated symphonic poem, a novel Gaelic fantasy, entitled "In the Faery Hills," by Arnold E. Trevor Bax. Arnold Bax is an English composer (at least he was born in London, in 1883), and at an early age he came under the influence of the Neo-Celtic movement in literature and art and took an absorbing interest in everything touched by the glamour of Ireland in ancient days. This symphonic poem was written when he was twenty-six years old, in 1909, and had its first performance in London in 1910. It is a work of such instant appeal to lovers of orchestral music and of such unmistakable poetry and power that the wonder is that it took ten years to reach New York, and then had to be brought by a visiting conductor.

Mr. Bax has vouchsafed so much of a programme as to say that his music attempts to suggest the note of the Hidden People in the hills of Ireland after twilight. "The composer has endeavored also to shadow forth the atmosphere of mystery and almost of terror with which the Irish people regard their faery compatriots. The middle section was to some extent suggested by a passage in Mr Yeats's 'Wanderings of Oisin,' in which a human bard having strayed among the host of the Sidhe (wind) is asked by them to sing a song for their pleasure. But when he sings a song of human joy the faeries declare it the saddest song that was ever sung and throw the harp away in sorrow and anger while the harper is swept away into their revel."

The music—mystic, wistful, ghostly, weird, yet at the same time eminently sane, vigorous, strong and coherent, with now and then a snatch of typical Irish melody boldly sung above its rushing winds of ethereal sound—has the impress of new and individual beauty, of sincerity and of power; and is of a curiously paradoxical character, in that it is equally wistful and robust, a rare combination of qualities. It was superbly played by the Boston men and was received with prolonged plaudits of favor and delight by the large audience.

G. W. H.

N.Y. POST. JAN. 7.

By KATHARINE SPAETH.

WHERE so lately the tempestuous toes of Albert Coates pirouetted, the majestic arms of the volatile Toscanini waved, and the blond head of Leopold Stokowski nodded, last night le petit Pierre Monteux led the Boston Orchestra.

And that means the platform of Carnegie Hall, but no invidious comparisons are intended. Tschaikowsky's "Manfred" Symphony flowed along, with a great deal of sweetness and light tempering the despair of that Italian Peer-Gynt-Faust, Don Juan.

More interesting was D'Indy's "La Queste de Dieu," which Walter Damrosch explained so delightfully three Sundays ago. You could hear the wistful questioning of the giant Auferus, "Are you the King of Heaven?" and the vigorous denials.

A new work by Arnold Bax, "In the Faery Hills," was not too important. Its suggestion of Irish folk tunes was confined largely to vague bits of conventional jig-rhythms and the fluent use of harps.

That sprightly overture to the Lalo opera "Le Roi d'Ys" concluded the programme.

N.Y. MAIL. JAN 8

[101]

Music.

Symphony Concerts by a [illegible] ing and Local Orchestra.

By PITTS SANBORN.

The Boston Symphony Orchestra visited Carnegie Hall last evening performed in the presence of a considerable audience a programme consisting of Tchaikovsky's "Manfred" symphony, "The Search for God" from Vincent d'Indy's "Legend of St. Christopher," a symphonic poem by Arnold Bax entitled "In the Faery Hills" and the overture to Lalo's opera, "Le Roi d'Ys."

The feature of this long and [illegible] concert was the performance of the overture that ended it. This overture is beautiful music by a man who had something to say and who knew how to say it. Played with spirit and tonal richness, this music came as a belated relief where relief was welcome. The "Manfred" symphony used to be performed here a good deal in the Safonoff period. Of late years it has mainly rested. An occasional performance is worth while for historical reasons, but really the symphony is very much of a bore. Monteux conducted a good performance of it.

It is impossible to write of the symphonic interlude from d'Indy's legend without touching on the controversy that continues about its composer. One thing is certain; it comprises the most successful pages of the score of which it makes a part. And, of course, the science of its composer never fails to command admiration. The Bax piece, which was done for the first time in New York, is, like so much other music that sets out to be supernaturally agreeable, distinctly tiresome in the hearing.

In Carnegie Hall yesterday afternoon the Symphony Society resumed its historical cycle under the direction of Walter Damrosch. Berlioz's "Harold in Italy" symphony, Saint-Saëns's C minor symphony with piano and organ, and César Franck's symphonic variations for piano and orchestra made the programme. Harold Bauer played the piano, Pietro Yon the organ, and René Pollain the viola obligato in Berlioz's symphony. The programme was performed well, and the audience seemed pleased with the instruction vouchsafed.

GLOBE - JAN 7

Tschaikowsky's "Manfred" Symphony was the feature of the third Thursday night programme played here this season by the Boston Symphony Orchestra in Carnegie Hall last night. It is a work rarely enough heard here now. Byron, who once inspired more musicians than probably any other English poet, and perhaps more than any other poet in the world outside of Goethe—and possibly Dante—is almost as distant from modern audiences as are most of the composers he inspired.

Byron himself called "Manfred" his witch drama. That is almost all he gave by way of clue to it too. But the busy biographers have been finding all sorts of secret allusions to his own life in its lines. Every imaginable horror has been thrust up as its motif. Goethe himself wrote, with more directness than generosity:

"This singularly intellectual poet has extracted from my *Faust* the strongest nourishment for his hypochondria; but he has made use of the impelling principles for his own purpose . . . When a bold and enterprising young man he won the affections of a Florentine lady. Her husband discovered the amour and murdered his wife; but the murderer was the same night found dead in the street, and there was no one to whom any suspicion could be attached. Lord Byron removed from Florence, but these spirits have haunted him all his life. This romantic incident explains innumerable allusions. . . ."

Which is all plausible enough, considering that the allusions all do have to do with a murdered lady, were it not for the fact that Byron never saw Florence until after "Manfred" was completed. He was at the time of writing "Manfred" living mostly in Venice, jilting a cloth merchant's wife for a baker's wife—hence La Fornarina, he called her, after Raphael—and then jilting the baker's wife because she pulled the hats from the heads of any other dames who looked at her poet. Such was the background for a plot which Galt thought turned on a "tradition of unhallowed necromancy—a human sacrifice . . ."

But Byron himself says that "Manfred" owns no plot and hints away with dramatic delight: "It was the Staubbach and the Jungfrau, and something else more than Faustus, which made me write 'Manfred.'" And he says to Murray of one of his critics: "It had a better origin than he can devise or divine, for the soul of him!"

Tschaikowsky, with his hypochondriachal self-searchments, was the one to do most with such a theme, no matter how many might try it. The movements of "Manfred's wandering and despair" and the "invocation to Astarte" are acute in their suffering, great in their gloominess. The "Pastorale" throws a glacier glow over Byron's monarch of mountains, and Manfred's death sums up the whole of it in a terror pierced by a peal of beautiful hope. There is more of Byron in it all, surely, than in Schumann's pagodalike overture of angular solemnities.

After "Manfred" came "La Queste de Dieu," a symphonic excerpt from D'Indy's new opera, "The Legend of St Christopher," played here only a few weeks ago by the New York Symphony. And for another and more absolute novelty there followed a symphonic poem of Gaelic subject, "An Slaugh Sidhe" (In the Faery Hills). It is the work of the English composer Arnold Bax and this was its first performance in New York.

Mr. Bax, whose name is still in the ascendant abroad, scarcely on the horizon here, has been greeted by English critics as a very brilliant composer. Mr. Ernest Newman [illegible] that of the younger generation [illegible] ish musicians [illegible] undergone had told on his health. Symptoms of consumption now began to show themselves, and he was ordered to relinquish work and winter in the Crimea. The remaining years of his life were devoted entirely to composition. There seems no doubt that, but for his premature death, Kalinnikov would have won high place among Russian musicians." Only thirty-five when he died, Kalinnikov left behind him a considerable quantity of music including two symphonies and various smaller orchestral pieces, incidential music to Tolstoi's play "Tsar Boris," a cantata, a string quartet and the usual array of songs and pieces for the pianoforte.

This first symphony runs in four movements. The opening Allegro moderato is orthodox in form even to a repetition of the "exposition," and the two main themes are clear and straightforward—the first with strong suggestion of Russian folk-music. The second movement, an "Andante commodamente," begins placidly with a theme that is afterwards to receive a very different treatment in the Finale, while open fifths in the accompaniment impart to it an Oriental flavor, enhanced in an ensuing "Un poco piu mosso." Both themes are then developed and combined with much contrapuntal ingenuity, there is exciting progress to a "climax" and a return to the opening calm. In the Trio of the Scherzo, itself vigorous and straightforward, the music is frankly Eastern—another instance of "scratch a Russian and you find a Tartar." But in the last movement Kalinnikov is again the academic musician, showing his allegiance to the "cyclic form" of César Franck; by way of introduction he repeats in part the initial theme of the first Allegro; and the second theme of the Finale, though not a literal repetition of the songful melody of the first movement, resembles it very closely. At the end, the melody of the Andante is proclaimed majestically by the brass against a figuration derived from the main theme of the Finale itself. In summary, then, it may be said that no one who reads or hears the piece critically could reasonably doubt that Kalinnikov had either the proper upbringing or the proper instincts for a symphonist.

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A humorous editorial by America's greatest humorist

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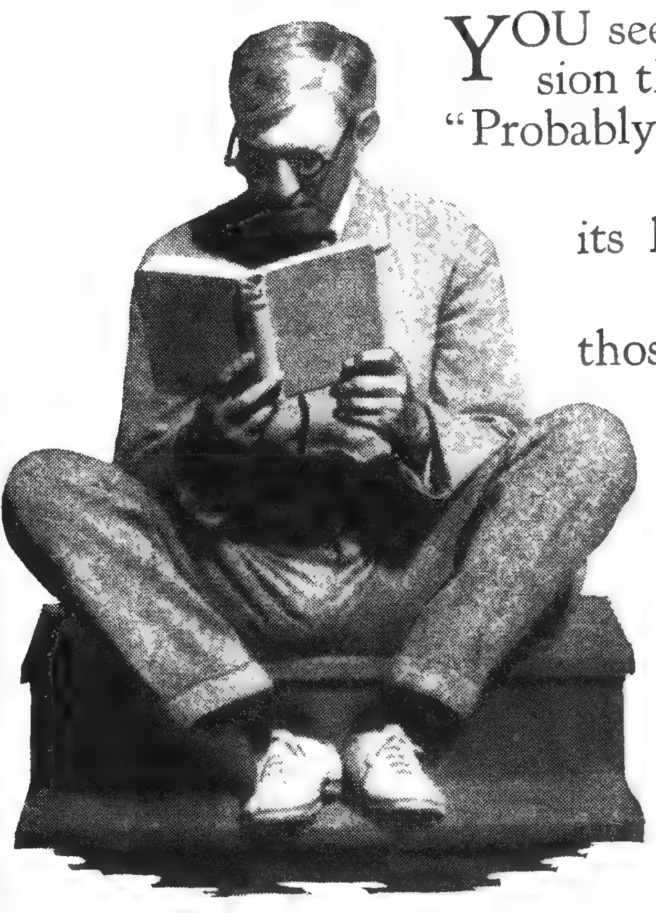

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"In the Faery Hills"

Pierre Monteux, conductor of the Boston Symphony Orchestra, is industrious in bringing musical novelties to New York, and at the Bostonians' third concert of the season, in Carnegie Hall last night, he scored again over his local competitors by giving the first performance here of an exquisitely beautiful and masterfully orchestrated symphonic poem, a novel Gaelic fantasy, entitled "In the Faery Hills," by Arnold E. Trevor Bax. Arnold Bax is an English composer (at least he was born in London, in 1883), and at an early age he came under the influence of the Neo-Celtic movement in literature and art and took an absorbing interest in everything touched by the glamour of Ireland in ancient days. This symphonic poem was written when he was twenty-six years old, in 1909, and had its first performance in London in 1910. It is a work of such instant appeal to lovers of orchestral music and of such unmistakable poetry and power that the wonder is that it took ten years to reach New York, and then had to be brought by a visiting conductor.

Mr. Bax has vouchsafed so much of a programme as to say that his music attempts to suggest the note of the Hidden People in the hills of Ireland after twilight. "The composer has endeavored also to shadow forth the atmosphere of mystery and almost of terror with which the Irish people regard their faery compatriots. The middle section was to some extent suggested by a passage in Mr Yeats's 'Wanderings of Oisin,' in which a human bard having strayed among the host of the Sidhe (wind) is asked by them to sing a song for their pleasure. But when he sings a song of human joy the faeries declare it the saddest song that was ever sung and throw the harp away in sorrow and anger while the harper is swept away into their revel."

The music—mystic, wistful, ghostly, weird, yet at the same time eminently sane, vigorous, strong and coherent, with now and then a snatch of typical Irish melody boldly sung above its rushing winds of ethereal sound—has the impress of new and individual beauty, of sincerity and of power; and is of a curiously paradoxical character in that it is equally wistful and robust, a rare combination of qualities. It was superbly played by the Boston men and was received with prolonged plaudits of favor and delight by the large audience.

G. W. H.

N.Y. POST. JAN. 7.

By KATHARINE SPAETH.

WHERE so lately the tempestuous toes of Albert Coates pirouetted, the majestic arms of the volatile Toscanini waved, and the blond head of Leopold Stokowski nodded, last night le petit Pierre Monteux led the Boston Orchestra.

And that means the platform of Carnegie Hall, but no invidious comparisons are intended. Tschaikowsky's "Manfred" Symphony flowed along, with a great deal of sweetness and light tempering the despair of that Italian Peer-Gynt-Faust, Don Juan.

More interesting was D'Indy's "La Queste de Dieu," which Walter Damrosch explained so delightfully three Sundays ago. You could hear the wistful questioning of the giant Auferus, "Are you the King of Heaven?" and the vigorous denials.

A new work by Arnold Bax, "In the Faery Hills," was not too important. Its suggestion of Irish folk tunes was confined largely to vague bits of conventional jig-rhythms and the fluent use of harps.

That sprightly overture to the Lalo opera "Le Roi d'Ys" concluded the programme.

N.Y. MAIL. JAN. 7.

[101]

Music.

Symphony Concerts by a Vi ing and Local Orchestra.

By PITTS SANBORN.

The Boston Symphony Orchestra visited Carnegie Hall last evening performed in the presence of a siderable audience a programme sisting of Tchaikovsky's "Manfred" symphony, "The Search for God" Vincent d'Indy's "Legend of St. Chr topher," a symphonic poem by Arn Bax entitled "In the Faery Hills" the overture to Lalo's opera, Roi d'Ys."

The feature of this long and concert was the performance of overture that ended it. This overture is beautiful music by a man who something to say and who knew how to say it. Played with spirit tonal richness, this music came as belated relief where relief was come. The "Manfred" symphony used to be performed here a good in the Safonoff period. Of late years it has mainly rested. An occasional performance is worth while for torical reasons, but really the phony is very much of a bore. Monteux conducted a good performance of it.

It is impossible to write of symphonic interlude from d'Indy legend without touching on the troversy that continues about its poser. One thing is certain; it prises the most successful pages the score of which it makes a part. And, of course, the science of its poser never fails to command ration. The Bax piece, which done for the first time in New York, is, like so much other music that out to be supernaturally agreeable, distinctly tiresome in the hearing.

In Carnegie Hall yesterday afternoon the Symphony Society resumed its historical cycle under the direction of Walter Damrosch. Berlioz's "Harold in Italy" symphony, Saint-Saëns's C minor symphony with piano and organ, and César Franck's symphonic variations for piano and orchestra made the programme. Harold Bauer played the piano, Pietro Yon the organ, and René Pollain the viola obbligato in Berlioz's symphony. The programme was performed well, and the audience seemed pleased with the instruction vouchsafed.

BE-JAN

Tschaikowsky's "Manfred" Symphony was the feature of the third Thursday night programme played here this season by the Boston Symphony Orchestra in Carnegie Hall last night. It is a work rarely enough heard here now. Byron, who once inspired more musicians than probably any other English poet, and perhaps more than any other poet in the world outside of Goethe—and possibly Dante—is almost as distant from modern audiences as are most of the composers he inspired.

Byron himself called "Manfred" his witch drama. That is almost all he gave by way of clue to it too. But the [illegible] biographers have been finding all sorts of secret allusions to his own life in its lines. Every imaginable horror has been thrust up as its motif. Goethe himself wrote, with more directness than generosity:

"This singularly intellectual poet has extracted from my *Faust* the strongest nourishment for his hypochondria; but he has made use of the impelling principles for his own purpose . . . When a bold and enterprising young man he won the affections of a Florentine lady. Her husband discovered the amour and murdered his wife; but the murderer was the same night found dead in the street, and there was no one to whom any suspicion could be attached. Lord Byron removed from Florence, but these spirits have haunted him all his life. This romantic incident explains innumerable allusions. . . ."

Which is all plausible enough, considering that the allusions all do have to do with a murdered lady, were it not for the fact that Byron never saw Florence until after "Manfred" was completed. He was at the time of writing "Manfred" living mostly in Venice, jilting a cloth merchant's wife for a baker's wife—hence La Fornarina, he called her, after Raphael—and then jilting the baker's wife because she pulled the hats from the heads of any other dames who looked at her poet. Such was the background for a plot which Galt thought turned on a "tradition of unhallowed necromancy—a human sacrifice . . ."

But Byron himself says that "Manfred" owns no plot and hints away with dramatic delight: "It was the Staubbach and the Jungfrau, and something else more than Faustus, which made me write 'Manfred.'" And he says to Murray of one of his critics: "It had a better origin than he can devise or divine, for the soul of him!"

Tschaikowsky, with his hypochondriachal self-searchments, was the one to do most with such a theme, no matter how many might try it. The movements of "Manfred's wandering and despair" and the "Invocation to Astarte" are acute in their suffering, great in their gloominess. The "Pastorale" throws a glacier glow over Byron's monarch of mountains, and Manfred's death sums up the whole of it in a terror pierced by a peal of beautiful hope. There is more of Byron in it all, surely, than in Schumann's pagodalike overture of angular solemnities.

After "Manfred" came "La Queste de Dieu," a symphonic excerpt from D'Indy's new opera, "The Legend of St Christopher," played here only a few weeks ago by the New York Symphony. And for another and more absolute novelty there followed a symphonic poem of Gaelic subject, "An Slaugh Sidhe" (In the Faery Hills). It is the work of the English composer Arnold Bax, and this was its first performance in New York.

Mr. Bax, whose name is still in the ascendant abroad, scarcely on the horizon here, has been greeted by the English critics as a very brilliant, gifted composer. Mr. Ernest Newman hopes that of the younger generation of English musicians America will take

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GLOBE JAN 7

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of no English characteristic as that of
the English eclecticism—and Rimsky-
Korsakov stalks through County Clare
in ways that are long and circuitous.
There was much reliance upon the harp,
accounting for the Irish element.

SUN JAN. 7.

Boston Symphony Plays Novelty Picturing Birds

Symphonic Poem by Griffes Repeated in Interesting Program at Carnegie Hall

There was a novelty on the program of the concert given by the Boston Symphony Orchestra in Carnegie Hall yesterday afternoon, Malipiero's "Impressioni dal Vero" ("Impressions from Nature") Suite No. 1. It comprises three little sketches suggested by three birds, the Blackcap, the Woodpecker and the Owl. The first pictures the song of the bird in autumn woods. In the second the woodpecker is at work on the mildewed trunks o the oaks at high noon. The forest is en fête, teeming with life under the warming rays of the sun. In the third the mournful note of the owl is heard through the stillness of night. All three show imagination and exquisite fancy, and Malipiero has not found it necessary to wallow in dissonance. Each of the pieces has character and distinction, each is skilfully orchestrated.

Another feature of a delightful program was a repetition of "The Pleasure Dome of Kubla Khan" by the late Charles Griffes, a symphonic poem first played here last season by Mr. Monteux. A second hearing renews the excellent impression made by the music at its first performance, and deepens the realization of the tragic loss to American music caused by the composer's early death. This music is a fitting musical embodiment of Coleridge's superb poem. The poetry is Coleridge at his best and one is almost tempted to say that the music is greater than the poem. Griffes is magnificently Oriental, but his Orientalism is no mere borrowing or imitation. It is his own.

The symphony was Schumann's No. 4, Op. 120 in D minor, one of his lesser works chiefly notable for its Romanza, which has a distinctly Celtic flavoring. Mozart's Overture to "Don Giovanni" and Casella's ingenious orchestration of Balakireff's "Islamey" were the other pieces. An interesting program delightfully played.

TRIBUNE. JAN. 7

The Boston Symphony Orchestra.

The Boston Symphony Orchestra gave the second concert of its New York visit in Carnegie Hall yesterday afternoon. The fourth symphony of Schumann was the chief number of the program, which included also the overture to Mozart's "Don Giovanni," Charles Tomlinson Griffes's symphonic poem, "The Pleasure Dome of Kubla Khan," Malipiero's "Impressioni dal Vero" and Alfredo Casella's orchestration of Balakireff's brilliant piano piece, "Islamey."

In Schumann's symphony neither orchestra nor conductor was very satisfactory. The performance was distinctly a commonplace one; it seemed perfunctory. Now this symphony, however much its orchestration may be criticised, is not commonplace music, nor is it perfunctory in spirit; and it is indispensable that it should not be played so. The romantic glow in it is still warm and there is a fault somewhere when a performance so signally fails to recapture that spirit as did the performance yesterday afternoon. It centred, no doubt, in a lack of sympathy or a lack of comprehension. Nor could it be said that the performance of Mozart's "Don Giovanni" overture was a brilliant one.

There was far more of the spirit of the music in Griffes's symphonic poem, "The Pleasure Dome of Kubla Khan." This piece was first played here last season, while the composer was still alive, and he had the pleasure of knowing of its very favorable reception in New York and in other cities. Mr. Monteux did an excellent thing in repeating the composition in his concerts this year. One of the grievances of the American composer—though Mr. Griffes is not known to have audibly voiced grievances—is that his music is played once and then shelved, even when it is found deserving.

This symphonic poem is well worth keeping in the orchestral repertory. It is filled with imagination, with picturesque and poetical imagery, and these are expressed in a manner essentially musical in ideas and development, so that the interest and value of the piece are musical beyond and outside of the picturesque and graphic suggestion that is set in motion by Coleridge's verses. Once again Mr. Griffes's composition gave a deep pleasure.

There was a new piece on the program. Francesco Malipiero's "Impressioni dal Vero"—the title is paraphrased as "Impressions from Nature"—was played for the first time in New York. It consists of three sections called, respectively, "The Blackcap," "The Woodpecker," "The Owl." It is not to be supposed that the composer was greatly preoccupied with the calls or notes of these three birds. He has endeavored to recall "the musical impression that he himself one day felt in listening to the confidences of the woods peopled with birds." The music is evocative of woods. There are native wood notes, more or less wild. The first is a "Waldweben" of a sort; the peck of the woodpecker is indeed heard in the rapid movement of the second; and the suggestion of the owl in the third, in which the music is carried through in the mood of the nocturne, is that of a gentle bird. The composer is less concerned with giving form and shape to his music, which has charm and a varied harmonic beauty, than in developing atmosphere and effect. These were pleasingly in evidence, but the composition did not assert itself as of great importance.

TIMES-JAN. 9

Symphonic Poem by Griffes Charms Anew at Concert

Fantastic Oriental Music Played by Boston Symphony Orchestra.

Alph, the sacred river, will flow down to the sunless sea through many a winter day and summer night. "The Pleasure Dome of Kubla Khan," a fantastic Oriental symphonic poem in which Charles T. Griffes, an American composer, sings of it should be here to stay. The Boston Symphony Orchestra produced the work here on December 4, 1919, and repeated it yesterday afternoon in Carnegie Hall. And again it was good to hear. The untimely death of Mr. Griffes robbed us of other well written music. Let us enjoy this while we can.

Few composers handle the Oriental idioms with the mastery of Mr. Griffes. Few use an orchestra with more certainty or greater variety of color. And still fewer of this barren period possess the American's picturesque conceptions. The symphonic poem was well performed yesterday afternoon and it received more applause than anything else on the list. And this, too, was an event. An American composition warmly approved by Americans! That is something to remember.

For some reason the same Americans were less enthusiastic about the "Impressioni del Vero" of Malipiero. Perhaps it was because the music was slighter of texture and less direct in its methods of expression except in the matter of the owl. It was no tragic owl "that shrieked, the fatal bellman, which gives the stern'st goodnight," but a gentle solitary that chanted its last "to whoo" through the whispering pianissimo of a mellow clarinet. One loved that owl. For the blackcap and the woodpecker there is less to say. And all three sounded somewhat thin after the luscious utterances of Mr. Griffes's score.

The concert began with the overture to "Don Giovanni," apparently given to play the people in. Then followed Schumann's D minor symphony, which was performed in a manner indicating that Mr. Monteux regarded it as a necessary evil to be endured and got rid of as soon as possible. The programme ended with Alfred Casella's orchestration of Balakirev's "Islamey." The thing ought to be orchestrated into the fourth dimension, like Mr. Hunker's enchanted symphony. It was not an afternoon of unmixed joy and not the least unpleasant part of it was the downright heavy and mechanical playing of the orchestra in the Schumann work. But as that is the sort of playing now pronounced good in Boston we need hope for nothing better.

N.Y. HERALD JAN. 9.

MUSIC

By James Gibbons Huneker

AN INTERESTING CONCERT.

The programme at the Boston Symphony Orchestra concert yesterday afternoon in Carnegie Hall was interesting: Mozart's "Don Giovanni" overture, the fourth symphony of Schumann, "The Pleasure Dome of Kubla Khan," by the late Charles T. Griffes; a novelty by the sprightly young Italian composer, Malipiero, "Impressions From Nature," Suite No. 1, all ending with Balakireff's "Islamey," orchestrated by Alfredo Casella.

The bird music of Malipiero might have extorted a smile from the sardonic Aristophanes; fellow feeling makes us wondrous sour. There are plenty of sour notes in this charming music, for charming it is as a whole. The owl was in it, but not the pussycat; the woodpecker pecked and the blackcap warbled. We liked the little two-note call of Minerva's pet fowl, best of all we admired the rustic piping of Mr. Longy's oboe. He evoked true woodland air. The Malipiero dissonances no longer disturb; they derive from the genial Mr. Stravinski, who must keep a harmonious vinegar factory somewhere down the River Don. Strictly speaking, we preferred the "Islamey" Oriental fantasy when it was so astonishingly played years ago by the Russian virtuoso and famous Liszt pupil, Arthur Friedheim. Notwithstanding the kaleidoscopic orchestration of the clever Casella, we missed the incisive "martellato" of the pianoforte. However, it was a brilliant experiment in color and rhythm and gorgeously played under Pierre Monteaux's energetic baton. Rimsky-Korsakoff evidently remembered one of its themes when he wrote "The Golden Cock."

It is always with a feeling of hesitation that a critic hears for the second time a composition that made an appeal to him when a novelty. Will the magic operate again? We are glad to record the fact that in the case of the Griffes setting of Coleridge's magnificent poem, "Kubla Khan," the magic still lurked in its mysterious and opulent measures, and always will be there because a poet-composer has stamped his music with the seal of a vivid imagination, a planturous imagination, one that revels in the fantastic dreams of far-away, mystic Asia. Slavic influences are easy to trace in this score, Rimsky-Korsakoff and some traits of Tchaikovsky, in the manipulation of [illegible] choir. The narrative tone

after the dusky atmosphere of the opening, is often broken into episodes—the line of force and continuity escapes us, but the ensemble effect of the picture is impressive in its evocation of a light that never was on sea or land. The loss to American art through the death of Griffes is twofold; he was a musician doubled by a poet. He would have outlived the sultry and opiate spirit of Coleridge, but he would have always remained the imaginative thinker in tone.

The Boston organization made a better showing at this matinee than it did last Thursday evening. The Schumann symphony, redolent with melody, is a favorite of Pere Monteux. There was a crowded house and much genuine enthusiasm after the Griffes music.

N.Y. WORLD JAN. 9.

The concert of the Boston Symphony Orchestra Saturday afternoon was a reminder of the loss to American music in the untimely death of Charles T. Griffes, a victim in this rich country to underpay and overwork. The orchestra played his "Pleasure-Dome of Kubla Kahn," which Mr. Monteux introduced here last season, and once more the imaginative splendor of the music and its promise of still better things to come were most impressive. The programme included also some bird studies by Malipiero ("Impressions from Nature," suite No. 1), a novelty in New York; the overture to "Don Giovanni," Schumann's fourth symphony, and an orchestral version by Alfredo Casella of Balakireff's oriental fantasy for piano, "Islamey."

The Symphony Society in Aeolian Hall yesterday afternoon offered its patrons Schubert's "Rosamunde" overture, two movements from Berlioz's "Harold in Italy" symphony, Victor de Sabatas symphonic poem "Juventus" (introduced here the other day by Mr. Toscanini), and Albert Spalding in the Beethoven violin concerto.

In Carnegie Hall yesterday afternoon Reinald Werrenrath gave another of his delightful song recitals.

NY GLOBE JAN 9

rom JAN 10 1921 K
VENING POST,
New York City

Day and Night Concerts

The time is evidently coming when day and night will not suffice for all the orchestral concerts in New York. Something—though it is hard to think just what—will have to be sandwiched in between day and night to make room for all the conductors and players. Saturday was a day as full as a Fifth Avenue uptown stage at 6 P. M. Damrosch gave one of his morning concerts for children in Aeolian Hall at 11 o'clock. At 2:30 the Boston Symphony Orchestra began, and at 8:30 the Philharmonic had one of its series of popular Saturday evening performances.

The Boston Orchestra, under Pierre Monteux, did not give as inspired a performance of Schumann's fourth symphony as Nikisch did when he made his memorable début in Boston. It was heard to better advantage in a repetition of Griffes's interesting symphonic poem "The Pleasure Dome of Kubla Khan" and still more in a novelty by Francesco Malipiero, the Italian futurist—"Impressioni dal Vero." It is a series of impressions of nature entitled "The Blackcap," "The Woodpecker," and "The Owl," realistic in mood and characteristically orchestrated with less deliberate intention to bruise the ears with dissonances than appears in other works by this peculiar Italian.

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rom
TIMES
Hartford, Conn.

BOSTON SYMPHONY NEW ORGANIZATION

Comparisons Dim Performance of Orchestra and Soloist, Piastro.

BY JULIUS HARTT.

Many seasons have come and gone since the Boston Symphony orchestra gave its first concert in Hartford. Men and women of middle age who were present on that occasion are now in the sere and yellow leaf or have passed on with their elders to join the choir invisible. The boys and girls of that long gone day are now responsible members of the community. Both classes were represented in the large audience that enthusiastically greeted the Boston orchestra at Parsons's theater on Monday evening. The memories of both classe must have been busy. For, the passing of the years has wrought changes with the Boston Symphony orchestra as with all things human. Most of the fodre players in the band are to be seen there no longer. Some few, like Mr. Schroeder, remain, their presence accentuating the absence of these who were once their colleagues.

The Boston Symphony orchestra that appeared in Parsons's theater last evening is not, in fact, the old Boston Symphony orchestra. The heyday of that once incomparable organization is passed and gone. The Boston Symphony orchestra of to-day is an entirely different institution. And this fact is not altered by the remaining presence of here and there an instrumentalist, more particularly in the brass and wood-wind choirs, who contributed to the glory of the old organization. Nor can Mr. Monteux as a conductor be justly said to [illegible] the royal succession of those [illegible] orchestral leadership that brought the Boston band to a place of undisputed supremacy among the orchestras of the world.

There is no patriotism in pretending what is not true. And no good end can be served by any such pretension. It may be said, and said justly, that the Boston Symphony orchestra is much improved since last year. But it is mere ignorance and foolishness to assert that the present performances of this orchestra, including last evening's concert, are in any way comparable to the achievements that have made the annals of this organization the chief musical glory of the United States. The program presented by Mr. Monteux at this concert included the Rimsky-Korsakoff symphonic suite, "Scheherazade"; the Tschaikowsky violin concerto with Mishel Piastro as soloist, and the Liszt "Tasso," symphonic poem. The performance of most of this music was almost as conspicuous for what it did not as for what it did attain. And here again, a god many memories must have been busy. For it is not so long since all this music was played here by the old Boston Symphony orchestra that forgetfulness can have wiped out the records.

Both the Rimsky-Korsakoff Suite, which is said to be a sort of specialty with Mr. Monteux, and the Liszt Symphonic Poem were given renditions interesting enough perhaps, but rigid, unplastic and colorless as compared with the potentialities of either or both compositions and especially, again be it remarked, as compared with memory's promptings of what the Boston orchestra has done in times past with these works. Mr. Piastre played the Tschaikowsky concerto with brilliant, even remarkable technical prowess but seldom with much warmth of tone or emotional potency. He may have felt himself somewhat severely in leash to Mr. Monteux's baton. At any rate, there were invisible laurels won by Kathleen Parlow and Mischa Elman in the same concerto that seemed to remain before the footlights undimmed in the presence of Mr Piastro's performance.

Conductor, soloist and orchestra were enthusiastically acclaimed last evening. The concert was in truth a good concert, disclosing many and engrossing excellences. It is only at the inevitable question of comparisons that hesitation raises an imperious finger.

From JAN 29
Evening Public Ledger
Philadelphia, Pa.

At the concert of the Boston Symphony Orchestra next Monday evening in the Academy of Music at 8:15 Pierre Monteux will conduct Dvorak's Second Symphony (D minor), Wagner's "Faust" Overture and Cesar Franck's symphonic poem, "The Djinns." In this piece the solo will be taken by E. Robert Schmitz, the noted French pianist. As soloist, Madame Hulda Lashanska will sing Juliet's "Romanza," from Bellini's opera, "The Capulets and the Montagues," and an air from Faccio's opera "Hamlet."

ESTABLISHED 1881
From
EveningMail
New York City

BOSTON SYMPHONY

THE last pair of Boston Symphony concerts, but one, this season will be given at Carnegie Hall next Thursday evening and Saturday afternoon. Pierre Monteux has arranged for the Thursday evening concert the following programme:—Beethoven's First Symphony in C major, Cesar Franck's symphonic poem "Les Djinns," based on the poem of Victor Hugo, in which the piano solo will be taken by E. Robert Schmitz; Debussy's symphonic suite "La Mer ("The Sea") and Liszt's symphonic poem "Tasso." For the Saturday matinee the symphony will be the Second of Dvorak in D minor, two Passacaglias by Cyril Scott, the Suite Francaise by Roger-Ducasse.

POST
Washington, D. C.
JAN 30 1921 L

Coming Concerts

Mme. Hulda Lashanska, the lyric soprano, will appear as soloist at the next to the last Boston Symphony concert of the season, at the New National Theater, Tuesday at 4:30 p. m. Pierre Monteux will conduct Schubert's overture in the Italian style in C major, Haydn's so-called "military" symphony in G major, and the spirited and piquant suite Francaise by Roger Ducasse. Mme. Lashanska will sing with the orchestra Pamina's aria, "Ah, lo so," from the "Magic Flute," and Carpentier's famous "Depuis le jour" from his opera "Louise." Tickets may be obtained from Mrs [illegible] in Droop's.

HERALD
Washington, D. C.
30 1921 L

Lashanska as Soloist.

The last Boston Symphony concert of the season, but one, will be given at the New National Theater next Tuesday afternoon at 4:30, with Mme. Hulda Lashanska, the celebrated American soprano, appearing as soloist. She will sing with the orchestra Pamina's aria, "Ah, lo so" from Mozart's "Magic Flute," and the famous aria "Depuis le jour" from Charpentier's opera "Louise." Pierre Monteux will conduct the following purely symphonic works upon his program: Schubert's overture in the Italian Style in C major, Haydn's "Military" Symphony, and Roger-Ducasse's Suite Francaise, in D major.

From 30 1921 L
TIMES,
Washington, D. C.

CONCERTS

LASHANSKA—BOSTON SYMPHONY.

Mme. Hulda Lashanska, the noted lyric soprano, will appear as soloist with the Boston Symphony Orchestra in the last concert but one, to be given next Tuesday afternoon in the National Theater at 4:30 o'clock. Pierre Monteux will conduct at this concert: Schubert's "Overture in the Italian Style," in C major; Haydn's so-called "Military Symphony," in G major, one of this master's last works, which was written for the series of concerts he gave in London; and the spirited and piquant "Suite Francaise," by the living French composer, Roger Ducasse.

Mme. Lashanska will sing with the orchestra Pamina's aria, "Ah, lo so," from "The Magic Flute," and Charpentier's famous "Depuis le jour," from his opera "Louise." There is considerable interest in the pending appearance of Mme. Lashanska with the orchestra. Her debut several seasons ago in New York caused quite a stir of enthusiastic praise in that city. Since then her intelligence as an interpreter and the fresh beauty of her voice have brought her a foremost place among the lyric sopranos of the rising generation.

The Boston Symphony concerts are under the local management of Mrs. Wilson-Greene, in Droop's, at Thirteenth and G streets.

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ddress New York City
te TIMES JAN 30 192

The Boston Symphony's Saturday matinee in Carnegie Hall comprises Dvorak's Second Symphony in D minor, two "Passacaglias," by Cyril Scott,

a "Suite Française" by Roger-Ducasse and Wagner's "Faust" overture.
Josef Lhevinne assists the Philhar-

Address New York City
Date TIMES JAN 30 192

A last pair but one of the Boston Symphony concerts marks the advancing season this week at Carnegie Hall, where Pierre Monteux on Thursday night conducts Beethoven's First Symphony, Debussy's "The Sea," and Franck's "Les Djinus," with solo piano part by E. Robert Schmitz. There is also Liszt's "Tasso."

LISHED 1881
EGRAM
w York City

raised for Smith College.

For the last pair of Boston Symphony concerts, but one, of the present season, to be given in Carnegie Hall, Thursday evening and Saturday afternoon, Pierre Monteux has arranged the following programes:—

For the Thursday concert—Beethaven's First Symphony in C major, two Passacaglias, by Cyril Scott; Debussy's symphonic suite, "La Mer," with the following movements:—I. "From Dawn Till Noon on the Ocean." II. "Frolic of the Waves." III. "Dialogue of Wind and Sea," and Cesar Franck's symphonic poem, "Les Djinns," based on the poem of Victor Hugo, in which the piano part will be played by E. Robert Schmitz.

For the Saturday concert—Dvorak's Second Symphony in D minor; Suite Francaise, by Roger-Ducasse, and Wagner's "Faust" Overture.

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m HERALD
ress New York City
te JAN 1921

The programme for the Boston Symphony concert on Thursday evening in Carnegie Hall is: Beethoven, Symphony No. 1; Franck, poem, "Les Djinus," with piano solo played by E. Robert Schmitz; Debussy, Suite "Le Mer"; Liszt, poem, "Tasso." The programme for the orchestra's Saturday afternoon concert is: Dvorak, Symphony No. 2; Scott, two Passacaglias; Roger-Ducasse, Suite "Francaise"; Wagner, "A Faust Overture."

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ew York City
JAN 31 1921 D
JAN 31 1921 D

The Invaders.

For the last pair of Boston Symphony concerts but one of the present season, to be given in Carnegie Hall, Thursday evening, February 3, and Saturday afternoon, February 5, Pierre Monteux has arranged the following programme:

For the Thursday concert—Beethoven's First Symphony in C major, two Passacaglias by Cyril Scott, Debussy's symphonic suite, "The Sea," with the following movements: I. From Dawn to Noon on the Ocean. II. Frolic of the Waves. III. Dialogue of Wind and Sea, and Cesar Franck's Symphonic Poem, "Les Djinns," based on the poem of Victor Hugo, in which the piano part will be played by E. Robert Schmitz.

For the Saturday concert—Dvorak's Second Symphony in D minor; suite Francaise by Roger-Ducasse, and Wagner's "Faust" overture.

USIC.

Concerts by a Visi-
and Local Orchestra.

By PITTS SANBORN.

ston Symphony Orchestra re-
rnegie Hall last evening and
in the presence of a con-
audience a programme con-
Tchaikovsky's "Manfred"
"The Search for God" from
d'Indy's "Legend of St. Chris-
a symphonic poem by Arnold
tled "In the Faery Hills," and
rture to Lalo's opera, "Le

ature of this long and curious
was the performance of the
that ended it. This overture
iful music by a man who had
ng to say and who knew how
it. Played with spirit and
chness, this music came as a
relief where relief was wel-
The "Manfred" symphony
be performed here a good deal
afonoff period. Of late years
mainly rested. An occasional
ance is worth while for his
reasons, but really the sym-
is very much of a bore. Mr.
x conducted a good perform-
it.

impossible to write of the
nic interlude from d'Indy's
without touching on the con-
y that continues about its com-
One thing is certain; it com-
the most successful pages of
re of which it makes a part.
course, the science of its com-
never fails to command admi-
The Bax piece, which was
r the first time in New York,
so much other music that sets
be supernaturally agreeable,
ly tiresome in the hearing.
arnegie Hall yesterday after-
he Symphony Society resumed
orical cycle under the direction
lter Damrosch. Berlioz's "Ha-
Italy" symphony, Saint-Saëns's
or symphony with piano and
and César Franck's symphonic
ons for piano and orchestra
the programme. Harold Bauer
the piano, Pietro Yon the or-
nd René Pollain the viola obbli-
Berlioz's symphony. The pro-
e was performed well, and the
ce seemed pleased with the in-
on vouchsafed.

GLOBE-JAN 7

owsky's "Manfred" Symphony
feature of the third Thursday
gramme played here this sea-
e Boston Symphony Orchestra
ie Hall last night. It is a work
ugh heard here now. Byron,
inspired more musicians than
any other English poet, and
ore than any other poet in the
tside of Goethe—and possibly
s almost as distant from mod-
nces as are most of the com-
inspired.

himself called "Manfred" his
rama. That is almost all he
way of clue to it too. But the
graphers have been finding all
secret allusions to his own life
nes. Every imaginable horror
thrust up as its motif. Goethe
wrote, with more directness
erosity:

singularly intellectual poet has
d from my *Faust* the strongest
ment for his hypochondria; but
made use of the impelling prin-
for his own purpose . . .
bold and enterprising young
won the affections of a Floren-
y. Her husband discovered the
nd murdered his wife; but the
r was the same night found
the street, and there was no one
m any suspicion could be at-
Lord Byron removed from
e, but these spirits have haunted
his life. This romantic incident
s innumerable allusions. . . ."

h is all plausible enough, con-
g that the allusions all do have to
h a murdered lady, were it not
fact that Byron never saw Flor-
until after "Manfred" was com-
He was at the time of writing
red" living mostly in Venice, jilt-
cloth merchant's wife for a baker's
hence La Fornarina, he called her,
Raphael—and then jilting the
s wife because she pulled the hats
the heads of any other dames who
at her poet. Such was the back-
d for a plot which Galt thought
d on a "tradition of unhallowed
mancy—a human sacrifice . . ."
Byron himself says that "Man-
owns no plot and hints away
dramatic delight: "It was the
bach and the Jungfrau, and some-
else more than Faustus, which
me write 'Manfred.'" And he
to Murray of one of his critics;
ad a better origin than he can de-
or divine, for the soul of him!"
chaikovsky, with his hypochondri-
self-searchments, was the one to
ost with such a theme, no matter
many might try it. The move-
s of "Manfred's wandering and
" and the "invocation to As-
e" are acute in their suffering,
t in their gloominess. The "Pastor-
throws a glacier glow over Byron's
arch of mountains, and Manfred's
sums up the whole of it in a ter-
pierced by a peal of beautiful hope.
re is more of Byron in it all, surely,
in Schumann's pagodalike over-
e of angular solemnities.
fter "Manfred" came "La Queste de
u," a symphonic excerpt from D'In-
s new opera, "The Legend of St.
istopher," played here only a few
ks ago by the New York Symphony.
d for another and more absolute nov-
there followed a symphonic poem
"An Slaugh Sidhe"
Gaelic subject, [illegible] It is the work
the Faery Hills). [illegible] composer Arnold Bax,
the English [illegible]
this was its first performance in
York.
Bax, whose name is still in the
dant abroad, scarcely on the ho-
here, has been greeted by the
sh critics as a very brilliant gifted
er. Mr. Ernest Newman [illegible]

Bax as the most truly representative But this fairy piece is representative of no English characteristic as that of the English eclecticism—and Rimsky-Korsakov stalks through County Clare in ways that are long and circuitous. There was much reliance upon the harp, accounting for the Irish element.

SUN JAN. 7.

Boston Symphony Plays Novelty Picturing Birds

Symphonic Poem by Griffes Repeated in Interesting Program at Carnegie Hall

There was a novelty on the program of the concert given by the Boston Symphony Orchestra in Carnegie Hall yesterday afternoon, Malipiero's "Impressioni dal Vero" ("Impressions from Nature") Suite No. 1. It comprises three little sketches suggested by three birds; the Blackcap, the Woodpecker and the Owl. The first pictures the song of the bird in autumn woods. In the second the woodpecker is at work on the mildewed trunks of the oaks at high noon. The forest is en fête, teeming with life under the warming rays of the sun. In the third the mournful note of the owl is heard through the stillness of night. All three show imagination and exquisite fancy, and Malipiero has not found it necessary to wallow in dissonance. Each of the pieces has character and distinction, each is skilfully orchestrated.

Another feature of a delightful program was a repetition of "The Pleasure Dome of Kubla Khan" by the late Charles Griffes, a symphonic poem first played here last season by Mr. Monteux. A second hearing renews the excellent impression made by the music at its first performance, and deepens the realization of the tragic loss to American music caused by the composer's early death. This music is a fitting musical embodiment of Coleridge's superb poem. The poetry is Coleridge at his best and one is almost tempted to say that the music is greater than the poem. Griffes is magnificently Oriental, but his Orientalism is no mere borrowing or imitation. It is his own.

The symphony was Schumann's No. 4, Op. 120 in D minor, one of his lesser works chiefly notable for its Romanza, which has a distinctly Celtic flavoring. Mozart's Overture to "Don Giovanni" and Casella's ingenious orchestration of Balakireff's "Islamey" were the other pieces. An interesting program delightfully played.

TRIBUNE.JAN.

The Boston Symphony Orchestra.

The Boston Symphony Orchestra gave the second concert of its New York visit in Carnegie Hall yesterday afternoon. The fourth symphony of Schumann was the chief number of the program, which included also the overture to Mozart's "Don Giovanni," Charles Tomlinson Griffes's symphonic poem, "The Pleasure Dome of Kubla Khan," Malipiero's "Impressioni dal Vero" and Alfredo Casella's orchestration of Balakireff's brilliant piano piece, "Islamey."

In Schumann's symphony neither orchestra nor conductor was very satisfactory. The performance was distinctly a commonplace one; it seemed perfunctory. Now this symphony, however much its orchestration may be criticised, is not commonplace music, nor is it perfunctory in spirit; and it is indispensable that it should not be played so. The romantic glow in it is still warm and there is a fault somewhere when a performance so signally fails to recapture that spirit as did the performance yesterday afternoon. It centred, no doubt, in a lack of sympathy or a lack of comprehension. Nor could it be said that the performance of Mozart's "Don Giovanni" overture was a brilliant one.

There was far more of the spirit of the music in Griffes's symphonic poem, "The Pleasure Dome of Kubla Khan." This piece was first played here last season, while the composer was still alive; and he had the pleasure of knowing of its very favorable reception in New York and in other cities. Mr. Monteux did an excellent thing in repeating the composition in his concerts this year. One of the grievances of the American composer—though Mr. Griffes is not known to have audibly voiced grievances—is that his music is played once and then shelved, even when it is found deserving.

This symphonic poem is well worth keeping in the orchestral repertory. It is filled with imagination, with picturesque and poetical imagery, and these are expressed in a manner essentially musical in ideas and development, so that the interest and value of the piece are musical beyond and outside of the picturesque and graphic suggestion that is set in motion by Coleridge's verses. Once again Mr. Griffes's composition gave a deep pleasure.

There was a new piece on the program. Francesco Malipiero's "Impressioni dal Vero"—the title is paraphrased as "Impressions from Nature"—was played for the first time in New York. It consists of three sections called, respectively, "The Blackcap," "The Woodpecker," "The Owl." It is not to be supposed that the composer was greatly preoccupied with the calls or notes of these three birds. He has endeavored to recall "the musical impression that he himself one day felt in listening to the confidences of the woods peopled with birds." The music is evocative of woods. There are native wood notes, more or less wild. The first is a "Waldweben" of a sort; the peck of the woodpecker is indeed heard in the rapid movement of the second; and the suggestion of the owl in the third, in which the music is carried through in the mood of the nocturne, is that of a gentle bird. The composer is less concerned with giving form and shape to his music, which has charm and a varied harmonic beauty, than in developing atmosphere and effect. These were pleasingly in evidence, but the composition did not assert itself as of great importance.

TIMES - JAN 9

Symphonic Poem by Griffes Charms Anew at Concert

Fantastic Oriental Music Played by Boston Symphony Orchestra.

Alph, the sacred river, will flow down to the sunless sea through many a winter day and summer night. "The Pleasure Dome of Kubla Khan," a fantastic Oriental symphonic poem in which Charles T. Griffes, an American composer, sings of it should be here to stay. The Boston Symphony Orchestra produced the work here on December 4, 1919, and repeated it yesterday afternoon in Carnegie Hall. And again it was good to hear. The untimely death of Mr. Griffes robbed us of other well written music. Let us enjoy this while we can.

Few composers handle the Oriental idioms with the mastery of Mr. Griffes. Few use an orchestra with more certainty or greater variety of color. And still fewer of this barren period possess the American's picturesque conceptions The symphonic poem was well performed yesterday afternoon and it received more applause than anything else on the list. And this, too, was an event. An American composition warmly approved by Americans! That is something to remember.

For some reason the same Americans were less enthusiastic about the "Impressioni del Vero" of Malipiero. Perhaps it was because the music was slighter of texture and less direct in its methods of expression except in the matter of the owl. It was no tragic owl "that shrieked, the fatal bellman, which gives the stern'st goodnight," but a gentle solitary that chanted its last "to whoo" through the whispering pianissimo of a mellow clarinet. One loved that owl. For the blackcap and the woodpecker there is less to say. And all three sounded somewhat thin after the luscious utterances of Mr. Griffes's score.

The concert began with the overture to "Don Giovanni," apparently given to play the people in. Then followed Schumann's D minor symphony, which was performed in a manner indicating that Mr. Monteux regarded it as a necessary evil to be endured and got rid of as soon as possible. The programme ended with Alfred Casella's orchestration of Balakirev's "Islamey." The thing ought to be orchestrated into the fourth dimension, like Mr. Hunker's enchanted symphony. It was not an afternoon of unmixed joy and not the least unpleasant part of it was the downright heavy and mechanical playing of the orchestra in the Schumann work. But as that is the sort of playing now pronounced good in Boston we need hope for nothing better.

N.Y. HERALD JAN.9.

MUSIC

By James Gibbons Huneker

AN INTERESTING CONCERT.

The programme at the Boston Symphony Orchestra concert yesterday afternoon in Carnegie Hall was interesting: Mozart's "Don Giovanni" overture, the fourth symphony of Schumann, "The Pleasure Dome of Kubla Khan," by the late Charles T. Griffes; a novelty by the sprightly young Italian composer, Malipiero, "Impressions From Nature," Suite No. 1, all ending with Balakireff's "Islamey," orchestrated by Alfredo Casella.

The bird music of Malipiero might have extorted a smile from the sardonic Aristophanes; fellow feeling makes us wondrous sour. There are plenty of sour notes in this charming music, for charming it is as a whole. The owl was in it, but not the pussycat; the woodpecker pecked and the blackcap warbled. We liked the little two-note call of Minerva's pet fowl. best of all we admired the rustic piping of Mr. Longy's oboe. He evoked true woodland air. The Malipiero dissonances no longer disturb; they derive from the genial Mr. Stravinski, who must keep a harmonious vinegar factory somewhere down the River Don. Strictly speaking, we preferred the "Islamey" Oriental fantasy when it was so astonishingly played years ago by the Russian virtuoso and famous Liszt pupil, Arthur Friedheim. Notwithstanding the kaleidoscopic orchestration of the clever Casella, we missed the incisive "martellato" of the pianoforte. However, it was a brilliant experiment in color and rhythm and gorgeously played under Pierre Monteaux's energetic baton. Rimsky-Korsakoff evidently remembered one of its themes when he wrote "The Golden Cook."

It is always with a feeling of hesitation that a critic hears for the second time a composition that made an appeal to him when a novelty. Will the magic operate again? We are glad to record the fact that in the case of the Griffes setting of Coleridge's magnificent poem, "Kubla Khan," the magic still lurked in its mysterious and opulent measures, and always will be there because a poet-composer has stamped his music with the seal of a vivid imagination, a planturous imagination, one that revels in the fantastic dreams of far-away, mystic Asia. Slavic influences are easy to trace in this score, Rimsky-Korsakoff and some traits of Tchaikovsky, in the manipulation of the brass choir. The narrative tone, after the dusky atmosphere of the opening, is often broken into episodes—the line of force and continuity escapes us, but the ensemble effect of the picture is impressive in its evocation of a light that never was on sea or land. The loss to American art through the death of Griffes is twofold; he was a musician doubled by a poet. He would have outlived the sultry and opiate spirit of Coleridge, but he would have always remained the imaginative thinker in tone.

The Boston organization made a better showing at this matinee than it did last Thursday evening. The Schumann symphony, redolent with melody, is a favorite of Pere Monteux. There was a crowded house and much genuine enthusiasm after the Griffes music.

N.Y. WORLD JAN.9.

The concert of the Boston Symphony Orchestra Saturday afternoon was a reminder of the loss to American music in the untimely death of Charles T. Griffes, a victim in this rich country to underpay and overwork. The orchestra played his "Pleasure-Dome of Kubla Kahn," which Mr. Monteux introduced here last season, and once more the imaginative splendor of the music and its promise of still better things to come were most impressive. The programme included also some bird studies by Malipiero ("Impressions from Nature," suite No. 1), a novelty in New York; the overture to "Don Giovanni," Schumann's fourth symphony, and an orchestral version by Alfredo Casella of Balakireff's oriental fantasy for piano, "Islamey."

The Symphony Society in Aeolian Hall yesterday afternoon offered its patrons Schubert's "Rosamunde" overture, two movements from Berlioz's "Harold in Italy" symphony, Victor de Sabatas symphonic poem "Juventus" (introduced here the other day by Mr. Toscanini), and Albert Spalding in the Beethoven violin concerto.

In Carnegie Hall yesterday afternoon Reinald Werrenrath gave another of his delightful song recitals.

N.Y. GLOBE JAN 9

From JAN 10 1921 K
VENING POST,
New York City

Day and Night Concerts

The time is evidently coming when day and night will not suffice for all the orchestral concerts in New York. Something—though it is hard to think just what—will have to be sandwiched in between day and night to make room for all the conductors and players. Saturday was a day as full as a Fifth Avenue uptown stage at 6 P. M. Damrosch gave one of his morning concerts for children in Aeolian Hall at 11 o'clock. At 2:30 the Boston Symphony Orchestra began, and at 8:30 the Philharmonic had one of its series of popular Saturday evening performances.

The Boston Orchestra, under Pierre Monteux, did not give as inspired a performance of Schumann's fourth symphony as Nikisch did when he made his memorable début in Boston. It was heard to better advantage in a repetition of Griffes's interesting symphonic poem "The Pleasure Dome of Kubla Khan" and still more in a novelty by Francesco Malipiero, the Italian futurist—"Impressioni dal Yero." It is a series of impressions of nature entitled "The Blackcap," "The Woodpecker," and "The Owl," realistic in mood and characteristically orchestrated with less deliberate intention to bruise the ears with dissonances than appears in other works by this peculiar Italian.

TIMES
Hartford, Conn.

BOSTON SYMPHONY NEW ORGANIZATION

Comparisons Dim Performance of Orchestra and Soloist, Piastro.

BY JULIUS HARTT.

Many seasons have come and gone since the Boston Symphony orchestra gave its first concert in Hartford. Men and women of middle age who were present on that occasion are now in the sere and yellow leaf or have passed on with their elders to join the choir invisible. The boys and girls of that long gone day are now responsible members of the community. Both classes were represented in the large audience that enthusiastically greeted the Boston orchestra at Parsons's theater on Monday evening. The memories of both classes must have been busy. For, the passing of the years has wrought changes with the Boston Symphony orchestra as with all things human Most of the lodre players in the band are to be seen there no longer. Some few, like Mr. Schroeder, remain, their presence accentuating the absence of these who were once their colleagues.

The Boston Symphony orchestra that appeared in Parsons's theater last evening is not, in fact, the old Boston Symphony orchestra. The heyday of that once incomparable organization is passed and gone. The Boston Symphony orchestra of to-day is an entirely different institution. And this fact is not altered by the remaining presence of here and there an instrumentalist, more particularly in the brass and wood-wind choirs, who contributed to the glory of the old organization. Nor can Mr. Monteux as a conductor be justly said to belong to the royal succession of those kings of orchestral leadership that brought the Boston band to a place of undisputed supremacy among the orchestras of the world.

There is no patriotism in pretending what is not true. And no good end can be served by any such pretension. It may be said, and said justly, that the Boston Symphony orchestra is much improved since last year. But it is mere ignorance and foolishness to assert that the present performances of this orchestra, including last evening's concert, are in any way comparable to the achievements that have made the annals of this organization the chief musical glory of the United States. The program presented by Mr. Monteux at this concert included the Rimsky-Korsakoff symphonic suite, "Scheherazade"; the Tschaikowsky violin concerto with Mishel Piastro as soloist, and the Liszt "Tasso," symphonic poem. The performance of most of this music was almost as conspicuous for what it did not as for what it did attain. And here again, a god many memories must have been busy. For it is not so long since all this music was played here by the old Boston Symphony orchestra that forgetfulness can have wiped out the records.

Both the Rimsky-Korsakoff Suite, which is said to be a sort of specialty with Mr. Monteux, and the Liszt Symphonic Poem were given renditions interesting enough perhaps, but rigid, unplastic and colorless as compared with the potentialities of either or both compositions and especially, again be it remarked, as compared with memory's promptings of what the Boston orchestra has done in times past with these works. Mr. Piastre played the Tschaikowsky concerto with brilliant, even remarkable technical prowess but seldom with much warmth of tone or emotional potency. He may have felt himself somewhat severely in leash to Mr. Monteux's baton. At any rate, there were invisible laurels won by Kathleen Parlow and Mischa Elman in the same concerto that seemed to remain before the footlights undimmed in the presence of Mr. Piastro's performance.

Conductor, soloist and orchestra were enthusiastically acclaimed last evening. The concert was in truth a good concert disclosing many and engrossing excellences. It is only at the inevitable question of comparisons that hesitation raises an imperious finger.

From
Evening Public Ledger
Philadelphia, Pa.

At the concert of the Boston Symphony Orchestra next Monday evening in the Academy of Music at 8:15 Pierre Monteux will conduct Dvorak's Second Symphony (D minor), Wagner's "Faust" Overture and Cesar Franck's symphonic poem, "The Djinns." In this piece the solo will be taken by E. Robert Schmitz, the noted French pianist. As soloist, Madame Hulda Lashanska will sing Juliet's "Romanza," from Bellini's opera, "The Capulets and the Montagues," and an air from Faccio's opera "Hamlet."

ESTABLISHED 1881
From
EveningMail
New York City

BOSTON SYMPHONY

THE last pair of Boston Symphony concerts, but one, this season will be given at Carnegie Hall next Thursday evening and Saturday afternoon. Pierre Monteux has arranged for the Thursday evening concert the following programme: Beethoven's First Symphony in C major, Cesar Franck's symphonic poem "Les Djinns," based on the poem of Victor Hugo, in which the piano solo will be taken by E. Robert Schmitz; Debussy's symphonic suite "La Mer ("The Sea") and Liszt's symphonic poem "Tasso." For the Saturday matinee the symphony will be the Second of Dvorak in D minor, two Passacaglias by Cyril Scott, the Suite Francaise by Roger-Ducasse.

POST
Washington, D. C.
JAN 30 1921 L

Coming Concerts

Mme. Hulda Lashanska, the lyric soprano, will appear as soloist at the next to the last Boston Symphony concert of the season, at the New National Theater, Tuesday at 4:30 p.m. Pierre Monteux will conduct Schubert's overture in the Italian style in C major, Haydn's so-called "military" symphony in G major, and the spirited and piquant suite Francaise by Roger Ducasse. Mme. Lashanska will sing with the orchestra Pamina's aria, "Ah, lo so," from the "Magic Flute," and Carpentier's famous "Depuis le jour" from his opera "Louise." Tickets may be obtained from Mrs. [illegible] in Droop's.

HERALD
Washington, D. C.
JAN 30 1921 L

Lashanska as Soloist.

The last Boston Symphony concert of the season, but one, will be given at the New National Theater next Tuesday afternoon at 4:30, with Mme. Hulda Lashanska, the celebrated American soprano, appearing as soloist. She will sing with the orchestra, Pamina's aria, "Ah, lo so," from Mozart's "Magic Flute," and the famous aria "Depuis le jour" from Charpentier's opera "Louise." Pierre Monteux will conduct the following purely symphonic works upon his program: Schubert's overture in the Italian Style in C major, Haydn's "Military" Symphony, and Roger-Ducasse's Suite Française, in D major.

From
TIMES,
Washington, D. C.
30 1921 L

CONCERTS

LASHANSKA—BOSTON SYMPHONY.

Mme. Hulda Lashanska, the noted lyric soprano, will appear as soloist with the Boston Symphony Orchestra in the last concert but one, to be given next Tuesday afternoon in the National Theater at 4:30 o'clock. Pierre Monteux will conduct at this concert: Schubert's "Overture in the Italian Style," in C major; Haydn's so-called "Military Symphony," in G major, one of this master's last works, which was written for the series of concerts he gave in London; and the spirited and piquant "Suite Francaise," by the living French composer, Roger Ducasse.

Mme. Lashanska will sing with the orchestra Pamina's aria, "Ah, lo so," from "The Magic Flute," and Charpentier's famous "Depuis le jour," from his opera "Louise." There is considerable interest in the pending appearance of Mme. Lashanska with the orchestra. Her debut several seasons ago in New York caused quite a stir of enthusiastic praise in that city. Since then her intelligence as an interpreter and the fresh beautty of her voice have brought her a foremost place among the lyric sopranos of the rising generation.

The Boston Symphony concerts are under the local management of Mrs. Wilson-Greene, in Droop's, at Thirteenth and G streets.

ldress New York City

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The Boston Symphony's Saturday matinee in Carnegie Hall comprises Dvorak's Second Symphony in D minor, two "Passacaglias," by Cyril Scott,

a "Suite Française" by Roger-Ducasse and Wagner's "Faust" overture.

Josef Lhevinne assists the Philhar-

Address New York City

Date

A last pair but one of the Boston Symphony concerts marks the advancing season this week at Carnegie Hall, where Pierre Monteux on Thursday night conducts Beethoven's First Symphony, Debussy's "The Sea," and Franck's "Les Djinus," with solo piano part by E. Robert Schmitz. There is also Liszt's "Tasso."

ISHED 1881

EGRAM
w York City

raised for Smith College.

For the last pair of Boston Symphony concerts, but one, of the present season, to be given in Carnegie Hall, Thursday evening and Saturday afternoon, Pierre Monteux has arranged the following programes:—

For the Thursday concert—Beethaven's First Symphony in C major, two Passacaglias, by Cyril Scott; Debussy's symphonic suite, "La Mer," with the following movements:—I. "From Dawn Till Noon on the Ocean." II. "Frolic of the Waves." III. "Dialogue of Wind and Sea," and Cesar Franck's symphonic poem, "Les Djinns," based on the poem of Victor Hugo, in which the piano part will be played by E. Robert Schmitz.

For the Saturday concert—Dvorak's Second Symphony in D minor; Suite Française, by Roger-Ducasse, and Wagner's "Faust" Overture.

m HERALD

ress New York City

te JAN

The programme for the Boston Symphony concert on Thursday evening in Carnegie Hall is: Beethoven, Symphony No. 1; Franck, poem, "Les Djinus," with piano solo played by E. Robert Schmitz; Debussy, Suite "Le Mer"; Liszt, poem, "Tasso." The programme for the orchestra's Saturday afternoon concert is: Dvorak, Symphony No. 2; Scott, two Passacaglias; Roger-Ducasse, Suite "Francaise"; Wagner, "A Faust Overture."

New York City

JAN 31 1921 D

The Invaders.

For the last pair of Boston Symphony concerts but one of the present season, to be given in Carnegie Hall, Thursday evening, February 3, and Saturday afternoon, February 5, Pierre Monteux has arranged the following programme:

For the Thursday concert—Beethoven's First Symphony in C major, two Passacaglias by Cyril Scott, Debussy's symphonic suite, "The Sea," with the following movements: I. From Dawn to Noon on the Ocean. II. Frolic of the Waves. III. Dialogue of Wind and Sea, and Cesar Franck's Symphonic Poem, "Les Djinns," based on the poem of Victor Hugo, in which the piano part will be played by E. Robert Schmitz.

For the Saturday concert—Dvorak's Second Symphony in D minor; suite Francaise by Roger-Ducasse, and Wagner's "Faust" overture.

From JAN 30 192
WORLD,
New York City

Boston Symphony

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ESTABLISHED JAN 30 1921
From American
New York Cit

THE BOSTON SYMPHONY announces its last two concerts for the season in Carnegie Hall on Thursday evening and Saturday afternoon. At the evening concert the orchestra plays Symphony No. 1 by Beethoven; two Passacaglias by Scott; "The Sea," by Debussy; "Les Djinns," by Franck, for piano and orchestra, E. Robert Schmitz, soloist. At the matinee the list includes Symphony No. 2 by Dvorak; Suite Francaise by Roger-Ducasse; "Faust" overture, by Wagner.

EAGLE
ess: Brooklyn, N. Y.
FEB 4 19

Two symphonic concerts in Carnegie Hall added to the joys of the day. In the afternoon Walter Damrosch conducted the chronological addition to the Symphony Society's Historical Series—an all-Italian program; in the evening the Boston Symphony played under Pierre Monteux a varied program that included Beethoven's First Symphony, Debussy's "La Mer," Franck's "Les Djinns" (with Mr. Schmitz furnishing the piano solo) and the "Tasso" of Liszt.

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m SUN
ress New York City
1921

Symphonies of the Day.

Two symphony concerts marked the day. The Boston orchestra came to give its last concert but one of the season in Carnegie Hall last night. The New York orchestra played there under Mr. Damrosch in the afternoon, inaugurating its eighth pair of concerts in the historical cycle.

This was the programme which M. Monteux chose for the playing of his Boston men: Beethoven's First Symphony, Liszt's "Tasso," Debussy's symphonic suite, "The Sea," and Cesar Franck's symphonic poem, "Les Djinns." It was a programme balanced, therefore, between the standard and the unusual. Mr. E. Robert Schmitz, the French pianist, was the soloist in the Franck; he is a facile and clever musician whose day is swiftly looming here.

Though this list may have made more of an appeal to the curiosity than to the soul, M. Monteux so conducted his orchestra as to bring out in high colors much of the beauty possible. Delicacy was sacrificed sometimes in the Beethoven for force and vitality; but it was always interesting, much alive and productive of a tonal glow from the band.

FEB 4
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It is a bit difficult quite to come at Mr. Monteux's notions concerning the make-up of most of his programmes arranged for the local visits of the Boston Orchestra this season. That of last evening was typical of the curious assortment of music he has been flinging at the ears of his New York audiences. One expects a certain unity of purpose, a general coherence, at least some semblance of plan in such things, but one failed to discern what may have been in Mr. Monteux's mind in the matter last evening. His programmes have, and this one also held, music that is of great intrinsic interest and that is either seldom played or is outright novelty. But sheer miscellany does not constitute a symphonic evening.

Thus last night Mr. Monteux performed Beethoven's First Symphony, thence made a brobdignagian hop to Cesar Franck's "Les djinns" (not one of the most successful of the Belgian's pieces), followed this with the Gallic but wholly unrelated suite of Debussy, "La mer," and wound up down another alley with Liszt's "Tasso."

This early Beethoven symphony was very good to hear once more. It shows more than the claws of the lion; it [illegible] voice to some of his roar, particularly that striking foretaste of the [illegible]ymphony in the menuetto. [illegible] played the work with

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The Boston Symphony Orchestra played last evening in the Academy of Music the fourth of its concerts of the current Brooklyn season. Brooklyn has stood back of the Boston organization through all its vicissitudes of the past few years; there has been no marked falling off in the attendance as there has been in Manhattan. In fact, it would be difficult to discover any important difference in the personnel of last night's audience, and one, say, of three years ago.

Mr. Monteux placed Dvorak's Symphony in D minor at the beginning of his program. A composition of what was practically the formative period of the Bohemian, this symphony is light-hearted and simple. It draws its thematic material from the composer's native soil; either in actual folk themes or in the form of themes which are folk-like in character. The orchestration is without modern complications. In short, this is music that runs a pleasant course, that appeals to the lightest of fancies and at no time threatens the listener with those emotional crises which are the be-all and end-all of so much contemporary music.

The work received an admirable performance at the hands of Mr. Monteux and his excellent band. As much should also be said for the performances of Roger-Ducasse's "French Suite" and the Overture to Wagner's "Tannhaeuser" which stood later in the list.

Hulda Lashanska was the soloist. The young soprano sang arias from Mozart's "Magic Flute" and "Louise." Her singing is in no way impaired by the attraction of her rare personality; nor, conversely, does she suffer the charm which she must realize is hers to intrude itself within the circle which belongs to art alone. A sincere and able young singer, who gave much pleasure last evening.—W. B. M.

ESTABLISHED 1881
From
CIT ZEN,
Brooklyn, N. Y.

OVATION FOR LASHANSKA.

Talented Singer Appears With Boston Orchestra.

The return of the Boston Symphony Orchestra to the Academy of Music last night for its fourth concert of the season's series was appreciated by a crowded auditorium. Mr. Monteux led his forces with musicianly discrimination, opening his programme with the Dvorak Symphony No. 2. Roger-Ducasse's Suite Francaise in D major, Bellini's "Romanza of Juliet," Faccio's aria from "Hamlet," and Wagner's overture to "Tannhauser" followed. The music was vivid, picturesque, rich in suggestiveness and was charmingly played, crispy and with fine tone. Mr. Monteux evoked hearty response from the audience.

Hulda Lashanska was the soloist, being enthusiastically received. The soprano was heard in "Ah! Lo So me suis donnee, from "Louise" (Charpentier), and she proved herself mistress of the exacting art of singing. She shows style, taste and musicianship throughout and her diction is admirable. In appreciation the audience compelled her to respond five times before the applause subsided.

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STANDARD UNION
Brooklyn, N. Y.

The Boston Symphony

Last evening at the Academy of Music, the Boston Symphony Orchestra gave its fourth of the five Philharmonic concerts scheduled for the Brooklyn season under Institute auspices. Pierre Monteux conducted.

The symphony was Dvorak's No. 2, in D minor. Of lovely outline this earlier of the illustrious Bohemian's fire works in symphonic form, though its depth may be less, its beauties are akin to those of the later period culminating in the "New World." Mr. Monteux's reading was satisfactory, also as in the following essentially differing and more monotonizing French suite in D major by Roger-Ducasse, music eminently respectable and well made but devoid of much serious significance.

Hulda Lashanska, soprano, was heard in the "Ah! Lo So" aria from Mozart's "The Magic Flute," and "Depuis le jour ou je me suis dounee" aria from Charpentier's "Louise." Of the many singers now before the public Mme. Lashanska is one of a very few who are satisfactorily heard against symphony orchestra background. Not only the beauties of her voice but likewise a natural stage bearing combine in making her appearances a decidedly worthwhile artistic and musical event.

Wagner's "Tannhauser" overture, substituted for the earlier and less important "Faust" overture by the same composer, was played as final number. The change of choice was wisely followed, for the "Tannhauser" redeemed in certain measure a programme none too interesting and even light-weightd as symphonic offering go heerabouts nowadays.

From
TELEGRAM
New York City

Two Orchestras.

Dvorak's seldom heard Second symphony was played yesterday afternoon by the Boston Symphony Orchestra at its next to last matinee concert of the season in Carnegie Hall, under the direction of Pierre Monteux. There has been a gradual improvement in the orchestra this season. The tone of the woodwinds was particularly brilliant in the symphony. The strings were excellent, and there was a fine, homogenious ensemble. It was an admirable performance. Other numbers on the programme were Scott's Two Passacaglias, Roger-Ducasse's French suite and the "Tannhauser" overture.

With Josef Lhevinne, Russian pianist, as solois the Philharmonic Society, under the direction of Josef Stransky, gave a concert of music by Dvorak, Kalinnikoff, Tschaikowsky and Rimsky-Korsakoff last night in Carnegie Hall.

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ess New York City
6 192

MUSIC

By Richard Aldrich

The Boston Symphony Orchestra.

The excellent idea occurred to Mr. Monteux to play at the second of the Boston Symphony Orchestra's concerts given yesterday afternoon Dvorak's symphony in D minor. It has been known in New York for some thirty-five years; but has not been played here for a good while. Yet it is more worth searching the librarian's shelves for than the symphony of Dvorak that was resuscitated here last year; a more important and significant work.

To be sure, voices of Mendelssohn, Schumann or Brahms sound transparently through it; yet the music is in Dvorak's characteristic style, when he had most to say; and there are many beauties in it of thought and of instrumental sound. It sounded fresh yesterday after its long rest and was a welcome relief after the "New World" symphony, too much played. The tone of the orchestra was fine and aided Dvorak the colorist in giving beautiful sound to the symphony; yet the performance was not one of the most finished that the organization has given here this season.

The program also included the two "passacaglias" by Cyril Scott that Mr. Stokowsky made the Philadelphia Orchestra play a few weeks ago. It can hardly be said that they improved on another hearing. The Irish tunes that are the basis of the two pieces are good tunes; the second being especially characteristic; but the ingenuity devoted to swathing and wrapping them in strange and uncomfortable harmonies and the most fantastic and formidable of instrumental garbs seems not to have accomplished any advance in their musical development or added intrinsically to their interest, and it gives rise to no stronger emotion than that of curiosity.

Roger Ducasse's "Suite Française," which is not familiar, though not new, for it was first played in this country ten years ago, gave pleasure. It is not pretentious music, and its dance movements, with overture and a "recitative and air," are clear and vigorous, not commonplace in their expression and well written for the orchestra. The concert closed with Wagner's overture to "Tannhauser," though his "Eine Faust Overture" had first been announced.

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m FEB 6 19
WORLD,
New York City

MUSIC

By James Gibbons Huneker

A BOSTON MATINEE.

The Boston Symphony Orchestra played with beautiful tonal quality at Carnegie Hall yesterday afternoon. It wasn't what they said but the fascinating way they said it! This particularly applies to Dvorak's Second Symphony in D minor, which is a conventional composition, chiefly interesting because of its reminiscences. But it is richly scored and it sounds better than it is—like the political speeches of "statesmen." At least it wasn't the "New World" Symphony; anything but that stale mosaic. There is genuine fire in the first allegro, but the Brahms-like adagio and the phrase-spinning of the finale are monotonous. Do, Brother Monteux, let us hear once more the Husitzka overture and the scherzo a cappriccioso; they were favorites at the Theodore Thomas concerts in the old days.

The two passacaglias by Cyril Scott, a young English composer and pianist, were first heard here under the baton of Mr. Stokowski. They did not impress us either then or now. The first is like a Cyclops practising five-finger exercises on his anvils; the second, a gay old tune, hides its honest face behind rouge and powder [illegible] beauty doll as of Paris and Petrograd. There are some novel tonal timbres; nevertheless, the hearer remains hungry for an idea, even the ghostly adumbration of an idea. Cyril Scott knows a lot, yet his is music for the Martians of the fantastic H. G. Wells.

After this cock-eyed music the graceful French suite by Roger Ducasse fell pleasantly upon our weary ears. The programme ended with genuine music, the Tannhaeuser overture. Conductor Pierre Monteux fairly overflowed with the oil of human kindness, although he was evidently not in the most amiable of moods. There was too much talking in the hall, also interruptions by late-comers. The oil we refer to was in the euphonious flow of the music. After all, there is only one Boston Symphony Orchestra.

HERALD
New York City
FEB 6 1921 M

TWO ORCHESTRAL CONCERTS.

Two orchestral concerts were given in Carnegie Hall yesterday and at each a symphony by Dvorak served for the backbone of the programme. Mr. Monteux at the Boston Orchestra's matinee concert got the start of Mr. Stransky at the Philharmonic's entertainment in the evening by playing the Bohemian master's seldom heard but fine and joyous Second Symphony, while Mr. Stransky, having first announced Borodin's second, had later changed this work for the "New World." Mr. Monteux's other numbers were Scott's two passacaglias, admirably built on two Irish melodies—"The Irish Famine Song" and "The Poor Irish Boy"; Roger-Ducasse's effectively orchestrated "Suite Francaise," which is not to be confounded with his "Petite Suite,' 'and enclosing Wagner's "Tannhaeuser" overture.

Mr. Monteux is usually a good programme maker and the one he gave yesterday was of his best. There were no dull moments. The orchestra played well throughout, but strangely enough it eclipsed all its previous work in the Wagner music. The brilliancy, balance, beautiful nuance and finish here displayed brought vivid memories of the orchestra's famous days.

Mr. Stransky's evening list further contained Kalinnikov's tone poem, "The Fir Tree and the Palm," Tschaikovsky's B flat minor piano concerto and the "Capriccio Espagnol" of Rimsky-Korsakov. Josef Lhevinne, a familiar pianist here in the concerto, was the solo player.

Frequently Heard Numbers Offered To Concertgoers

Orchestral Performances of Same Compositions Possibly Due to So Many Organizations Visiting Here

In view of the multiplicity of orchestral concerts, and possibly the paucity of material for them (though that point is open to argument), it is no wonder that there is much repetition of pieces on the programs of the local and visiting organizations. Much ingenuity would have to be exercised to prevent this, and, also possibly, some pressure to bring the minds of conductors into agreement. Mr. Monteux proclaims in large type upon his billboards that the programs of his Thursday evening and Saturday afternoon concerts differ from each other. So they do. They also differ from the programs put forward a few days before the concerts. Sometimes the reasons for a change are obvious—a work has but recently been performed by another organization and it is desirable to avoid repetition or invite comparison.

But since so many orchestras are asking for patronage, it might be well to let the public choose what it wants to hear and hear that, and not something else when the concert comes. A case in point: there may have been some people in last Thursday night's audience who were curious to hear Cyril Scott's "Two Passacaglias"; they were denied the privilege. There may have been some in yesterday afternoon's audience who, having heard the pieces when they were played here recently by the Philadelphia Orchestra, did not want to hear them again; they were compelled to hear them or walk out of the hall after Dvorak's second symphony had opened the concert. There was also a substitution of Wagner's "Tannhäuser" overture for his "Faust" (if the house bill was followed), and the middle number of the scheme was Roger Ducasse's "Suite Francaise."

H. E. K.

TRIBUNE FEB 6.

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N.Y. HERALD TIMES FEB 6

Mr. Monteux had no soloist at the concert of the Boston Symphony Orchestra in Carnegie Hall on Saturday afternoon. Dvorak's seldom heard second symphony, Cyril Scott's two passacaglias, recently played here; Roger Ducasse's "Suite Francais" and overture to Wagner's "Tannhauser" made the programme. It was well played.

WORLD FEB 7

The concert tide of Saturday and Sunday brought on Saturday the season's last matinée but one by the Boston Symphony Orchestra in Carnegie Hall, and yesterday afternoon a concert of unusual choice by the Symphony Society in Aeolian Hall. In the latter Pietro Yon, organist, played his new "Concerto Gregoriano" for organ and orchestra, which was given on this occasion for the first time in New York. Mr. Yon also played the organ part in Saint-Saëns's C minor symphony, whose piano part Miss Ruth Clug played. Excerpts from Casella's "Venetian Convent" suite and the overture to "Tannhäuser" completed the programme.

[illegible] FEB 7

Chicago, Ill.

The Boston Symphony Orchestra took up last week the performance of Vaughan Williams' "London Symphony." The work is not known in these parts, but has what looks to be a rather ambitious programme. It begins with the Thames river and the Strand in early morning; goes continues to Bloomsbury at dusk; goes back to the Thames embankment on a Saturday night; and concludes with the London of the unemployed and unfortunate, with an epilogue that seeks to depict the soul of the city and comes back to the river, from whence it started.

For this week's concerts, John Alden Carpenter has gone to the town of pork and beans to assist in the performance of his suite from "The Birthday of the Infanta."

From
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New York City

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Last evening at the Academy of Music, the Boston Symphony Orchestra gave its fourth of the five Philharmonic concerts scheduled for the Brooklyn season under Institute auspices. Pierre Monteux conducted.

The symphony was Dvorak's No. 2, in D minor. Of lovely outline this earlier of the illustrious Bohemian's fire works in symphonic form, though its depth may be less, its beauties are akin to those of the later period culminating in the "New World." Mr. Monteux's reading was satisfactory, also as in the following essentially differing and more monotonizing French suite in D major by Roger-Ducasse, music eminently respectable and well made but devoid of much serious significance.

Hulda Lashanska, soprano, was heard in the "Ah! Lo So" aria from Mozart's "The Magic Flute," and "Depuis le jour ou je me suis dounee" aria from Charpentier's "Louise." Of the many singers now before the public Mme. Lashanska is one of a very few who are satisfactorily heard against symphony orchestra background. Not only the beauties of her voice but likewise a natural stage bearing combine in making her appearances a decidedly worthwhile artistic and musical event.

Wagner's "Tannhauser" overture, substituted for the earlier and less important "Faust" overture by the same composer, was played as final number. The change of choice was wisely followed, for the "Tannhauser" redeemed in certain measure a programme none too interesting and even light-weightd as symphonic offering go heerabouts nowadays.

From
TELEGRAM
New York City

Two Orchestras.

Dvorak's seldom heard Second symphony was played yesterday afternoon by the Boston Symphony Orchestra at its next to last matinee concert of the season in Carnegie Hall, under the direction of Pierre Monteux. There has been a gradual improvement in the orchestra this season. The tone of the woodwinds was particularly brilliant in the symphony. The strings were excellent, and there was a fine, homogenious ensemble. It was an admirable performance. Other numbers on the programme were Scott's Two Passacaglias, Roger-Ducasse's French suite and the "Tannhauser" overture.

With Josef Lhevinne, Russian pianist, as solois the Philharmonic Society, under the direction of Josef Stransky, gave a concert of music by Dvorak, Kalinnikoff, Tschaikowsky and Rimsky-Korsakoff last night in Carnegie Hall.

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ress New York City

MUSIC

By Richard Aldrich

The Boston Symphony Orchestra.

The excellent idea occurred to Mr. Monteux to play at the second of the Boston Symphony Orchestra's concerts given yesterday afternoon Dvorak's symphony in D minor. It has been known in New York for some thirty-five years; but has not been played here for a good while. Yet it is more worth searching the librarian's shelves for than the symphony of Dvorak that was resuscitated here last year; a more important and significant work.

To be sure, voices of Mendelssohn, Schumann or Brahms sound transparently through it; yet the music is in Dvorak's characteristic style, when he had most to say; and there are many beauties in it of thought and of instrumental sound. It sounded fresh yesterday after its long rest and was a welcome relief after the "New World" symphony, too much played. The tone of the orchestra was fine and aided Dvorak the colorist in giving beautiful sound to the symphony; yet the performance was not one of the most finished that the organization has given here this season.

The program also included the two "passacaglias" by Cyril Scott that Mr. Stokowsky made the Philadelphia Orchestra play a few weeks ago. It can hardly be said that they improved on another hearing. The Irish tunes that are the basis of the two pieces are good tunes; the second being especially characteristic; but the ingenuity devoted to swathing and wrapping them in strange and uncomfortable harmonies and the most fantastic and formidable of instrumental garbs seems not to have accomplished any advance in their musical development or added intrinsically to their interest, and it gives rise to no stronger emotion than that of curiosity.

Roger Ducasse's "Suite Française," which is not familiar, though not new, for it was first played in this country ten years ago, gave pleasure. It is not pretentious music, and its dance movements, with overture and a "recitative and air," are clear and vigorous, not commonplace in their expression and well written for the orchestra. The concert closed with Wagner's overture to "Tannhauser," though his "Eine Faust Overture" had first been announced.

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WORLD,
New York City

MUSIC

By James Gibbons Huneker

A BOSTON MATINEE.

The Boston Symphony Orchestra played with beautiful tonal quality at Carnegie Hall yesterday afternoon. It wasn't what they said but the fascinating way they said it! This particularly applies to Dvorak's Second Symphony in D minor, which is a conventional composition, chiefly interesting because of its reminiscences. But it is richly scored and it sounds better than it is—like the political speeches of "statesmen." At least it wasn't the "New World" Symphony; anything but that stale mosaic. There is genuine fire in the first allegro, but the Brahms-like adagio and the phrase-spinning of the finale are monotonous. Do, Brother Monteux, let us hear once more the Husitzka overture and the scherzo a capriccioso; they were favorites at the Theodore Thomas concerts in the old days.

The two passacaglias by Cyril Scott, a young English composer and pianist, were first heard here under the baton of Mr. Stokowski. They did not impress us either then or now. The first is like a Cyclops practising five-finger exercises on his anvils; the second, a gay old tune, hides its honest face behind rouge and powder from the "modernistic" beauty doctors of Paris and Petrograd. There are some novel tonal timbres; nevertheless, the hearer remains hungry for an idea, even the ghostly adumbration of an idea. Cyril Scott knows a lot, yet his is music for the Martians of the fantastic H. G. Wells.

After this cock-eyed music the graceful French suite by Roger Ducasse fell pleasantly upon our weary ears. The programme ended with genuine music, the Tannhaeuser overture. Conductor Pierre Monteux fairly overflowed with the oil of human kindness, although he was evidently not in the most amiable of moods. There was too much talking in the hall, also interruptions by late-comers. The oil we refer to was in the euphonious flow of the music. After all, there is only one Boston Symphony Orchestra.

HERALD
New York City

FEB 6 192

TWO ORCHESTRAL CONCERTS.

Two orchestral concerts were given in Carnegie Hall yesterday and at each a symphony by Dvorak served for the backbone of the programme. Mr. Monteux at the Boston Orchestra's matinee concert got the start of Mr. Stransky at the Philharmonic's entertainment in the evening by playing the Bohemian master's seldom heard but fine and joyous Second Symphony, while Mr. Stransky, having first announced Borodin's second, had later changed this work for the "New World." Mr. Monteux's other numbers were Scott's two passacaglias, admirably built on two Irish melodies—"The Irish Famine Song" and "The Poor Irish Boy"; Roger-Ducasse's effectively orchestrated "Suite Francaise," which is not to be confounded with his "Petite Suite,' 'and enclosing Wagner's "Tannhaeuser" overture.

Mr. Monteux is usually a good programme maker and the one he gave yesterday was of his best. There were no dull moments. The orchestra played well throughout, but strangely enough it eclipsed all its previous work in the Wagner music. The brilliancy, balance, beautiful nuance and finish here displayed brought vivid memories of the orchestra's famous days.

Mr. Stransky's evening list further contained Kalinnikov's tone poem, "The Fir Tree and the Palm," Tschaikovsky's B flat minor piano concerto and the "Capriccio Espagnol" of Rimsky-Korsakov. Josef Lhevinne, a familiar pianist here in the concerto, was the solo player.

Frequently Heard Numbers Offered To Concertgoers

Orchestral Performances of Same Compositions Possibly Due to So Many Organizations Visiting Here

In view of the multiplicity of orchestral concerts, and possibly the paucity of material for them (though that point is open to argument), it is no wonder that there is much repetition of pieces on the programs of the local and visiting organizations. Much ingenuity would have to be exercised to prevent this, and, also possibly, some pressure to bring the minds of conductors into agreement. Mr. Monteux proclaims in large type upon his billboards that the programs of his Thursday evening and Saturday afternoon concerts differ from each other. So they do. They also differ from the programs put forward a few days before the concerts. Sometimes the reasons for a change are obvious—a work has but recently been performed by another organization and it is desirable to avoid repetition or invite comparison.

But since so many orchestras are asking for patronage, it might be well to let the public choose what it wants to hear and hear that, and not something else when the concert comes. A case in point: there may have been some people in last Thursday night's audience who were curious to hear Cyril Scott's "Two Passacaglias"; they were denied the privilege. There may have been some in yesterday afternoon's audience who, having heard the pieces when they were played here recently by the Philadelphia Orchestra, did not want to hear them again; they were compelled to hear them or walk out of the hall after Dvorak's second symphony had opened the concert. There was also a substitution of Wagner's "Tannhäuser" overture for his "Faust" (if the house bill was followed), and the middle number of the scheme was Roger Ducasse's "Suite Francaise."

H. E. K.

TRIBUNE FEB. 6.

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[illegible] FEB. 6

Mr. Monteux had no soloist at the concert of the Boston Symphony Orchestra in Carnegie Hall on Saturday afternoon. Dvorak's seldom heard second symphony, Cyril Scott's two passacaglias, recently played here; Roger Ducasse's "Suite Francais" and overture to Wagner's "Tannhauser" made the programme. It was well played.

[illegible] FEB. 7

The concert tide of Saturday and Sunday brought on Saturday the season's last matinée but one by the Boston Symphony Orchestra in Carnegie Hall, and yesterday afternoon a concert of unusual choice by the Symphony Society in Aeolian Hall. In the latter Pietro Yon, organist, played his new "Concerto Gregoriano" for organ and orchestra, which was given on this occasion for the first time in New York. Mr. Yon also played the organ part in Saint-Saëns's C minor symphony, whose piano part Miss Ruth Clug played. Excerpts from Casella's "Venetian Convent" suite and the overture to "Tannhäuser" completed the programme.

FEB 7

The Boston Symphony orchestra took up last week the performance of Vaughan Williams' "London Symphony." The work is not known in these parts, but has what looks to be a rather ambitious programme. It begins with the Thames river and the Strand in early morning; goes continues to Bloomsbury at dusk; goes back to the Thames embankment on a Saturday night; and concludes with the London of the unemployed and unfortunate, with an epilogue that seeks to depict the soul of the city and comes back to the river, from whence it started.

For this week's concerts, John Alden Carpenter has gone to the town of pork and beans to assist in the performance of his suite from "The Birthday of the Infanta."

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~~HERALD~~
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GLOBE FEB 7

FEB 12 1921

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NEW YORK
...ABLISHED 1881
...om

Boston Symphony Soloist

The last Boston Symphony concert of the season but one will be given in Infantry Hall, Providence, on Tuesday evening, March 8, at 8:15. Pierre Monteux will conduct at this concert Mendelssohn's "Scotch" Symphony, No. 3 in A minor, and two of the most famous numbers by Richard Wagner, the "Prelude to Lohengrin," and the "Overture to Tannhauser."

Miss Alice Nielsen, the celebrated lyric soprano, will sing as soloist at this concert two of the immortal arias of Mozart: "Deh vienni non tardar" from the "Marriage of Figaro" and "Batti batti" from "Don Giovanni."

Miss Nielsen has long been famous for the miraculous beauty and felicity of her interpretations of Mozart's music. Starting as a young girl, singing the principal roles in light opera in America and London, she made her debut in grand opera in Italy with such pronounced success that she was immediately applauded in the great opera houses of Italy and engaged for a busy season at the Covent Garden Opera in London. Thence she came to America with the San Carlo Opera Co., later becoming the prima donna of the Boston Opera Co., and joining the Metropolitan Opera Co. in 1912. She now confining her activities to the concert stage.

PRESS
MAR 1 1921

BOSTON SYMPHONY ORCHESTRA PLAYS CITY HALL TONIGHT

The grand Boston Symphony orchestra will arrive in Portland this afternoon and will present its wonderful program announced a few days ago. The coming of the orchestra under the personal direction of Pierre Monteaux ~~is an event of great im~~portance to Portland as few cities outside the great metropolitan centers are so favored. That there is much interest in the visit of the orchestra is noted by the wonderful daily and continued demand for tickets. Even from distant points the number of calls for reservations has been increasing showing that not only Portland but distant sections of the State will be represented at the special concert which is one of the regular series of the winter under the auspices of the Portland Organ commission.

The orchestra was never in better form, the New York critics declaring only a short time ago, following the appearance of the orchestra in that city—there is but one Boston Symphony. The number of musicians to be presented will be about 100, every one an artist. All of the numbers selected have met with hearty approval by the patrons and of particular interest was the announcement that the great Tannhauser Overture will be included in the list of offerings. The concert will begin at 8.15.

...rom
...ublic Ledger
Philadelphia, Pa.

NO 1922 SEASON HERE OF BOSTON SYMPHONY MEN

Orchestra Has Given Concerts in This City Since 1883

Word was received here last night that the Boston Symphony Orchestra will not play in Philadelphia next season. The orchestra will give a concert at the Academy of Music on March 14. That will be its last appearance here, no arrangements having been made for a Philadelphia engagement in the 1921-22 season.

The Boston Symphony came here first in 1883 and had in this city its first great success outside of the orchestra's home city. It did not play in New York till 1887. In the season of 1892-93, under N. Kisch's baton the Boston musicians gave a memorable program at the Academy to an audience so large that 700 persons were compelled to stand.

The death in November, 1919, of Henry Lee Higginson, founder and principal patron of the Boston orchestra, was one of several happenings that have greatly affected the musical organization in the last few years.

Much unpleasant publicity was visited upon the Boston Symphony in the war because of the actions of Dr. Karl Muck, then its leader. A few months after this country declared war on Germany Dr. Muck brought a storm of protest down upon himself for refusing to play "The Star Spangled Banner" at a concert. At another concert some months later, at Mr. Higginson's request, led the orchestra in the playing of the anthem, then resigned. Subsequently he was arrested as a dangerous alien enemy, interned and finally deported.

After Dr. Muck's resignation eighteen other Germans were dropped from the orchestra.

Henri Rabaud, of Paris, succeeded Dr. Muck as leader. He remained one season. Pierre Monteux, the present leader, followed Mr. Rabaud in 1919. Mr. Monteux also came from Paris.

...rom
TIMES,
Washington, D. C.

BOSTON SYMPHONY CUTS CAPITAL OFF ITINERARY

The Boston Symphony Orchestra is to forsake Washington in its future concert itineraries, is the rumor that has been set afoot. Baltimore, too, loses this famous orchestra from the Hub that has been a part of the music life of these cities for many years.

The reasons assigned are lack of patronage in the Southern cities. The report comes from Frederick R. Huber, of Baltimore, who was in conference with W. A. Brennan, manager of the Boston Orchestra. Baltimore, Washington and Philadelphia have been taken from the visiting list of the orchestra, it is said.

"It is a calamity for Baltimore lovers of music to lose this orchestra," said Huber. "Before the war it was rated as the greatest orchestra in the world, and recently it has been regaining its former leadership. For 30 years it has been coming to Baltimore. Because of the poor attendance here and the fact that it has had so many requests to play in the vicinity of Boston, the organization has decided to give up its Southern trip."

ESTABLISHED 1881
MAR 4 - 1921 A
From
JOURNAL
Providence, R. I.

ALICE NEILSEN TO SING FAMOUS MELODIES HERE

Will be Soloist with Boston Symphony Next Tuesday.

Miss Alice Neilsen, who will be the soloist at the concert of the Boston Symphony Orchestra in Infantry Hall next Tuesday evening, will sing two of the immortal melodies of Mozart—"Deh Vieni non Tardar" from "The Marriage of Figaro," and "Batti, Batti," from "Don Giovanni." As a star in opera, Miss Neilsen has been perhaps more talked about in these two roles than in any others.

The symphony to be conducted by Pierre Monteux at this concert will be the third by Mendelssohn in A-minor, entitled "Scotch." It was inspired by an episode in the life of Mary Stuart and maintains its popularity as one of the most melodious works that has come down from the Victorian period. Two notable numbers by Richard Wagner will also be played—the Prelude to "Lohengrin" and the Overture to "Tannhauser."

MUSIC

By James Gibbons Huneker

A BOSTON MATINEE.

The Boston Symphony Orchestra played with beautiful tonal quality at Carnegie Hall yesterday afternoon. It wasn't what they said but the fascinating way they said it! This particularly applies to Dvorak's Second Symphony in D minor, which is a conventional composition, chiefly interesting because of its reminiscences. But it is richly scored and it sounds better than it is—like the political speeches of "statesmen." At least it wasn't the "New World" Symphony; anything but that stale mosaic. There is genuine fire in the first allegro, but the Brahms-like adagio and the phrase-spinning of the finale are monotonous. Do, Brother Monteux, let us hear once more the Husitzka overture and the scherzo a cappriccioso; they were favorites at the Theodore Thomas concerts in the old days.

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After this cock-eyed music the graceful French suite by Roger Ducasse fell pleasantly upon our weary ears. The programme ended with genuine music, the Tannhaeuser overture. Conductor Pierre Monteux fairly overflowed with the oil of human kindness, although he was evidently not in the most amiable of moods. There was too much talking in the hall, also interruptions by late-comers. The oil we refer to was in the euphonious flow of the music. After all, there is only one Boston Symphony Orchestra.

WORLD FEB. 6.

Boston Symphony Plays.

The last except one this season of the Boston Symphony Orchestra's Thursday evening concerts took place in Carnegie Hall last night. There was no novelty in the programme, but all the works given were enjoyed. They were Beethoven's first symphony, Franck's symphonic poem, "Les Djinns," after Hugo's poem, with the piano solo played by Robert Schmitz; Debussy's symphonic suite "La Mer," and for the final number Liszt's "Tasso." The orchestra gave a generally good performance of the Beethoven symphony. It might have had more tonal smoothness, but the balance and precision were good and the spirit excellent.

N.Y. HERALD, FEB 6.

MUSIC

By Richard Aldrich

The Boston Symphony Orchestra.

The Boston Symphony Orchestra returned to New York yesterday and gave its first concert in the evening in Carnegie Hall. Mr. Monteux's program included Beethoven's first symphony, César Franck's symphonic poem for orchestra and piano, "Les Djinns," Debussy's three symphonic sketches "La Mer" and Liszt's symphonic poem "Tasso."

The symphony was charmingly played, crispy and with fine tone and shading. So played it still gives pleasure in the hearing, without the necessity of deciding whether it is "true Beethoven"; whether it is original; how far it is derived from Haydn and Mozart; whether liking it necessarily goes beyond the music itself and involves, in the phase of Mr. Hale's program note, belief in "the plenary inspiration of a great composer."

César Franck's symphonic poem is not among the most frequently played of his works. For one thing, it requires some self-abnegation on the part of the pianist, who has a short but difficult piece to play and but little opportunity to shine as a soloist; for the piano, while more than an orchestral instrument, has hardly an independent part. For another, the work seems somewhat tentative—more an experiment in color, instrumental and harmonic, than the development of strongly individual musical ideas. As such it has a rich and delicate beauty, and its performance gave enjoyment. Mr. Schmitz's playing of the piano part was brilliant and graceful.

There never was so deep an impression made by Debussy's sketches of the sea as by some of his other compositions for orchestra. Now that the method of expression is no longer new, the music seems to have shrunk in significance. How far inferior it is, for instance, in value to the prelude of "The Afternoon of a Faun!" This music summons up little of the sea. Its substance seems to lay thin, its orchestral color patchy. A few passages delight with their tonalities still fresh, but the composer's success seems to have been intermittent.

TIMES FEB 6

Boston Orchestra Here

In the barcarolle the composer utilizes a soprano voice which sings a melody of a type which, we fancy, must sound strangely in a Venetian car, on the vocable "Ah." Nothing more. Perhaps the voice should have sounded like one in the orchestral company—lifted into the prominence of a solo song, as it was by Miss Henrietta Conrad, it evoked wonder that it should have been left wordless. Several composers, as far back as Berlioz in his "Trojans in Carthage," have used inarticulate song for musical effects, chiefly for color, and something like this may have been Casella's purpose in this piece. If so we thought that purpose frustrated by the heavy-footed manner in which it was sung by Miss Conrad.

The other pieces on the program were the overture to "William Tell," by Rossini' Respighi's "Fountains of Rome" and Sinigaglia's overture to "Le Baruffe Chiozzotti."

In the evening the walls of Carnegie Hall echoed to music made by the Boston Orchestra and E. Robert Schmitz, pianist. There was nothing new on the program but the excellent playing of Mr. Monteux's men, who are steadily growing toward the perfection for which the old Boston organization stood, and Mr. Schmitz gave great pleasure and received cordial recognition. The pragram was composed of Beethoven's first symphony, César Franck's "Les Djinns" for pianoforte and orchestra, Debussy's "Le Mer" and Liszt's "Tasso."

TRIBUNE-FEB. 4

In the evening the Boston Symphony, under Pierre Monteux's baton, offered Beethoven's First Symphony, Franck's symphonic poem, "Les Djinns," for piano and orchestra, E. Robert Schmitz officiating as soloist, Debussy's "La Mer" and Liszt's poem "Tasso." The unusual thing about the concert was the vacant seats, a novel experience here for the Boston men. The virtuosity of the band was finely displayed in the Debussy number.

WORLD FEB. 4.

ORCHESTRAL CONCERTS

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Rossini's "William Tell" overture, Respighi's "Fontane di Roma," Casella's "The Venetian Convent" and De Sabata's "Juventus" were eloquently described. Henrietta Conrad sang the soprano obbligato in the Barcarolle of the Casella suite.

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SUN-FEB. 4

...n SUN
...ress: Baltimore, Md.

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Huber Wires New York Orchestra To Take Place Of Boston Symphony.

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Says Not Only Baltimore, But Philadelphia And Washington Would Have To Take Guarantee.

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"The New York Philharmonic Society, since its combination with the National Orchestra, has been described as the greatest orchestra in the world," said Mr. Huber. "Mr. Stransky's work is well known. Henry Hadley, the American composer, is associated with it, and it was this body which brought to America Carl Mengelberg, the great Dutch conductor.

Mengelberg May Conduct.

"Mengelberg has been associated with the New York Philharmonic, and it is expected that he will conduct several concerts this season. I have asked the New York Philharmonic to give five concerts here next season. I expect to get an answer to my telegram soon, and I think we shall be extremely fortunate if we succeed in getting them.

"If there were any reason to hope that we could persuade the Boston Symphony to come here, I should be in favor of such efforts. But to persuade them to reconsider their course would involve not only a guarantee from Baltimore, but persuading both Philadelphia and Washington to make a like guarantee, and I do not believe that that is possible, especially since Philadelphia has its own orchestra to support. If the people of that city wanted to spend more money, they would naturally spend it on their own organization.

"It is a matter of very great regret that this organization, which has been coming here for 25 or 30 years, should abandon its visits. But I see no help for it. The increased cost of travel and of hotel accommodations seems to have led the organization to reach its decision. You see the orchestra plays twice a week in Boston and the musicinas are paid by the week. If it can make trips out of New England profitable, it will make them, but if such trpis do not pay, it must abondon them.

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From
AMERICAN,
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BOSTON AND BALTIMORE ARE no longer linked by the bonds of music. It is far from pleasant to learn that the cause of the break is that the attendance at the concerts of the Boston Symphony Orchestra has been small, for this orchestra occupies a unique position in the musical world in spite of its wartime troubles. Its period of temporary adversity is past and it has come back to its former excellence. Is Baltimore, then, to fail in appreciation of it? Apparently the answer to this question has already been given, and the only consolation to be had is that Washington and Philadelphia are also dropped from the itinerary of the Boston musicians. One wishes that it were possible to lay the blame for the poor support on the shoulders of our neighbors, but it is a fact that Baltimore has also fallen down. Perhaps some good may result if other organizations attempt to fill the dates left vacant by the absence of the "Boston Symphony," but none of them will take its place. Here's hoping for its return!

Mr. Monteux is [illegible] a good pro- mme maker and the one he gave terday was of his best. There were dull moments. The orchestra played l throughout, but strangely enough it psed all its previous work in the gner music. The brilliancy, balance, utiful nuance and finish here disyed brought vivid memories of the hestra's famous days.

Mr: Stransky's evening list further tained Kalinnikov's tone poem, "The Tree and the Palm," Tschaikovsky's flat minor piano concerto and the apriccio Espagnol" of Rimsky-Korsay. Josef Lhevinne, a familiar pianist e in the concerto, was the solo player.

HERALD FEB 6

MUSIC

By Richard Aldrich

The Boston Symphony Orchestra.

he excellent idea occurred to Mr. onteux to play at the second of the ston Symphony Orchestra's concerts en yesterday afternoon Dvorak's symony in D minor. It has been known New York for some thirty-five years; t has not been played here for a good ile. Yet it is more worth searching e librarian's shelves for than the symony of Dvorak that was resuscitated e last year; a more important and nificant work.

To be sure, voices of Mendelssohn, humann or Brahms sound transpar- tly through it; yet the music is in orak's characteristic style, when he l most to say; and there are many uties in it of thought and of instruntal sound. It sounded fresh yesday after its long rest and was a lcome relief after the "New World" nphony, too much played. The tone the orchestra was fine and aided orak the colorist in giving beautiful und to the symphony; yet the permance was not one of the most fined that the organization has given e this season.

The program also included the two passacaglias" by Cyril Scott that . Stokowsky made the Philadelphia rchestra play a few weeks ago. It can rdly be said that they improved on other hearing. The Irish tunes that the basis of the two pieces are good es; the second being especially chareristic; but the ingenuity devoted to athing and wrapping them in strange uncomfortable harmonies and the st fantastic and formidable of inumental garbs seems not to have acmplished any advance in their musical elopment or added intrinsically to ir interest, and it gives rise to no nger emotion than that of curiosity. Roger Ducasse's "Suite Française," ich is not familiar, though not new, it was first played in this country years ago, gave pleasure. It is not tentious music, and its dance movents, with overture and a "recitative d air," are clear and vigorous, not mmonplace in their expression and ll written for the orchestra. The cont closed with Wagner's overture to Tannhauser," though his "Eine Faust erture" had first been announced.

~~HERALD~~ Y. TIMES FEB 6

. Monteux had no soloist at the rt of the Boston Symphony Orra in Carnegie Hall on Saturafternoon. Dvorak's seldom heard d symphony, Cyril Scott's two acaglias, recently played here; r Ducasse's "Suite Francais" overture to Wagner's "Tannr" made the programme. It well played.

WORLD FEB. 6

he concert tide of Saturday and nday brought on Saturday the sea's last matinée but one by the ton Symphony Orchestra in Carie Hall, and yesterday afternoon oncert of unusual choice by the nphony Society in Aeolian Hall. the latter Pietro Yon, organist, yed his new "Concerto Gregori" for organ and orchestra, which given on this occasion for the time in New York. Mr. Yon also yed the organ part in Saintns's C minor symphony, whose o part Miss Ruth Clug played. erpts from Casella's "Venetian vent" suite and the overture to nnhäuser" completed the promme.

GLOBE FEB. [illegible]

al
go, Ill.

he Boston Symphony orchestra took last week the performance of Vaughan lliams' "London Symphony." The rk is not known in these parts, but has at looks to be a rather ambitious promme. It begins with the Thames er and the Strand in early morning; ntinues to Bloomsbury at dusk; goes k to the Thames embankment on a urday night; and concludes with the ndon of the unemployed and unforate, with an epilogue that seeks to pict the soul of the city and comes k to the river, from whence it started. For this week's concerts, John Alden penter has gone to the town of pork l beans to assist in the performance his suite from "The Birthday of the anta."

NEW YORK
ABLISHED 1881
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Boston Symphony Soloist

The last Boston Symphony concert of the season but one will be given in Infantry Hall, Providence, on Tuesday evening, March 5, at 8:15. Pierre Monteux will conduct at this concert Mendelssohn's "Scotch" Symphony, No. 3 in A minor, and two of the most famous numbers by Richard Wagner, the "Prelude to Lohengrin," and the "Overture to Tannhauser."

Miss Alice Nielsen, the celebrated lyric soprano, will sing as soloist at this concert two of the immortal arias of Mozart: "Deh vienni non tardar" from the "Marriage of Figaro" and "Batti batti" from "Don Giovanni."

Miss Nielsen has long been famous for the miraculous beauty and felicity of her interpretations of Mozart's music. Starting as a young girl, singing the principal roles in light opera in America and London, she made her debut in grand opera in Italy with such pronounced success that she was immediately applauded in the great opera houses of Italy and engaged for a busy season at the Covent Garden Opera in London. Thence she came to America with the San Carlo Opera Co., later becoming the prima donna of the Boston Opera Co., and joining the Metropolitan Opera Co. in 1912. She now confining her activities to the concert stage.

PR

BOSTON SYMPHONY ORCHESTRA PLAYS CITY HALL TONIGHT

The grand Boston Symphony orchestra will arrive in Portland this afternoon and will present its wonderful program announced a few days ago. The coming of the orchestra under the personal direction of Pierre Monteaux ~~is an event of~~ great importance to Portland as few cities outside the great metropolitan centers are so favored. That there is much interest in the visit of the orchestra is noted by the wonderful daily and continued demand for tickets. Even from distant points the number of calls for reservations has been increasing showing that not only Portland but distant sections of the State will be represented at the special concert which is one of the regular series of the winter under the auspices of the Portland Organ commission.

The orchestra was never in better form, the New York critics declaring only a short time ago, following the appearance of the orchestra in that city—there is but one Boston Symphony. The number of musicians to be presented will be about 100, every one an artist. All of the numbers selected have met with hearty approval by the patrons and of particular interest was the announcement that the great Tannhauser Overture will be included in the list of offerings. The concert will begin at 8.15.

rom
ublic Ledger
Philadelphia, Pa.

NO 1922 SEASON HERE OF BOSTON SYMPHONY MEN

Orchestra Has Given Concerts in This City Since 1883

Word was received here last night that the Boston Symphony Orchestra will not play in Philadelphia next season. The orchestra will give a concert at the Academy of Music on March 14. That will be its last appearance here, no arrangements having been made for a Philadelphia engagement in the 1921-22 season.

The Boston Symphony came here first in 1883 and had in this city its first great success outside of the orchestra's home city. It did not play in New York till 1887. In the season of 1892-93, under N. Kisch's baton the Boston musicians gave a memorable program at the Academy to an audience so large that 700 persons were compelled to stand.

The death in November, 1919, of Henry Lee Higginson, founder and principal patron of the Boston orchestra, was one of several happenings that have greatly affected the musical organization in the last few years.

Much unpleasant publicity was visited upon the Boston Symphony in the war because of the actions of Dr. Karl Muck, then its leader. A few months after this country declared war on Germany Dr. Muck brought a storm of protest down upon himself for refusing to play "The Star Spangled Banner" at a concert. At another concert some months later Dr. Muck, upon Mr. Higginson's request, led the orchestra in the playing of the anthem, then resigned. Subsequently he was arrested as a dangerous alien enemy, interned and finally deported.

After Dr. Muck's resignation eighteen other Germans were dropped from the orchestra.

Henri Rabaud, of Paris, succeeded Dr. Muck as leader. He remained one season. Pierre Monteux, the present leader, followed Mr. Rabaud in 1919. Mr. Monteux also came from Paris.

From
TIMES,
Washington, D. C.

BOSTON SYMPHONY CUTS CAPITAL OFF ITINERARY

The Boston Symphony Orchestra is to forsake Washington in its future concert itineraries, is the rumor that has been set afoot. Baltimore, too, loses this famous orchestra from the Hub that has been a part of the music life of these cities for many years.

The reasons assigned are lack of patronage in the Southern cities. The report comes from Frederick R. Huber, of Baltimore, who was in conference with W. A. Brennan, manager of the Boston Orchestra. Baltimore, Washington and Philadelphia have been taken from the visiting list of the orchestra, it is said.

"It is a calamity for Baltimore lovers of music to lose this orchestra," said Huber. "Before the war it was rated as the greatest orchestra in the world, and recently it has been regaining its former leadership. For 30 years it has been coming to Baltimore. Because of the poor attendance here and the fact that it has had so many requests to play in the vicinity of Boston, the organization has decided to give up its Southern trip."

ESTABLISHED 1881
From
JOURNAL
Providence, R. I.

ALICE NEILSEN TO SING FAMOUS MELODIES HERE

Will be Soloist with Boston Symphony Next Tuesday.

Miss Alice Neilsen, who will be the soloist at the concert of the Boston Symphony Orchestra in Infantry Hall next Tuesday evening, will sing two of the immortal melodies of Mozart—"Deh Vieni non Tardar" from "The Marriage of Figaro," and "Batti, Batti," from "Don Giovanni." As a star in opera, Miss Neilsen has been perhaps more talked about in these two roles than in any others.

The symphony to be conducted by Pierre Monteux at this concert will be the third by Mendelssohn in A-minor, entitled "Scotch." It was inspired by an episode in the life of Mary Stuart and maintains its popularity as one of the most melodious works that has come down from the Victorian period. Two notable numbers by Richard Wagner will also be played—the Prelude to "Lohengrin" and the Overture to "Tannhauser."

MUSIC

By James Gibbons Huneker

A BOSTON MATINEE.

The Boston Symphony Orchestra played with beautiful tonal quality at Carnegie Hall yesterday afternoon. It wasn't what they said but the fascinating way they said it! This particularly applies to Dvorak's Second Symphony in D minor, which is a conventional composition, chiefly interesting because of its reminiscences. But it is richly scored and it sounds better than it is—like the political speeches of "statesmen." At least it wasn't the "New World" Symphony; anything but that stale mosaic. There is genuine fire in the first allegro, but the Brahms-like adagio and the phrase-spinning of the finale are monotonous. Do, Brother Monteux, let us hear once more the Husitzka overture and the scherzo a cappriccioso; they were favorites at the Theodore Thomas concerts in the old days.

The two passacaglias by Cyril Scott, a young English composer and pianist, were first heard here under the baton of Mr. Stokowski. They did not impress us either then or now. The first is like a Cyclops practising five-finger exercises on his anvils; the second, a gay old tune hides its honest face behind rouge and powder from the "modernistic" beauty doctors of Paris and Petrograd. There are some novel tonal timbres; nevertheless, the hearer remains hungry for an idea, even the ghostly adumbration of an idea. Cyril Scott knows a lot, yet his is music for the Martians of the fantastic H. G. Wells.

After this cock-eyed music the graceful French suite by Roger Ducasse fell pleasantly upon our weary ears. The programme ended with genuine music, the Tannhaeuser overture. Conductor Pierre Monteux fairly overflowed with the oil of human kindness, although he was evidently not in the most amiable of moods. There was too much talking in the hall, also interruptions by late-comers. The oil we refer to was in the euphonious flow of the music. After all, there is only one Boston Symphony Orchestra.

WORLD FEB. 6.

Boston Symphony Plays.

The last except one this season of the Boston Symphony Orchestra's Thursday evening concerts took place in Carnegie Hall last night. There was no novelty in the programme, but all the works given were enjoyed. They were Beethoven's first symphony, Franck's symphonic poem, "Les Djinns," after Hugo's poem, with the piano solo played by Robert Schmitz; Debussy's symphonic suite "La Mer," and for the final number Liszt's "Tasso." The orchestra gave a generally good performance of the Beethoven symphony. It might have had more tonal smoothness, but the balance and precision were good and the spirit excellent.

N.Y. HERALD, FEB 6.

MUSIC

By Richard Aldrich

The Boston Symphony Orchestra.

The Boston Symphony Orchestra returned to New York yesterday and gave its first concert in the evening in Carnegie Hall. Mr. Monteux's program included Beethoven's first symphony, César Franck's symphonic poem for orchestra and piano, "Les Djinns," Debussy's three symphonic sketches "La Mer" and Liszt's symphonic poem "Tasso."

The symphony was charmingly played, crispy and with fine tone and shading. So played it still gives pleasure in the hearing, without the necessity of deciding whether it is "true Beethoven"; whether it is original; how far it is derived from Haydn and Mozart; whether liking it necessarily goes beyond the music itself and involves, in the phase of Mr. Hale's program note, belief in "the plenary inspiration of a great composer."

César Franck's symphonic poem is not among the most frequently played of his works. For one thing, it requires some self-abnegation on the part of the pianist, who has a short but difficult piece to play and but little opportunity to shine as a soloist; for the piano, while more than an orchestral instrument, has hardly an independent part. For another, the work seems somewhat tentative—more an experiment in color, instrumental and harmonic, than the development of strongly individual musical ideas. As such it has a rich and delicate beauty, and its performance gave enjoyment. Mr. Schmitz's playing of the piano part was brilliant and graceful.

There never was so deep an impression made by Debussy's sketches of the sea as by some of his other compositions for orchestra. Now that the method of expression is no longer new, the music seems to have shrunk in significance. How far inferior it is, for instance, in value to the prelude of "The Afternoon of a Faun!" This music summons up little of the sea. Its substance seems to lay thin, its orchestral color patchy. A few passages delight with their tonalities still fresh, but the composer's success seems to have been intermittent.

TIMES FEB 6.

Boston Orchestra Here

In the barcarolle the composer utilizes a soprano voice which sings a melody of a type which, we fancy, must sound strangely in a Venetian car, on the vocable "Ah." Nothing more. Perhaps the voice should have sounded like one in the orchestral company—lifted into the prominence of a solo song, as it was by Miss Henrietta Conrad, it evoked wonder that it should have been left wordless. Several composers, as far back as Berlioz in his "Trojans in Carthage," have used inarticulate song for musical effects, chiefly for color, and something like this may have been Casella's purpose in this piece. If so we thought that purpose frustrated by the heavy-footed manner in which it was sung by Miss Conrad.

The other pieces on the program were the overture to "William Tell," by Rossini; Respighi's "Fountains of Rome" and Sinigaglia's overture to "Le Baruffe Chiozzotti."

In the evening the walls of Carnegie Hall echoed to music made by the Boston Orchestra and E. Robert Schmitz, pianist. There was nothing new on the program but the excellent playing of Mr. Monteux's men, who are steadily growing toward the perfection for which the old Boston organization stood, and Mr. Schmitz gave great pleasure and received cordial recognition. The pragram was composed of Beethoven's first symphony, César Franck's "Les Djinns" for pianoforte and orchestra, Debussy's "Le Mer" and Liszt's "Tasso."

TRIBUNE-FEB 4

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INQUIRER MAR 6 1921 K
Philadelphia, Pa.

No More Boston Symphony Concer

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THE announcement that the visits to this city of the Boston Symphony Orchestra are to be discontinued will not be the occasion for much surprise or for any very deep regret among those who are acquainted with the situation, and this for various reasons. There was a time when its disappearance would have left a serious hiatus in our musical life, for until about fifteen years ago its annual concerts were rightly regarded as among the most important and significant events of our musical season. It was in the spring of 1884 that the Boston organization came to this city for the first time. At the single concert which it then gave it achieved an instantaneous and sensational success which decided the management to include Philadelphia in its itinerary and it has been coming here regularly without interruption ever since.

During much or most of that time it furnished the only entertainment of the kind which this community had an opportunity of enjoying. Theodore Thomas before he migrated to Chicago used to bring his orchestra here once in a while, but he received no encouragement to multiply or even continue his visits, so that until the formation of our own orchestra, under the late Fritz Scheel, the Boston people had the local field to themselves. Under these circumstances it is not surprising that their audiences steadily increased in number and finally outgrew the seating capacity of the house, but when the management undertook to accommodate the overflow by giving concerts on Wednesdays as well as Mondays the results were disappointing and the Wednesday concerts were presently abandoned.

For most of the period over which its visitations extended the artistic position of the Boston orchestra was one of universally recognized superiority. Thanks to its patron's liberality it was composed of the best material the world afforded. Its members were all the pick of their profession, and its several choirs were headed by players who were entitled to rank as virtuosos. Under the training of Wilhelm Gericke and of his successors, notably of Arthur Nikisch, it was brought to a pitch of technical perfection without a parallel, and the only complaint of the most captious critic related to what was described as an excessive refinement at some sacrifice of power. But when at its best it was a wonderful orchestra and its performances were an unalloyed delight.

It is unnecessary to recall the circumstances which led to its disintegration and to the melancholy impairment of its prestige. They are fresh in the public mind and it is only fair to record that under its most recent direction important progress toward its rehabilitation has been made. But it is still not what is used to be, and it will be missed the less because in our own orchestra we have one, thanks to Doctor Stokowski's genius and devotion, which today is playing as well as the one from Boston ever did.

From
STAR,
Washington, D. C.

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ESTABLISHED 1881
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rom SUN
ddress: Baltimore, Md.
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Coming to Baltimore again of Mr. Dohnanyi is being regard with much anticipation. He visited the United States in 1899-1900, during which season he played in Baltimore with the Boston Symphony Orchestra.

The other pieces upon the program announced are Cesar Franck's Symphony in D minor, the overture to Weber's opera "Euryanthe," and "The Grand Fete at the Capulet's" from Berlioz's "dramatic symphony" entitled "Romeo and Juliet."

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From
Public Ledger MAR 6 1921 K
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TRIBUNE
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From EVENING SUN
Address: Baltimore, Md.
Date

THE THREE ARTS
Music, Drama, Painting

THE *matinee musical* to be given by Manuscript Music Society at the Lyric will take place on Tuesday mor March 23, and not a week from next day, as announced in this column on day last.

—o—

Concertgoers who really sensed, du the past few months, the strength of Boston Orchestra organization and who how very rapidly the orchestra itself was gaining its old prowess—the men pla magnificently at the last two concerts— regret the passing of this historic band f the Baltimore consciousness.

An unfortunate chain of circumstan led to the musical disruption of the Bos Orchestra and for a time its concerts w only mildly interesting; the performa ragged, the tone thin. There had been earthquake, figuratively speaking, and orchestra had to find itself again.

Recently it has been in the finest fo but its old friends, having deserted it for pastures when the crash came, failed to g it, redivivus, the support it deserved.

For while the later concerts did attract tention they did not arouse the interest t hould. And so the Boston Orchestra is visit us no more.

To those of us who love fine music were sympathetically watching the Bos Orchestra "come back," this will always matter of deep regret. For the presen as been decided not to bring the Bos Orchestra "South" at all.

One day, however, it must play here again or it is really an integral part of our musical life, and we must not permit it to bsent itself from us for all time. One ould like to think that this is only a temporary arrangement.

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n SUN
ess: Baltimore, Md.

The Boston Symphony Orchestra.

TO THE EDITOR OF THE SUN—*Sir:* For the past few days the press has been ably voicing the deep regret of the music-loving people of Baltimore over the loss of the Boston Symphony Orchestra's annual visits, but only those who are actively interested in the development of music in our midst can fully estimate what its withdrawal might mean to our city.

To those who of late have patronized our symphony concerts in unprecedented numbers it is but fair that they should be informed that the blame does not rest wholly upon the shoulders of the public.

In the high tide of the Boston Orchestra's favor in Baltimore, when it had no other orchestras with which to compete, there were never more than 12 of the 20 boxes at the Lyric sold for the season, the remaining chairs in the boxes being sold as single seats, and until the Permanent Committee for the Promotion of Music in Baltimore assumed the sale of boxes for the Philadelphia Orchestra's series of concerts two years ago there had never been a sale of all the boxes for the entire season. Last fall, after complete disruption and reorganization confronting serious problems, the managers of the Boston Orchestra saw fit to increase the price of its tickets—the boxes in Washington selling for $150 as against $100 for the New York and Philadelphia series—and they also declined the proffered aid of the Permanent Committee in disposing of the Lyric boxes, on the ground that "they preferred to win out on their own merit"—a commendable position for them to take, most assuredly, but the result of their attitude speaks for itself.

When pride and sentiment are weighed in the balance with expediency and sound business policies the apt to tip heavily in favor of the So, while we must sadly deplore passing of the Boston Orchestra the musical life of Baltimore, we comfort ourselves with the thought its departure has not been hastened apathy or lack of appreciation of gratitude for all that it has meant to in the past.

ELIZABETH ELLEN STARR,
Chairman of Permanent Committee the Promotion of Music in Baltimo
Roland Park, March 5.

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rom
Bulletin
Philadelphia, Pa.

Was Boston Orchestra Shut Out?

To the Editor of The Bulletin.

Sir: Many music lovers have asked the question why the Boston Orchestra, after years, is to abandon its Philadelphia concerts. These queries have doubtless been actuated by the discovery that the press announcements a few weeks ago that the Boston Orchestra was curtailing its trips all around are now proved to be false. Announcement is made from Boston that all the usual tours are to be made next year, with the exception of Philadelphia. This city is to be omitted for the simple, but all-sufficient, reason that the Academy of Music could not be secured for any dates. It seems to me that the attempt to create an impression that the Boston management is responsible for this unfortunate hiatus in Philadelphia's next musical season should be discountenanced by the publication of the truth. The Boston management is understood to be unwilling to take chances in any other hall in Philadelphia, but it should be made known to the public that they would undoubtedly be here again next winter had they been able to get the Academy. This confirms points again to Philadelphia's need of one large, central auditoriums. It also points to some other things.

E. M. T.

ESTABLISHED 1881
From EWS
9 1921 A

OSTON SYMPHONY ORCHESTRA CLOSES CONCERT SERIES

Devoid of novelties, but interesting and well-rendered, was the programme presented last night by the Boston Symphony Orchestra in its fourth appearance of the season at Infantry Hall. Mendelssohn's "Scotch" Symphony was the feature.

Miss Alice Neilsen, remembered for her many pleasing concerts here, was flatteringly received after her two offerings last night. Both were Mozart arias.

The programme: Symphony No. 3 in A-minor, "Scotch," Op. 56, Mendelssohn; prelude to "Lohengrin," Wagner; aria, "Deh vieni non tardar," from "The Marriage of Figaro," Mozart; aria, "Batti, batti," from "Don Giovanni," Mozart; overture to "Tannhauser," Wagner.

From MAR 9 1921 A
JOURNAL
Providence, R. I.

'SCOTCH' SYMPHONY CONCERT FEATURE

Boston Orchestra Plays Works of Old Composers.

ALICE NEILSEN SINGS

Mendelssohn, Mozart and Wagner Represented on Programme Infantry Hall.—Magnificent Rendition of "Tannhauser" Concludes Orchestral Offerings.

Mendelssohn's "Scotch" Symphony was the feature number at the Boston Symphony Orchestra's fourth concert in Infantry Hall last evening. It was a good substantial programme, devoid of novelties, but interesting and exceedingly well played, that Mr. Monteux presented. Alice Neilsen was the soloist, two Mozart arias serving to reveal her vocal ability. A big audience enjoyed the concert, in which the numbers were given in the following order:

Mendelssohn......Symphony No. 3 in A-minor "Scotch," Op. 56.
Andante con moto; Allegro un poco agitato
Vivace non troppo.
Adagio.
Allegro vivacissimo; Allegro maestoso
Wagner..............Prelude to "Lohengrin"
Mozart.........Aria, "Deh vieni non tardar" from "The Marriage of Figaro"
Mozart..............Aria, "Batti, batti," "Don Giovanni"
Wagner..............Overture to "Tannhauser"

In these days when feverish desire for something new and strange in orchestral music afflicts conductors and the modernist is placed upon a pedestal, the average concertgoer sits through a symphony like the Mendelssohn No. 3 in A-minor with a feeling of calm contentment. This is not a profound work, neither is it one that quickens the pulse or deeply stirs the listener. It is a beautiful musical picture born in the mind of a great tone poet and

[105]

INQUIRER
Philadelphia, Pa.

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ddress: **Baltimore, Md.**
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To those of us who love fine music
were sympathetically watching the Bos
Orchestra "come back," this will always
a matter of deep regret. For the presen
has been decided not to bring the Bos
Orchestra "South" at all.

One day, however, it must play here again
for it is really an integral part of ou
musical life, and we must not permit it to
absent itself from us for all time. One
would like to think that this is only a temporary arrangement.

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n **SUN**
ess: **Baltimore, Md.**

The Boston Symphony Orchestra.

TO THE EDITOR OF THE SUN—*Sir:* For the past few days the press has been ably voicing the deep regret of the music-loving people of Baltimore over the loss of the Boston Symphony Orchestra's annual visits, but only those who are actively interested in the development of music in our midst can fully estimate what its withdrawal might mean to our city.

To those who of late have patronized our symphony concerts in unprecedented numbers it is but fair that they should be informed that the blame does not rest wholly upon the shoulders of the public.

In the high tide of the Boston Orchestra's favor in Baltimore, when it had no other orchestras with which to compete, there were never more than 12 of the 20 boxes at the Lyric sold for the season, the remaining chairs in the boxes being sold as single seats, and until the Permanent Committee for the Promotion of Music in Baltimore assumed the sale of boxes for the Philadelphia Orchestra's series of concerts two years ago there had never been a sale of all the boxes for the entire season. Last fall, after complete disruption and reorganization confronting serious problems, the managers of the Boston Orchestra saw fit to increase the price of its tickets—the boxes in Washington selling for $150 as against $100 for the New York and Philadelphia series—and they also declined the proffered aid of the Permanent Committee in disposing of the Lyric boxes, on the ground that "they preferred to win out on their own merit"—a commendable position for them to take, most assuredly, but the result of their attitude speaks for itself.

When pride and sentiment are weighed in the balance with expediency and sound business policies the sc
apt to tip heavily in favor of the la
So, while we must sadly deplore
passing of the Boston Orchestra fro
the musical life of Baltimore, we ca
comfort ourselves with the thought tha
its departure has not been hastened b
apathy or lack of appreciation of
gratitude for all that it has meant to
in the past.

ELIZABETH ELLEN STARR,
Chairman of Permanent Committee f
the Promotion of Music in Baltimo
Roland Park, March 5.

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rom
Bulletin
Philadelphia, Pa.

Was Boston Orchestra Shut Out?

To the Editor of The Bulletin.

Sir: Many music lovers have asked t
question why the Boston Orchestra, after for
years, is to abandon its Philadelphia concerts.
These queries have doubtless been actuated
by the discovery that the press announce-
ments a few weeks ago that the Boston Or-
chestra was curtailing its trips all around
are now proved to be false. Announcemen
is made from Boston that all the usual tour
are to be made next year, with the exceptio
of Philadelphia. This city is to be omitte
for the simple, but all-sufficient, reason tha
the Academy of Music could not be secure
for any dates. It seems to me that the a
tempt to create an impression that the Bosto
management is responsible for this unfortuna
hiatus in Philadelphia's next musical seaso
should be discountenanced by the publicatio
of the truth. The Boston management is u
derstood to be unwilling to take chances
any other hall in Philadelphia, but it shou
be made known to the public that they wo
undoubtedly be here again next winter had
been able to get the Academy. This conf
points again to Philadelphia's need of on
large, central auditoriums. It also poi
to some other things.

E. M. F.

ESTABLISHED 1881
From

A
OSTON SYMPHONY
ORCHESTRA CLOSES
CONCERT SERIE

Devoid of novelties, but inter
ing and well-rendered, was t
programme presented last night b
the Boston Symphony Orchestra
its fourth appearance of the sea
son at Infantry Hall. Mendelssohn's
"Scotch" Symphony was the feature

Miss Alice Neilsen, remembered
for her many pleasing concerts her
was flatteringly received after he
two offerings last night. Bot
were Mozart arias.

The programme: Symphony N
3 in A-minor, "Scotch," Op. 56
Mendelssohn; prelude to "Lohen-
grin," Wagner; aria, "Deh vieni no
tardar," from "The Marriage of
Figaro," Mozart; aria, "Batti, bat-
ti," from "Don Giovanni," Mozart;
overture to "Tannhauser," Wagne

From
JOURNAL
Providence, R. I.

'SCOTCH' SYMPHONY
CONCERT FEATUR

Boston Orchestra Plays Wor
of Old Composers.

ALICE NEILSEN SINGS

Mendelssohn, Mozart and Wagn
Represented on Programme
Infantry Hall.—Magnificent Re
dition of "Tannhauser" Conclude
Orchestral Offerings.

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Neilsen was the soloist, two Mozar
arias serving to reveal her vocal abilitie
A big audience enjoyed the concert, i
which the numbers were given in the fo
lowing order:

Mendelssohn..........Symphony No. 3 in A
"Scotch," Op. 56.
Andante con moto; Allegro un poco
Vivace non troppo.
Adagio.
Allegro vivacissimo; Allegro maes
Wagner..........Prelude to "Lohe
Mozart..........Aria, "Deh vieni no
from "The Marriage
Mozart..........Aria, "Batti, b
from "Don Giova
Wagner..........Overture to "Tannh

In these days when feverish
something new and strange in
tral music afflicts composers
modernist is placed upon a p
average concertgoer sits thr
phony like the Mendelssohn
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or deeply
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mind of a

[105]

Boston Orchestra of Baltimore, we with the thought that has not been hastened by of appreciation of all that it has meant to

ELIZABETH ELLEN STARR,
of Permanent Committee f
motion of Music in Baltimore.
Park, March 5.

13 1921 M
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Orchestra Shut Out
of The Bulletin.

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ESTABLISHED 1881 EWS
Providence, R. I.
MAR 9 1921 A

STON SYMPHONY RCHESTRA CLOSES CONCERT SERIES

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m MAR 9 1921 A
URNAL
Providence, R. I.

COTCH' SYMPHONY CONCERT FEATURE

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"Scotch," Op. 56.
dante con moto; Allegro un poco agitat
ace non troppo.
dagio.
legro vivacissimo; Allegro maestro ass
......Prelude to "Lohengri
......Aria, "Deh vieni non tarda
from "The Marriage of Figaro,"
......Aria, "Batti, batti,"
"Don Giovanni."
......Overture to "Tannhause

ose days when feverish desire new and strange in orch afflicts conductors and placed upon a pedestal, goer sits through a Mendelssohn No. 3 [illegible]

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spirit of a master musician. It fully reflects the composer's impres- s of the land of mists, mountains valleys. Mendelssohn's artistic na- e led him to create the spirit of Scot- scenes by delicate rather than by ect method. He hints at big pipes by use of characteristic rythmn pro- les delightfully the appropriate "at- sphere." In the first movement one y easily imagine him musing over e tragic incident in Scotland's his- y. It is pure music throughout. Mr. nteux gave the work a sympathetic ding, in which he was joined by his yers.

he Wagner prelude to "Lohengrin" the overture to "Tannhauser," also favorites, were played with expression technical unity. The opening meas- es for strings and the repetition at the se have been heard here with purer e and more finish. Nevertheless, as a hole, it was exceptionally well played, gradual increase in number of orches- al voices reaching a fine climax with ll-throated brass and percussion instru- ents, which soon faded into the final hereal tones of the violins.

A magnificent rendition of the "Tann- user" was the orchestra's last offering. he brass in the "Pilgrim's Chorus" was plendid in sonorous volume. The violins their restless accompanying figure ork were accurate and effective. The udience seemed particularly pleased with is number.

Miss Neilsen, remembered by many in e audience for her artistic singing at any former appearances here, received flattering tribute of applause after her wo arias. The melodious and singable xcerpts suited her voice and she gave hem with the intelligence and good style hich have long been associated with her inging. Her voice retains much of the uality of her earlier operatic days and t is flexible and well managed. She re- turned several times to acknowledge ap- plause after her last air, "Batti, batti," from "Don Giovanni." A. F. P.

IBUNE
Providence, R. I.

Symphony Concert

The fourth concert of the season of The Boston Symphony Orchestra, Mr. Pierre Monteux, conductor, took place in Infantry Hall last evening.

Miss Alice Neilson was the soloist and a very large audience listened with delight to the following unusually fine program; Symphony No. 3 in A minor, "Scotch," Op. 56, Mendelssohn, Andante con moto; Allegro un poco agitato, Vivace non troppo, Adagio, Allegro vivacissimo, Allegro maestoso assai, Prelude to "Lohengrin," Wagner, Aria, "Deh vieni non tardar," from "The Marriage of Figaro," Mozart, Aria, "Batti, batti," from "Don Giovanni," Mozart, overture to "Tannhauser," Wagner.

Mr. Monteux and his superb orchestra gave a truly magnificent performance of the symphony, the deep tenderness of the introductory Andante holding the audience tense until the end of the movement, when a volume of applause spoke eloquently of the effect upon the hearers, who did not fail to note the sound of bagpipes in the distance, suggesting the atmosphere of the Scottish hills.

The Scotch symphony in A Minor is acknowledged to be one of the most beautiful ever written and indeed after the immortal Ninth by Beethoven, no symphony is more perfect in form than this or of charm more enduring. As is well known it is supposed to owe its inspiration to Mendelssohn's recollections of Scotland. It is full of wild, tender, melancholy melody and coloring, notably in the first two movements, while the scherzo is full of sunny playfulness.

The prelude to Lohengrin received a perfect rendering with its sweeping movements, beautiful phrasing and precision of attack.

A superb performance of the Tannhauser brought the concert to a close, the "Pilgrim's Chorus" in this number proving a telling feature of the program, the brassos rising above the orchestra in a splendid volume of sound and the whole merging into wonderfully rich and beautiful harmony.

The songs of Mozart sung by Miss Neilson proved an outstanding feature of the concert, for Miss Neilson has been widely heralded as a successful vocal exponent of Mozart's music.

She sang the two difficult songs with simplicity and smoothness. Her voice is large and of a very agreeable quality but lacking in emotionalism. She was several times recalled at the end of her last number, "Batt, Batt," from "Don Giovanni."

N. B. P.

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m TRIBUNE
dress: Providence, R. I.
1921 A

The symphony to be conducted Pierre Monteux at the last Boston Symphony concert of the present season, but one, to be given at Infantry Hall next Tuesday evening, will be the third by Felix Mendelssohn in A minor, entitled "Scotch." It was inspired by an episode in the life of Mary Stuart and still maintains its popularity as one of the most melodious works which has come down to us from the Victorian period.

Two notable numbers by Richard Wagner will also be played—the Prelude to Lohengrin and the Overture to Tannhauser. Miss Alice Nielsen, the lyric soprano, long famous as an operatic prima donna and particularly skilled in singing the music of Mozart, will be heard in two of the immortal melodies of that great master—the aria "Deh Vieni non tardar" from "The Marriage of Figaro," and "Batti, batti," from "Don Giovanni." Miss Nielsen sang these same arias at the regular pair of Boston Symphony Orchestra concerts, Symphony Hall, Boston, last Friday and Saturday, with emphatic success.

Miss Nielsen is an American singer and a native of Nashville, Tennessee. First discovered in San Francisco, where she sang in light opera at the Tivoli Theatre, on the stage where Tetrazzini also first appeared before the public, she quickly rose to stardom in opera in New York, Boston, and other cities of the East, and thence to London, where her success was even more emphatic. She already entertained secret aspirations for grand opera, however, and at a period of study was followed by her debut in Gounod's [illegible] Bellini Theatre in Na-

les. Later she sang at the San Carlo, Naples, and at Covent arden, London, in "Don Giovanni," The Marriage of Figaro," "La oheme," "Rigoletta," and other operas. s prima donna of the San Carlo Opera ompany, of the Boston Opera Company nd of the Metropolitan Opera Company, ccessively, she established her reputa- on in this country as one of the most alented operatic singers of our day. Re- ently, however, she has been singing ex- lusively in concert.

Bulletin 10 1921
Philadelphia, Pa.

An Orchestral Finale

Boston Organization's Forthcoming Farewell to Philadelphia.

THE announcement that the Boston Symphony Orchestra, with the conclusion of its present season at the Academy of Music next Monday evening, will make no further appearances in Philadelphia will be received with sincere regret by the large number of music lovers who for many years have enjoyed the playing of this famous organization. The concert on Monday evening will close the orchestra's thirty-seventh season in Philadelphia, its first appearance here having occurred in 1883.

There have been many changes in the musical life of Philadelphia since the Boston Orchestra's first season, and where for many years that organization practically had the local field to itself, so far as symphony concerts of the highest class were concerned, in recent years it has had more than one rival, among which Philadelphia's own band of musicians justly may claim first place.

During the present season, in addition to the regular series of twenty-five afternoon and the same number of Saturday evening concerts, with the addition of three concerts outside of the subscription list, by the Philadelphia Orchestra, this city, after next week, will have been five times visited by the Boston musicians, four times by the New York Symphony Society, once by the Chicago Orchestra and three times by La Scala Orchestra, of Milan.

But while this is a large advance over the number of concerts given here in the season a few years ago, it need not be accepted as proof that the local field is overflooded with good music, nor that the Boston organization retires solely because of lack of proper support. Its management asserts that the abandonment of the Philadelphia series is due to a demand for a larger number of concerts in and near Boston. Nevertheless, an evident influence in the decision is the fact that, whereas the musicians from New England for many years were accustomed to appear here before capacity audiences, and that it was no uncommon occurrence for many persons to be turned away from their concerts, in recent seasons the patronage has fallen off and vacant seats have been no unusual sight.

Also should be taken into consideration the fact that the Boston Orchestra has had its own troubles, starting, it may be said, with the action of its conductor, Karl Muck, when that German sympathizer, during the war, refused to open the orchestra's concerts with "The Star-Spangled Banner". Being afterwards compelled to comply with the demands that the American anthem be played, Muck resigned, later being interned and deported. Eighteen German members of the orchestra also were dropped, the rule being enforced that only citizens of the United States and subjects of the Allied nations should be employed. The death of Henry Lee Higginson, who founded the orchestra in 1881, and who was its patron and chief supporter, also was a catastrophe to the organization, though its existence is financially firmly secured.

A list of the conductors of the Boston Orchestra since its first season presents an array of names illustrious in the musical world. Beginning with Georg Henschel, who was its leader from 1881 to 1884, they were: 1884-1889, William Gericke; 1889-1893, Arthur Nikisch; 1893-1898, Emil Paur; 1898-1906, William Gericke; 1906-1908, Karl Muck; 1908-1912, Max Fiedler; 1912-1918, Karl Muck. Henri Rabaud succeeded Dr. Muck, for one season; and in 1919 the present permanent conductor, Pierre Monteux, was installed.

The absence of the Boston Symphony undoubtedly will be felt in Philadelphia. For many years justly considered incomparable among organizations of its kind in this country, if not in the world, the orchestra has had a long exerted and undoubtedly potent influence in the development of musical taste and appreciation in this city.

But Philadelphia now has its own symphonic organization, capable of sustaining its firmly established reputation as one of the greatest, and which has first claim upon local appreciation and support. To be sure, the Philadelphia Orchestra does not as yet reach "the people" in the sense that the orchestras in many other cities do. The "drive" a year or so ago, which was so successful that the desired million-dollar endowment fund not only was reached, but far exceeded, does not appear to have fulfilled the expectation that "the people" would be able to hear the orchestra. Such extra concerts as have been given have been at the regular schedule of rates, and as yet there is no evidence of the sort of "popular" prices that will place the orchestra within reach of the public at large, which was earnestly importuned to "Save the Orchestra" for Philadelphia.

But it is to be hoped that eventually the "popular" concerts which at present seem to be regarded as impossible, or impracticable, will bring the orchestra within reach of "the people" who now, even though they did their bit to help save it, are debarred from its benefits. Appreciation of the best in music is a joy that will be denied a vast number of persons, unless an opportunity is offered by means of educational concerts which at present are beyond their reach.

ESTABLISHED
From MAR 11 1921 K
EVENING POST
New York City

Boston Symphony Orchestra

For the last pair of Boston Symphony concerts this season, to be given in Carnegie Hall next Thursday evening and Saturday afternoon, Pierre Monteux will conduct the following programmes: For the Thursday evening concert, the second symphony of Brahms, Weber's Overture to "Euryanthe," Maurice Ravel's "Valses Sentimentales et Nobles," and the Ball Scene from Berlioz's Symphony, "Romeo and Juliet." For the Saturday matinée Mendelssohn's "Scotch" Symphony, Liszt's symphonic poem "Orpheus," Chabrier's overture to "Gwendoline," and Glazounoff's violin concerto in which Richard Burgin, the concert master of the orchestra, will be heard as soloist.

ESTABLISHED 1881
From
STANDARD UNION
Brooklyn, N. Y.

The Philharmonic Plays

The Philharmonic Society has done much to popularize the works of Rubin Goldmark, the American nephew of the Austrian composer, Karl Goldmark, but it remained for the Boston Symphony Orchestra to present the first-mentioned composer's symphonic poem, "Samson," seven years ago, not only in Boston but in his native city of New York. Since these first hearings the work has undergone some revision, and in the new form was heard at the Philharmonic Society's concert last evening. There are still some unnecessary details that might be excised to the work's advantage, but as a whole it retains the hearer's interest, and as played last evening sounds very well. The composer himsel beamed his approval upon Stransky and his players, and was given a hearty ovation by the audience. Tschaikowsky's "Pathetic" symphony followed Goldmark's music. Its valleys have been filled with blacker night and its heights have been flooded with more intense sunlight on some other occasions. Nevertheless, the listeners found much to enjoy and even compelled a rising acknowledgment from the orchestra at the conclusion of the third movement. The finest playing of the whole evening was exhibited in the opening number, Weber's "Oberon" overture, during which the peerless Xavier Reiter's French horn rang with its wonted mellowness. The concert was given at Carnegie Hall, Manhattan.

ESTABLISHED 1881
From MAR 11 1921 M
Evening Sun

Erno Dohnanyi, the famous composer-pianist, who has not visited America for many years, will be the soloist next Wednesday evening at the last concert the Boston Orchestra is to give here, when he will play the Mozart Concerto in G major.

M. Monteaux's program on this occasion will include no novelties, the symphony being the one of Mendelssohn known as the "Scotch." Other numbers will be the overture to Weber's "Euryanthe" and the "Grand Ball at the Capulets" episode, from Berlioz's "Romeo and Juliet" Symphony.

SUN N.Y.
MAR 12 1921 D

Symphonies of Next Week.

For the last pair of Boston Symphony concerts this season to be given in Carnegie Hall next Thursday evening and Saturday afternoon, March 17 and 19, Pierre Monteux will conduct the following programmes:

For the Thursday evening concert the second symphony of Brahms in D major, Weber's overture to "Euryanthe," Maurice Ravel's "Valses Nobles et Sentimentales" and the ball scene from Berlioz's symphony, "Romeo and Juliet."

For the Saturday matinee Mendelssohn's "Scotch" symphony, the third in A minor; Liszt's symphonic poem, "Orpheus;" Chabrier's overture to "Gwendoline" and Glazounoff's violin concerto, in which Richard Burgin, the new concertmaster of the orchestra, will be heard as soloist.

The Russian barytone, Joseph Schwarz, is the assisting artist at tomorrow afternoon's Philharmonic concert at Carnegie Hall under Stransky's direction. He will sing "Wotan's Farewell," given with the magic fire scene, from the Valkyrie;" also the barytone aria for Verdi's "Masked Ball." The Philharmonic conductor will offer Rachmaninoff's second symphony in E minor and the Two Elegiac Melodies of Grieg for the other numbers in the afternoon's programme.

Rachmaninoff will be the soloist at the National Symphony concerts tomorrow evening and next Tuesday afternoon, March 15. He will play his own third concerto in D minor. A most interesting item on the programme will be Richard Strauss's orchestral suite drawn from the music written for Moliere's "Le Bourgeois Gentilhomme," which Mr. Mengelberg is playing for the first time in New York.

SUN
s New York City
MAR 12 1921 J

THURSDAY.

Carnegie Hall, aft., Symphony Society, New York; Aeolian Hall, aft., piano recital, Olga Samaroff; Carnegie Hall, eve., Boston Symphony Orchestra; Aeolian Hall, eve., piano recital, Daniel Wolf; Metropolitan, eve., "Andrea Chenier;" Manhattan, eve., Pavlowa and Ballet Russe.

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rom SUN
ddress New York City MAR 12 1921
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SATURDAY.

Carnegie Hall, aft., Boston Symphony Orchestra; Metropolitan, aft., "Lohengrin;" Aeolian Hall, aft., piano recital, Oliver Denton; Manhattan, aft. and eve., Pavlowa and Ballet Russe; Aeolian Hall, eve., piano recital, Max Kotlarsky.

ESTABLISHED 1881
From MAR 12 1921 H
EVENING WORLD
New York City

There will be four orchestras in the field next week. The Philharmonic is busy to-morrow afternoon playing Rachmaninoff and Grieg, with Joseph Schwarz, baritone, doing some Wagner. The band then goes on tour.

The New York Symphony plays the Mendelssohn Italian Symphony to-morrow in Aeolian Hall, while Ignaz Friedman, pianist, offers the Chopin E minor concerto. Glinka and Ducasse are also represented on the programme. At the regular historical cycle concerts on Thursday and Friday an all-Wagner programme is the bill.

The National Symphony's concerts take place to-morrow evening and next Tuesday afternoon, the last but three that Willem Mengelberg will conduct. Rachmaninoff is the soloist to-morrow, presenting his own third concerto. A new Strauss number, a suite written for Moliere's "Le Bourgeois Gentilhomme," will have its first hearing in New York. Mozart's "Haffner" Serenade and the "Tannhauser" overture are also on the programme.

The Boston Symphony comes to town for its final pair of concerts Thursday and Saturday. Mr. Monteux, conductor, has a varied programme for each performance.

Another farewell is that of Mr. Toscanini and his La Scala Orchestra next Friday afternoon in Carnegie Hall. All-Italian offerings comprise the selection represented by such composers as Sinigaglia, Pizzetti, Martucci, Respighi, Lauldi, Tommasini, Pick-Mangiagalli and de Sabata.

From MAR 12 1921 K
EVENING JOURNAL,
New York City

A Busy Orchestral Week.

The farewell concert of Arturo Toscanini and his La Scala Orchestra preceding their return to Italy will take place in Carnegie Hall next Friday afternoon. The programme will be devoted wholly to music by Italian composers—Sinigaglio, Pizzetti, Martucci, Respighi, Lualdi, Tommasini, Pick-Mangiagalli and di Sabato.

Willem Mengleberg, conductor of the National Symphony Orchestra, has chosen for its concerts in Carnegie Hall to-morrow evening and Tuesday afternoon the suite made by Richard Strauss from his music to Moliere's "Le Bourgeois Gentilhomme," which, with a performance of the comedy itself, originally preceded in the same bill Strauss's own opera of "Ariadne auf Naxos." The music has never been played here, although Pierre Monteux, conductor of the Boston Orchestra, recently gave it in that body's home town. The rest of this programme will consist of part of Mozart's "Haffner" serenade and the overture to Wagner's "Tannhaeuser," whilst Serge Rachmaninoff will be the soloist, playing his own D minor concerto for piano and orchestra.

The final concerts of the New York Symphony Orchestra for the season are approaching. The last but one of the Sunday afternoon series, taking place to-morrow in Aeolian Hall, will have Ignaz Friedman, pianist, as soloist in the Chopin E minor concerto. The programme otherwise consists of Glinka's overture, "Russlan and Ludmilla; Schumann's First Symphony, and Jean Roger-Ducasse's "Noctrune de Printemps." The last of the series of "historical" concerts in Carnegie Hall on Thursday afternoon and Friday evening will be devoted to Wagner, with Florence Easton, soprano of the Metropolitan Opera, as soloist in Senta's ballad from "Der Fligende Hollaender" and the immolation scene from "Die Goetterdaemmerring."

The final pair of Boston Symphony concerts will take place in Carnegie Hall on Thursday evening and Saturday afternoon, Mr. Monteux having chosen the Brahms Second Symphony and Maurice Ravel's "Valses nobles et sentimentales" as the chief numbers for the first and Mendelssohn's "Scotch" symphony and Liszt's "Orpheus" for the second. Joseph Schwarz, baritone, is to be the soloist at tomorrow afternoon's concert of the Philharmonic Orchestra in Carnegie Hall.

From MAR 12 1921 M
Brooklyn Life
New York City

Last Boston Symphony Next Friday

At the final Boston Symphony concert of the present season, to be given at the Academy of Music on Friday evening, March eighteenth, Pierre Monteux will open the program with César Franck's Symphony in D minor, considered the greatest music of its kind that the French School of music has produced. This will be followed by Liszt's Symphonic Poem No. 4, "Orpheus." He will conduct, as the closing number, Chabrier's Overture to his opera, "Gwendoline." The soloist of the evening will be Erno Dohnanyi, the famous Hungarian composer and pianist, who has just come from Europe, where his renown in both capacities has placed him in the forefront of the living masters of his instrument.

From MAR 12 1921 M
Bulletin
Philadelphia, Pa.

The Boston Symphony Orchestra's final concert of the season, and announced as the last appearance of this famous organization in Philadelphia, no concerts having been planned for next season, will take place at the Academy of Music on Monday evening, Pierre Monteux conducting. The soloist will be the celebrated Hungarian pianist and composer, Erno Dohnanyi, who will be heard in Mozart's Concerto in G major (Kochel No. 453). The orchestra's numbers will be the Second Symphony of Brahms in D major, Liszt's fourth symphonic poem, "Orpheus," and Wagner's overture "Tannhauser."

MAR 12 1921 M
Evening Public Ledger
Philadelphia, Pa.

At the closing Boston Symphony concert, which will be given next Monday evening at the Academy of Music, the soloist will be Erno Dohnanyi, who will be heard in Mozart's pianoforte concerto in G major. The symphony will be the Second of Brahms in D major, and the other numbers will be Liszt's Fourth Symphonic Poem, "Orpheus," and the "Tannhauser" overture.

ESTABLISHED 1881
From ?
AMERICAN,
Baltimore, Md.

Last Boston Symphony.

THE symphony which will be played by the Boston Symphony Orchestra, Pierre Monteux, conductor, at its concert in the Lyric Theatre, on Wednesday of this week at 8.15 P. M., it is announced now will be Mendelssohn's third symphony (in A minor)—known as the "Scotch Symphony, instead of Franck's in D minor, as anounced previously. The Mendelssohn work has not been played in Baltimore in a long time; the one by Franck has been played at least twice here in recent years by different orchestras.

Erno Dohnanyi, Hungarian pianist and composer, will be the special soloist. He will play in Mozart's concerto in G major (Koechel No. 453) for piano and orchestra.

The other items of the program will be Weber's Overture to "Euryanthe" and the "festive ball music" from Berlioz's "Romeo and Juliet" symphony.

Among Mr. Dohanyi's best compositions are a pantomime entitled "Pierette's Veil," an opera "Tanta Simona," two symphonies, string quartets and a quintet and music for piano. He also has conducted philharmonic concerts in his own country with great success. His visit to the United States this season after an interval of about 20 years has been anticipated as an event of particular interest.

This concert not only will be the fifth and last of the orchestra's present season in Baltimore, but also will be the last the organization plans to give here, as thereafter it will discontinue that part of its annual southern tour which has included Baltimore, Washington and Philadelphia.

ESTABLISHED 1881
MAR 13 1921 L
From Post
Washington, D. C.

At the closing Boston Symphony concert in the New National theater Tuesday afternoon at 4:30, Erno Dohnanyi, the celebrated Hungarian composer and pianist, will play as soloist with the orchestra Mozart's pianoforte concert in G major (Koechel No. 453). Pierre Monteaux will conduct Dvorak's Second Symphony in D minor, which, although less familiar than the "New World" Symphony of the noted Bohemian composer, is nevertheless accounted more beautiful in many ways and has also been popular wherever heard by the direct appeal of its melodies. The concert will close with Weber's overture to "Euryanthe."

s policies the s avily in favor of the latter we must sadly deplore the the Boston Orchestra from al life of Baltimore, we can ourselves with the thought that ecture has not been hastened by or lack of appreciation of de for all that it has meant to past.

ELIZABETH ELLEN STARR,
man of Permanent Committee for
Promotion of Music in Baltimore
nd Park, March 5.

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letin
adelphia, Pa.

Boston Orchestra Shut Out

Editor of The Bulletin.

Many music lovers have asked th n why the Boston Orchestra, after for is to abandon its Philadelphia concerts. queries have doubtless been actuated e discovery that the press announce- a few weeks ago that the Boston Or- a was curtailing its trips all around ow proved to be false. Announcement de from Boston that all the usual tours o be made next year, with the exception hiladelphia. This city is to be omitted he simple, but all-sufficient, reason that Academy of Music could not be secured any dates. It seems to me that the at- pt to create an impression that the Boston agement is responsible for this unfortunate us in Philadelphia's next musical season ld be discountenanced by the publication the truth. The Boston management is un- stood to be unwilling to take chances in other hall in Philadelphia, but it should made known to the public that they would doubtedly be here again next winter had they n able to get the Academy. This condition nts again to Philadelphia's need of other ge, central auditoriums. It also points some other things. E. M. W.

BLISHED 1881
m
MAR 9

STON SYMPHONY RCHESTRA CLOSES CONCERT SERIES

evoid of novelties, but interes and well-rendered, was th ramme presented last night b Boston Symphony Orchestra i fourth appearance of the sea at Infantry Hall. Mendelssohn's tch'' Symphony was the feature. ss Alice Neilsen, remembered er many pleasing concerts here, flatteringly received after he offerings last night. Both Mozart arias.

e programme: Symphony No. A-minor, "Scotch," Op. 56, delssohn; prelude to "Lohen- " Wagner; aria, "Deh vieni non ar," from "The Marriage of ro," Mozart; aria, "Batti, bat- from "Don Giovanni," Mozart; ture to "Tannhauser." Wagner.

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om MAR 9
URNAL
Providence, R. I.

COTCH' SYMPHONY CONCERT FEATURE

ton Orchestra Plays Works of Old Composers.

ICE NEILSEN SINGS

delssohn, Mozart and Wagne epresented on Programme nfantry Hall,—Magnificent Ren ition of "Tannhauser" Conclude rchestral Offerings.

ndelssohn's "Scotch" Symphony wa feature number at the Boston Sym y Orchestra's fourth concert in In ry Hall last evening. It was a good tantial programme, devoid of nove but interesting and exceedingly w d, that Mr. Monteux presented. Alic en was the soloist, two Mozar serving to reveal her vocal ability g audience enjoyed the concert, h the numbers were given in the fo ng order:

elssohn......Symphony No. 3 in A-mi
"Scotch," Op. 56.
Andante con moto; Allegro un poco agita
Vivace non troppo.
Adagio.
Allegro vivacissimo; Allegro maestro ass
er..........Prelude to "Lohengrin"
t.......Aria, "Deh vieni non tarda
from "The Marriage of Figaro,"
t..........Aria, "Batti, batti," fro
"Don Giovanni."
er..........Overture to "Tannhauser"

these days when feverish desire fo thing new and strange in orches music afflicts conductors and th rnist is placed upon a pedestal, th ge concertgoer sits through a sym y like the Mendelssohn No. 3 nor with a feeling of calm content This is not a profound work is it one that quickens the pu y stirs the listener. It is rath tiful musical picture born in great tone poet and fash

f the skill of a master musician. It thfully reflects the composer's impres- s of the land of mists, mountains valleys. Mendelssohn's artistic na- led him to create the spirit of Scot- scenes by delicate rather than by ect method. He hints at big pipes d by use of characteristic rythmn pro- es delightfully the appropriate "at- sphere." In the first movement one y easily imagine him musing over me tragic incident in Scotland's his- y. It is pure music throughout. Mr. nteux gave the work a sympathetic ding, in which he was joined by his yers.

he Wagner prelude to "Lohengrin" d the overture to "Tannhauser," also favorites, were played with expression d technical unity. The opening meas- res for strings and the repetition at the lose have been heard here with purer ne and more finish. Nevertheless, as a hole, it was exceptionally well played, e gradual increase in number of orches- ral voices reaching a fine climax with ll-throated brass and percussion instru- ents, which soon faded into the final hereal tones of the violins.

A magnificent rendition of the "Tann- auser" was the orchestra's last offering. he brass in the "Pilgrim's Chorus" was plendid in sonorous volume. The violins their restless accompanying figure ork were accurate and effective. The udience seemed particularly pleased with his number.

Miss Neilsen, remembered by many in e audience for her artistic singing at any former appearances here, received flattering tribute of applause after her two arias. The melodious and singable xcerpts suited her voice and she gave hem with the intelligence and good style which have long been associated with her inging. Her voice retains much of the uality of her earlier operatic days and t is flexible and well managed. She re- turned several times to acknowledge ap- plause after her last air, "Batti, batti," from "Don Giovanni." A. F. P.

IBUNE
Providence, R. I.

Symphony Concert

The fourth concert of the season of The Boston Symphony Orchestra, Mr. Pierre Monteux, conductor, took place in Infantry Hall last evening.

Miss Alice Neilson was the soloist and a very large audience listened with delight to the following unusually fine program; Symphony No. 3 in A minor, "Scotch," Op. 56, Mendelssohn, Andante con moto; Allegro un poco agitato, Vivace non troppo, Adagio, Allegro vivacissimo; Allegro maestoso assai, Prelude to "Lohengrin," Wagner, Aria, "Deh vieni non tardar," from "The Marriage of Figaro," Mozart, Aria, "Batti, batti," from "Don Giovanni," Mozart, overture to "Tannhauser," Wagner.

Mr. Monteux and his superb orchestra gave a truly magnificent performance of the symphony, the deep tenderness of the introductory Andante holding the audience tense until the end of the movement, when a volume of applause spoke eloquently of the effect upon the hearers, who did not fail to note the sound of bagpipes in the distance, suggesting the atmosphere of the Scottish hills.

The Scotch symphony in A Minor is acknowledged to be one of the most beautiful ever written and indeed after the immortal Ninth by Beethoven, no symphony is more perfect in form than this or of charm more enduring. As is well known it is supposed to owe its inspiration to Mendelsohn's recollections of Scotland. It is full of wild, tender, melancholy melody and coloring, notably in the first two movements, while the scherzo is full of sunny playfulness.

The prelude to Lohengrin received a perfect rendering with its sweeping movements, beautiful phrasing and precision of attack.

A superb performance of the Tannhauser brought the concert to a close, the "Pilgrim's Chorus" in this number proving a telling feature of the program, the brasses rising above the orchestra in a splendid volume of sound and the whole merging into wonderfully rich and beautiful harmony.

The songs of Mozart sung by Miss Neilson proved an outstanding feature of the concert, for Miss Neilson has been widely heralded as a successful vocal exponent of Mozart's music.

She sang the two difficult songs with simplicity and smoothness. Her voice is large and of a very agreeable quality but lacking in emotionalism. She was several times recalled at the end of her last number, "Batt, Batt," from "Don Giovanni.

N. B. P.

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m TRIBUNE
dress: Providence, R. I.

The symphony to be conducted by Pierre Monteux at the last Boston Symphony concert of the present season, but one, to be given at Infantry Hall next Tuesday evening, will be the third by Felix Mendelssohn in A minor, entitled "Scotch." It was inspired by an episode in the life of Mary Stuart and still maintains its popularity as one of the most melodious works which has come down to us from the Victorian period.

Two notable numbers by Richard Wagner will also be played—the Prelude to Lohengrin and the overture to Tannhauser. Miss Alice Nielsen, the lyric soprano, long famous as an operatic prima donna and particularly skilled in singing the music of Mozart, will be heard in two of the immortal melodies of that great master—the aria "Deh Vieni non tardar" from "The Marriage of Figaro," and "Batti, batti," from "Don Giovanni." Miss Nielsen sang these same arias at the regular pair of Boston Symphony Orchestra concerts, Symphony Hall, Boston, last Friday and Saturday, with emphatic success.

Miss Nielsen is an American singer and a native of Nashville, Tennessee. First discovered in San Francisco, where she sang in light opera at the Tivoli Theatre, on the stage where Tetrazzini also first appeared before the public, she quickly rose to stardom in opera in New York, Boston, and other cities of the East, and thence to London, where her success was even more emphatic. She already entertained secret aspirations for grand opera, however, and at a period of study was followed by her debut in Gounod's "Faust" at the Bellini Theatre in Na- les. Later she sang the leading roles t the San Carlo, Naples, and at Covent arden, London, in "Don Giovanni," The Marriage of Figaro," "La oheme," "Rigoletta," and other operas. s prima donna of the San Carlo Opera ompany, of the Boston Opera Company nd of the Metropolitan Opera Company, uccessively, she established her reputa- on in this country as one of the most alented operatic singers of our day. Re- ently, however, she has been singing ex- lusively in concert.

Bulletin
Philadelphia, Pa.

An Orchestral Finale

Boston Organization's Forthcoming Farewell to Philadelphia.

THE announcement that the Boston Symphony Orchestra, with the conclusion of its present season at the Academy of Music next Monday evening, will make no further appearances in Philadelphia will be received with sincere regret by the large number of music lovers who for many years have enjoyed the playing of this famous organization. The concert on Monday evening will close the orchestra's thirty-seventh season in Philadelphia, its first appearance here having occurred in 1883.

There have been many changes in the musical life of Philadelphia since the Boston Orchestra's first season, and where for many years that organization practically had the local field to itself, so far as symphony concerts of the highest class were concerned, in recent years it has had more than one rival, among which Philadelphia's own band of musicians justly may claim first place.

During the present season, in addition to the regular series of twenty-five afternoon and the same number of Saturday evening concerts, with the addition of three concerts outside of the subscription list, by the Philadelphia Orchestra, this city, after next week, will have been five times visited by the Boston musicians, four times by the New York Symphony Society, once by the Chicago Orchestra and three times by La Scala Orchestra, of Milan.

But while this is a large advance over the number of concerts given here in the season a few years ago, it need not be accepted as proof that the local field is overflooded with good music, nor that the Boston organization retires solely because of lack of proper support. Its management asserts that the abandonment of the Philadelphia series is due to a demand for a larger number of concerts in and near Boston. Nevertheless, an evident influence in the decision is the fact that, whereas the musicians from New England for many years were accustomed to appear here before capacity audiences, and that it was no uncommon occurrence for many persons to be turned away from their concerts, in recent seasons the patronage has fallen off and vacant seats have been no unusual sight.

Also should be taken into consideration the fact that the Boston Orchestra has had its own troubles, starting, it may be said, with the action of its conductor, Karl Muck, when that German sympathizer, during the war, refused to open the orchestra's concerts with "The Star-Spangled Banner". Being afterwards compelled to comply with the demands that the American anthem be played, Muck resigned, later being interned and deported. Eighteen German members of the orchestra also were dropped, the rule being enforced that only citizens of the United States and subjects of the Allied nations should be employed. The death of Henry Lee Higginson, who founded the orchestra in 1881, and who was its patron and chief supporter, also was a catastrophe to the organization, though its existence is financially firmly secured.

A list of the conductors of the Boston Orchestra since its first season presents an array of names illustrious in the musical world. Beginning with Georg Henschel, who was its leader from 1881 to 1884, they were: 1884-1889, William Gericke; 1889-1893, Arthur Nikisch; 1893-1898, Emil Paur; 1898-1906, William Gericke; 1906-1908, Karl Muck; 1908-1912, Max Fiedler; 1912-1918, Karl Muck. Henri Rabaud succeeded Dr. Muck, for one season, and in 1919 the present permanent conductor, Pierre Monteux, was installed.

The absence of the Boston Symphony undoubtedly will be felt in Philadelphia. For many years justly considered incomparable among organizations of its kind in this country, if not in the world, the orchestra has had a long exerted and undoubtedly potent influence in the development of musical taste and appreciation in this city.

But Philadelphia now has its own symphonic organization, capable of sustaining its firmly established reputation as one of the greatest, and which has first claim upon local appreciation and support. To be sure, the Philadelphia Orchestra does not as yet reach "the people" in the sense that the orchestras in many other cities do. The "drive" a year or so ago, which was so successful that the desired million-dollar endowment fund not only was reached, but far exceeded, does not appear to have fulfilled the expectation that "the people" would be able to hear the orchestra. Such extra concerts as have been given have been at the regular schedule of rates, and as yet there is no evidence of the sort of "popular" prices that will place the orchestra within reach of the public at large, which was earnestly importuned to "Save the Orchestra" for Philadelphia.

But it is to be hoped that eventually the "popular" concerts which at present seem to be regarded as impossible, or impracticable, will bring the orchestra within reach of "the people" who now, even though they did their bit to help save it, are debarred from its benefits. Appreciation of the best in music is a joy that will be denied a vast number of persons, unless an opportunity is offered by means of educational concerts which at present are beyond their reach.

From
EVENING POST
New York City

Boston Symphony Orchestra

For the last pair of Boston Symphony concerts this season, to be given in Carnegie Hall next Thursday evening and Saturday afternoon, Pierre Monteux will conduct the following programmes: For the Thursday evening concert, the second symphony of Brahms, Weber's Overture to "Euryanthe," Maurice Ravel's "Valses Sentimentales et Nobles," and the Ball Scene from Berlioz's Symphony, "Romeo and Juliet." For the Saturday matinée Mendelssohn's "Scotch" Symphony, Liszt's symphonic poem "Orpheus," Chabrier's overture to "Gwendoline," and Glazounoff's violin concerto in which Richard Burgin, the concert master of the orchestra, will be heard as soloist.

ESTABLISHED 1881
From
STANDARD UNION
Brooklyn, N. Y.

The Philharmonic Plays

The Philharmonic Society has done much to popularize the works of Rubin Goldmark, the American nephew of the Austrian composer, Karl Goldmark, but it remained for the Boston Symphony Orchestra to present the first-mentioned composer's symphonic poem, "Samson," seven years ago, not only in Boston but in his native city of New York Since these first hearings the worl has undergone some revision, and i the new form was heard at the Philharmonic Society's concert last evening. There are still some unnecessary details that might be excised to the work's advantage, but as a whole it retains the hearer's interest, and as played last evening sound very well. The composer himsel beamed his approval upon Stransky and his players, and was given a hearty ovation by the audience Tschaikowsky's "Pathetic" symphony followed Goldmark's music Its valleys have been filled with blacker night and its heights hav been flooded with more intense sunlight on some other occasions. Nevertheless, the listeners found much to enjoy and even compelled a rising acknowledgment from the orchestra at the conclusion of the third movement. The finest playing of the whole evening was exhibited in the opening number, Weber's "Oberon" overture, during which the peerless Xavier Reiter's French horn rang with its wonted mellowness. The concert was given at Carnegie Hall, Manhattan.

ESTABLISHED 1881
From
Evening Sun

Erno Dohnanyi, the famous composer-pianist, who has not visited America for many years, will be the soloist next Wednesday evening at the last concert the Boston Orchestra is to give here, when he will play the Mozart Concerto in G major.

M. Monteaux's program on this occasion will include no novelties, the symphony being the one of Mendelssohn known as the "Scotch." Other numbers will be the overture to Weber's "Euryanthe" and the "Grand Ball at the Capulets" episode, from Berlioz's "Romeo and Juliet" Symphony.

SUN N.Y.

Symphonies of Next Week.

For the last pair of Boston Symphony concerts this season to be given in Carnegie Hall next Thursday evening and Saturday afternoon, March 17 and 19, Pierre Monteux will conduct the following programmes:

For the Thursday evening concert the second symphony of Brahms in D major, Weber's overture to "Euryanthe," Maurice Ravel's "Valses Nobles et Sentimentales" and the ball scene from Berlioz's symphony, "Romeo and Juliet."

For the Saturday matinee Mendelssohn's "Scotch" symphony, the third in A minor; Liszt's symphonic poem, "Orpheus;" Chabrier's overture to "Gwendoline" and Glazounoff's violin concerto, in which Richard Burgin, the new concertmaster of the orchestra, will be heard as soloist.

The Russian barytone, Joseph Schwarz, is the assisting artist at tomorrow afternoon's Philharmonic concert at Carnegie Hall under Stransky's direction. He will sing "Wotan's Farewell," given with the magic fire scene, from the Valkyrie;" also the barytone aria for Verdi's "Masked Ball." The Philharmonic conductor will offer Rachmaninoff's second symphony in E minor and the Two Elegiac Melodies of Grieg for the other numbers in the afternoon's programme.

Rachmaninoff will be the soloist at the National Symphony concerts tomorrow evening and next Tuesday afternoon, March 15. He will play his own third concerto in D minor. A most interesting item on the programme will be Richard Strauss's orchestral suite drawn from the music written for Moliere's "Le Bourgeois Gentilhomme," which Mr. Mengelberg is playing for the first time in New York.

SUN
s New York City

THURSDAY.

Carnegie Hall, aft., Symphony Soc ety, New York; Aeolian Hall, aft piano recital, Olga Samaroff; Ca negie Hall, eve., Boston Symphon Orchestra; Aeolian Hall, eve., pian recital, Daniel Wolf; Metropolita eve., "Andrea Chenier;" Manha tan, eve., Pavlowa and Ballet Russ

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rom SUN
ddress New York City
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SATURDAY.

Carnegie Hall, aft., Boston Symphony Orchestra; Metropolitan, aft., "Lohengrin;" Aeolian Hall, aft., piano recital, Oliver Denton; Manhattan, aft. and eve., Pavlowa and Ballet Russe; Aeolian Hall, eve., piano recital, Max Kotlarsky.

ESTABLISHED 1881
MAR 12 1921 H
From
EVENING WORLD
New York City

There will be four orchestras in the field next week. The Philharomnic is busy to-morrow afternoon playing Rachmaninoff and Grieg, with Joseph Schwarz, baritone, doing some Wagner. The band then goes on tour.

The New York Symphony plays the Mendelssohn Italian Symphony to-morrow in Aeolian Hall, while Ignaz Friedman, pianist, offers the Chopin E minor concerto. Glinka and Ducasse are also represented on the programme. At the regular historical cycle concerts on Thursday and Friday an all-Wagner programme is the bill.

The National Symphony's concerts take place to-morrow evening and next Tuesday afternoon, the last but three that Willem Mengelberg will conduct. Rachmeninoff is the soloist to-morrow, presenting his own third concerto. A new Strauss number, a suite written for Moliere's "Le Bourgeois Gentilhomme," will have its first hearing in New York. Mozart's "Haffner" Serenade and the "Tannhauser" overture are also on the programme.

The Boston Symphony comes to town for its final pair of concerts Thursday and Saturday. Mr. Monteux, conductor, has a varied programme for each performance.

Another farewell is that of Mr. Toscanini and his La Scala Orchestra next Friday afternoon in Carnegie Hall. All-Italian offerings comprise the selection represented by such composers as Sinigaglia, Pizzetti, Martucci, Respighi, Lauldi, Tommasini, Pick-Mangiagalli and de Sabata.

From
EVENING JOURNAL,
New York City

A Busy Orchestral Week.

The farewell concert of Arturo Toscanini and his La Scala Orchestra preceding their return to Italy will take place in Carnegie Hall next Friday afternoon. The programme will be devoted wholly to music by Italian composers—Sinigaglio, Pizzetti, Martucci, Respighi, Lualdi, Tominasini, Pick-Mangiagali and di Sabato.

Willem Mengleberg, conductor of the National Symphony Orchestra, has chosen for its concerts in Carnegie Hall to-morrow evening and Tuesday afternoon the suite made by Richard Strauss from his music to Moliere's "Le Bourgeois Gentilhomme," which, with a performance of the comedy itself, originally preceded in the same bill Strauss's own opera of "Ariadne auf Naxos." The music has never been played here, although Pierre Monteux, conductor of the Boston Orchestra, recently gave it in that body's home town. The rest of this programme will consist of part of Mozart's "Haffner" serenade and the overture to Wagner's "Tannhaeuser," whilst Serge Rachmaninoff will be the solist, playing his own D minor concerto for piano and orchestra.

The final concerts of the New York Symphony Orchestra for the season are approaching. The last but one of the Sunday afternoon series, taking place to-morrow in Aeolian Hall, will have Ignaz Friedman, pianist, as soloist in the Chopin E minor concerto. The programme otherwise consists of Glinka's overture, "Russlan and Ludmilla; Schumann's First Symphony, and Jean Roger-Ducasse's "Noctrune de Printemps." The last of the series of "historical" concerts in Carnegie Hall on Thursday afternoon and Friday evening will be devoted to Wagner, with Florence Easton, soprano of the Metropolitan Opera, as soloist in Senta's ballad from "Der Fligende Hollaender" and the immolation scene from "Die Goetterdaemmerring."

The final pair of Boston Symphony concerts will take place in Carnegie Hall on Thursday evening and Saturday afternoon, Mr. Monteux having chosen the Brahms Second Symphony and Maurice Ravel's "Valses nobles et sentimentales" as the chief numbers for the first and Mendelssohn's "Scotch" symphony and Liszt's "Orpheus" for the second. Joseph Schwarz, baritone, is to be the soloist at tomorrow afternoon's concert of the Philharmonic Orchestra in Carnegie Hall.

From MAR 12 1921 K
Brooklyn Life
New York City

Last Boston Symphony Next Friday

At the final Boston Symphony concert of the present season, to be given at the Academy of Music on Friday evening, March eighteenth, Pierre Monteux will open the program with César Franck's Symphony in D minor, considered the greatest music of its kind that the French School of music has produced. This will be followed by Liszt's Symphonic Poem No. 4, "Orpheus." He will conduct, as the closing number, Chabrier's Overture to his opera, "Gwendoline." The soloist of the evening will be Erno Dohnanyi, the famous Hungarian composer and pianist, who has just come from Europe, where his renown in both capacities has placed him in the forefront of the living masters of his instrument.

From
Bulletin
Philadelphia, Pa.

The Boston Symphony Orchestra's final concert of the season, announced as the last appearance of this famous organization in Philadelphia, no concerts having been planned for next season, will take place at the Academy of Music on Monday evening, Pierre Monteux conducting. The soloist will be the celebrated Hungarian pianist and composer, Erno Dohnanyi, who will be heard in Mozart's Concerto in G major (Kochel No. 453). The orchestra's numbers will be the Second Symphony of Brahms in D major, Liszt's fourth symphonic poem, "Orpheus," and Wagner's overture "Tannhauser."

Evening Public Ledger
Philadelphia, Pa.

At the closing Boston Symphony concert, which will be given next Monday evening at the Academy of Music, the soloist will be Erno Dohnanyi, who will be heard in Mozart's pianoforte concerto in G major. The symphony will be the Second of Brahms in D major, and the other numbers will be Liszt's Fourth Symphonic Poem, "Orpheus," and the "Tannhauser" overture.

ESTABLISHED 1881
From ?
AMERICAN,
Baltimore, Md.

Last Boston Symphony.

THE symphony which will be played by the Boston Symphony Orchestra, Pierre Monteux, conductor, at its concert in the Lyric Theatre, on Wednesday of this week ,at 8.15 P. M., it is announced now will be Mendelssohn's third symphony (in A minor)—known as the "Scotch Symphony, instead of Franck's in D minor, as anounced previously. The Mendelssohn work has not been played in Baltimore in a long time; the one by Franck has been played at least twice here in recent years by different orchestras.

Erno Dohnanyi, Hungarian pianist and composer, will be the special soloist. He will play in Mozart's concerto in G major (Koechel No. 453) for piano and orchestra.

The other items of the program will be Weber's Overture to "Euryanthe" and the "festive ball music" from Berlioz's "Romeo and Juliet" symphony.

Among Mr. Dohanyi's best compositions are a pantomime entitled "Pierette's Veil," an opera , "Tanta Simona," two symphonies, string quartets and a quintet and music for piano. He also has conducted philharmonic concerts in his own country with great success. His visit to the United States this season after an interval of about 20 years has been anticipated as an event of particular interest.

This concert not only will be the fifth and last of the orchestra's present season in Baltimore, but also will be the last the organization plans to give here, as thereafter it will discontinue that part of its annual southern tour, which has included Baltimore, Washington and Philadelphia.

ESTABLISHED 1881
From Post
Washington D.C

At the closing Boston Symphony concert in the New National theater Tuesday afternoon at 4:30, Erno Dohnanyi, the celebrated Hungarian composer and pianist, will play as soloist with the orchestra Mozart's pianoforte concert in G major (Koechel No. 453). Pierre Monteaux will conduct Dvorak's Second Symphony in D minor, which, although less familiar than the "New World" Symphony of the noted Bohemian composer, is nevertheless accounted more beautiful in many ways and has also been popular wherever heard by the direct appeal of its melodies. The concert will close with Weber's overture to "Euryanthe."

NEW YORK
ESTABLISHED 1881
FROM
Record
Philadelphia, Pa.

MAR 13 1921 M

—Erno Dohanyi, Hungarian composer and pianist, will be the soloist at the closing Boston Symphony concert, at the Academy of Music tomorrow evening. He will play with the orchestra Mozart's pianoforte concerto in G major (Koechel No. 453).

Musical life in Buda Pesth, the historically musical capital of Hungary, has long centred around the illustrious name of Dohnanyi. He made his debut at the age of 20 years and toured Germany, Austria and England. In 1899 he came to the United States. where the fine quality of his playing as soloist with the Boston Symphony Orchestra here and in other cities occasioned much favorable comment. The creative side of his art has added as much to his fame as the executive, and such compositions as his pantomime, "Pierrette's Veil," his opera, "Tanta Simona," his pianoforte music, two symphonies, string quartets and quintet (the latter of which have often been played here) are considered in Europe, where they have all been heard, as among the finest achievements in modern music. In another field—that of conducting—Dohnanyi has also been conspicuously successful, and presiding over the Philharmonic concerts in his own country, he has been praised as the prophet of new works and as the masterly interpreter of the old. His recent return to this country is considered an event in the present musical season.

RENO DOHNAANYI

Pierre Monteux will conduct at tomorrow night's concert Brahms' Second Symphony in D major, Liszt's symphonic poem, "Orpheus," and Wagner's overture to "Tannhaeuser."

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EAGLE
Brooklyn, N. Y.

D

Boston Symphony.

Erno Dohnanyi will be heard as soloist at the last Boston Symphony concert of the season to be given in the Academy of Music, Friday evening. In Europe, Dohnanyi has long been considered one of the first of living artists, by virtue both of his creative and of his executive achievement, but in this country he is scarcely remembered, since his short visit took place when he was a young man in 1899-1900, at which time he played with the Boston Symphony Orchestra here and in other cities. Gaining early prominence by his splendid talents in his own country, Hungary, his fame has spread all over Europe by his numerous tours of Germany, Austria, Russia, and Great Britain. His finely conceived original compositions for orchestra, for the stage and for ensembles in smaller forms, as well as his piano pieces, have all been praised and acclaimed in his own and other countries of Europe; whereas in the United States his piano works and his string quartet, in particular, are well known. His achievements, not only as pianist but as conductor of the Philharmonic concerts in Budapest have made him the idol of the day in that capital so long famous for its musical activities.

Pierre Monteux will conduct at this concert Mendelssohn's Third Symphony in A minor, entitled "Scotch," and will close the concert with Chabrier's overture to "Gwendoline," The other orchestral number will be Liszt's symphonic poem, "Orpheus."

EAGLE
ress: Brooklyn, N. Y.

MA D

Boston Symphony.

For the last pair of Boston Symphony concerts this season, to be given in Carnegie Hall next Thursday evening and Saturday afternoon, Pierre Monteux will conduct the following programs:

For the Thursday evening concert, the Second Symphony of Brahms in D major, Weber's Overture to "Euranthe," Maurice Ravel's "Vales Nobles at Sentimentales," and the Ball Scene from Berlioz's Symphony "Romeo and Juliet."

For the Saturday matinee, Mendelssohn's "Scotch" Symphony, the Third in A minor, Liszt's Symphonic Poem, "Orpheus," Chabrier's Overture to "Gwendoline," and Glazounoff's violin concerto in which Richard Burgin, the concert master of the orchestra, will be heard as soloist.

STANDARD UNION
Brooklyn, N. Y.

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rom HERALD
ddress New York City
MAR 13 19
Date

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From
TIMES MAR 13 192 Y
Brooklyn, N. Y.

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From
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From
HERALD
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AMERICAN
New York City
MAR 13 19

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TIMES MAR 13 1921
New York City

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Morning Telegraph
New York
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TIMES,
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From Star
Wash - D.C.
Mar 13-'21

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From MAR 14 1921 X
Evening Globe
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[107]

MAR 13 1921 M
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Orchestra At Lyric Wednesday Night—Recitals By Grasse And Hofmann This Week

By WARREN WILMER BROWN

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The sands of the musical hour glass are now thin and are running rapidly through. Only two orchestral concerts remain after the Boston Symphony's (those by the Baltimore Symphony on March 27 and by the Philadelphia Orchestra on March 30) and but few recitals out of the multitude of bookings are yet to come.

Erno Dohnanyi, who will make his first appearance in recent years as soloist at the Boston Symphony's concert at the Lyric next Wednesday night, is classified in Europe as one of the master pianists of the day. His American reputation is chiefly based upon his piano compositions which are frequently heard in recital halls. He made his first American tour in 1899-1900 with the Boston Symphony.

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rom EVENING SUN
ddress: Baltimore, Md.
MAR

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Music, Drama, Painting

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The decision of its managers to limit the orchestra's appearance outside of Boston to the "neighboring towns" is probably an important one, as, theoretically at least, the greater orchestras should "feed" the nearby cities and the "immediate" districts instead of wasting their energies traveling to distant States and metropolises, where musical organizations of a like calibre and class obtain.

The Philadelphia Orchestra, being the nearest one to Baltimore, is the logical band to provide us our music, while the Boston players remain in the New England States. This in theory.

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The static quality of musical art is alway a thing that gives the contemplative pause This is particularly true of the things offered at piano recitals, which almost invariably begin with a Bach fugue and end with Liszt *cheval de bataille!*

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From Republican MAR 15 1921 E
Springfield, Mass.

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Boston Symphony Orchestra to Give Up Trip It Has Been Making for Twenty-Five Years

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ESTABLISHED 1881
From MAR 15 1921
EVENING POST
New York City

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rom HERALD
ddress New York City
MAR 15 19
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TRIBUNE,
New York City
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NEW YORK
ESTABLISHED 1881
From 1921
Evening Public Ledger
Philadelphia, Pa.

BOSTON SYMPHONY ENDS IN PHILADELPHIA

Closing Program One of the Best Performed in Several Years. Dohnanyi the Soloist

THE PROGRAM

Symphony No. 2, D major .... Brahms
Symphonic Poem, "Orpheus" .... Liszt
Concerto in G major for piano and orchestra .... Mozart
Erno Dohnanyi.
Overture, "Tannhauser" .... Wagner

The Boston Symphony Orchestra gave last evening at the Academy of Music what will probably be its last concert in Philadelphia, for some years at least, closing a period of thirty-six years of consecutive concerts here. Mr. Monteux paid homage to the occasion by giving the best program he has offered Philadelphians since becoming the regular conductor of the orchestra. being a real symphony on it. standing these facts, the audience small, especially in view of the state of the Academy at Boston phony concerts a few years ago.

The concert opened with the

NEW YORK
ESTABLISHED 1881
FROM

MAR 13 19 M

—Erno Dohanyi, Hungarian composer and pianist, will be the soloist at the closing Boston Symphony concert, at the Academy of Music tomorrow evening. He will play with the orchestra Mozart's pianoforte concerto in G major (Koechel No. 453).

Musical life in Buda Pesth, the historically musical capital of Hungary, has long centred around the illustrious name of Dohnanyi. He made his debut at the age of 20 years and toured Germany, Austria and England. In 1899 he came to the United States, where the fine quality of his playing as soloist with the Boston Symphony Orchestra here and in other cities occasioned much favorable comment. The creative side of his art has added as much to his fame as the executive, and such compositions as his pantomime, "Pierrette's Veil," his opera, "Tanta Simona," his pianoforte music, two symphonies, string quartets and quintet (the latter of which have often been played here) are considered in Europe, where they have all been heard, as among the finest achievements in modern music. In another field—that of conducting—Dohnanyi has also been conspicuously successful, and presiding over the Philharmonic concerts in his own country, he has been praised as the prophet of new works and as the masterly interpreter of the old. His recent return to this country is considered an event in the present musical season.

RENO DOHNAANYI

Pierre Monteux will conduct at tomorrow night's concert Brahms' Second Symphony in D major, Liszt's symphonic poem, "Orpheus," and Wagner's overture to "Tannhaeuser."

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EAGLE
Brooklyn, N. Y.

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Pierre Monteux will conduct at this concert Mendelssohn's Third Symphony in A minor, entitled "Scotch," and will close the concert with Chabrier's overture to "Gwendoline." The other orchestral number will be Liszt's symphonic poem, "Orpheus."

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ress: Brooklyn, N. Y.

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From
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AMERICAN
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Wash. D C
Mar 13-1921

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rom EVENING SUN
ddress: Baltimore, Md.

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ESTABLISHED 1881 1921
From
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New York City

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New York City

Boston Symphany Cuts Tours

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NEW YORK
ESTABLISHED 1881
From
Evening Public Ledger
Philadelphia, Pa.

BOSTON SYMPHONY ENDS IN PHILADELPHIA

Closing Program One of the Best Performed in Several Years. Dohnanyi the Soloist

THE PROGRAM

Symphony No. 2, D major	Brahms
Symphonic Poem, "Orpheus"	Liszt
Concerto in G major for piano and orchestra Erno Dohnanyi	Mozart
Overture, "Tannhauser"	Wagner

The Boston Symphony Orchestra gave last evening at the Academy of Music what will probably be its last concert in Philadelphia, for some years at least, closing a period of thirty-six years of consecutive concerts here. Mr. Monteux paid homage to the occasion by giving the best program he has offered Philadelphians since becoming the regular conductor of the orchestra, there being a real symphony on it. Notwithstanding these facts, the audience was small, especially in view of the crowded state of the Academy at Boston Symphony concerts a few years ago.

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LISHED 1851

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The soloist was Erno Dohnanyi, one of the great musical figures of the present day, both as a composer and as an executant. Mr. Dohnanyi chose a strange vehicle for the exploitation of his great talents—simple in one way and enormously difficult in another Technically, the Mozart G major concerto lies well within the reach of the average conservatory graduate, but to play it as Dohnanyi did last evening demands the highest degree of musical conception and finish. The concerto is one of the lesser known of the twenty-five with which Mozart enriched the piano literature of his day, and is charming rather than deep, as Mozart generally is. Here and there are touches which indicate a later hand than that of Mozart, especially in the cadenza of the second movement, although if the cadenza of the first movement be that of Dohnanyi it is written so strictly in the Mozartian style as to defy the suggestion that it is not the composer's own. Mr. Dohnanyi received the reception which his great talent deserved.

The orchestra played with more esprit and feeling that it has shown here for a long time, perhaps due to the fact that this is to be the last of the long Southern trips. Mr. Longy had an unusual opportunity in the program and improved it to the full. His tone is no longer the marvelous one of some years ago, but there is no lack of the artistry that made him for years the first oboist of the world. The whole Boston Orchestra in its farewell to Philadelphia covered itself with glory. At the close of the program Mr. Monteux was repeatedly recalled by the audience, and the whole orchestra was obliged to rise twice before they and Philadelphia parted musical company.

ESTABLISHED 1851

From

ORCHESTRA'S FAREWELL

Boston Organization Gives Final Concert in This City.

The thirty-sixth and last season of the Boston Symphony Orchestra in this city was brought to a close in the Academy of Music last night. Since the loss of Dr. Muck as conductor of the famous orchestra, the death of Colonel Higginson and the consequent disorganization, to some extent, of the personnel of the orchestra, attendance at the Philadelphia concerts has been much reduced. This fact, together with an increasing demand for concerts in the vicinity of Boston, has decided the managers to discontinue the series here. It will be a matter of genuine regret to the many stanch supporters of the orchestra, and a real loss to the cultural advantages of Philadelphia. The Boston Orchestra's many splendid seasons here blazed the way for the Philadelphia Orchestra and made possible its rapid growth, since taste in orchestral music was cultivated for years by this organization alone.

Last night's program, under the direction of Pierre Monteux, was enjoyed by a large audience. The program was a beautiful one and was played in a style that elicited the enthusiasm of the audience. The symphony was the D major of Brahms. Included in the list was the Liszt symphonic poem, "Orpheus," and the overture to "Tannhaeuser."

The soloist was the distinguished composer-pianist, Erno Dohnanyi, who is well known here through his many fine compositions and also through his brilliant pupil, Mischa Levitzka. Dohnonyi's playing was beautiful, clear, limpid and polished. The choice, for him, of the Mozart G major concerto, was not one to arouse wild enthusiasm. As a medium for fine technique and elegance of style, Mozart serves admirably, but no longer awakens great admiration. Dohnanyi was given a cordial reception.

ESTABLISHED 1851

FROM

MAR 15 1921 Z

FINAL CONCERT BY BOSTONIANS

Philadelphia Abandoned by Boston Symphony Orchestra With Completion of 37th Season Yesterday

Boston Symphony Orchestra seasons in Philadelphia are a thing of the past. The concert at the Academy of Music in that city yesterday closed the Boston Orchestra's thirty-seventh season, its first appearance having been in 1883. The management asserts that the abandonment of the Quaker City series is due to a demand for a larger number of concerts in and near Boston. The slackening of popular interest in the Boston Symphony was due more than to any one other thing [illegible] record that Dr. Muck in- [illegible]

A list [illegible] of the Boston Orchestra since its first season presents an array of names illustrious in the musical world. Beginning with George Henschel who was its leader from 1881 to 1884, they were: 1884-1889, William Gericke; 1889-1893, Arthur Nikisch; 1893-1898, Emil Paur; 1898-1906, William Gericke; 1906-1908, Karl Muck; 1908-1912, Max Fieder; 1912-1918, Karl Muck. Henri Rabaud succeeded Dr. Muck, for one season, and in 1919 the present permanent conductor, Pierre Monteux, was installed.

From MAR 15 1921 M
Bulletin
Philadelphia, Pa.

Boston Symphony

Last Concert of Season and Orchestra's Farewell to Philadelphia

WITH the fifth and final concert of the season, at the Academy of Music last evening, and at the end of its thirty-sixth season in Philadelphia, the Boston Symphony Orchestra made what was announced as its farewell appearance in this city. Owing, it is said, to the demand for a larger number of concerts in and near its own city, the Boston Orchestra has made no future bookings here.

The regret with which local music lovers bid farewell to an organization which for so many years has been a regular and noteworthy attraction of each musical season, was emphasized by the enthusiasm of last evening's large audience, which filled the auditorium with the exception of a number of seats on the lower flo[illegible] The program was well calculated to inspire enthusiasm, both in its make-up and the manner of its delivery. As the symphony Pierre Monteux, the conductor, presented the No. 2, in D major, of Brahms, with Liszt's symphonic poem, "Orpheus," and the "Tannhauser" overture of Wagner as the other purely orchestral numbers. The soloist was Erno Dohnanyi, the Hungarian pianist, who was heard in Mozart's Concerto in G Major (Koechel No. 453).

The Brahms D major is one of the most beautiful of symphonies, not the composer's most imposing or most profound, perhaps, but certainly unsurpassed as to the beauty of its themes and the loveliness of its melody. It has true values of contrasts as well, and something of the cryptic in the second movement—adagio non troppo—which is less clear in its meaning than the others. The rest is all free, cheerful, ingratiating melodiousness, particularly the frolicsome third movement, with its captivating presto, while the finale adds the last word to the spirit of enchantment. Mr. Monteux read the music with clearness of conception and interpreted it in the right mood, and it was played with great refinement of tonal beauty and in a sympathetic and brilliant manner.

The Liszt work aptly described as a symphonic poem, titled "Orpheus" and classic in its mouldings, came next. This melodious composition was received with evident delight, being splendidly played. After this came the pianist's number introducing Mr. Dohnanyi, a young man of pleasing personality, who makes no effort to appear "artistic," but easily proves himself to be so in the best sense. He makes the piano speak eloquently and sing divinely, his delivery of the characteriztic Mozart concerto being distinguished by rare purity of tone, the clearest of execution, quite ravishing as to runs and trills. While the work is not one requiring stupendous effort or marvels of technique, it needs a real poet-musician to play it worthily, and Dohnanyi lacks neither the poetic nor the musicianly qualities.

At the last, as the Boston Orchestra's "swan song" in Philadelphia, a magnificent interpretation of the "Tannhauser" overture roused the audience to high enthusiasm, conductor and musicians receiving a genuine ovation ere 7they were permitted to depart.

From
INQUIRER
Philadelphia, Pa.

BOSTON ORCHESTRA

Its Farewell Concert at the Academy of Music Last Evening

The Boston Symphony Orchestra gave what was not only the closing concert in its present series but its farewell one to Philadelphia in the presence of a large but not overcrowded audience at the Academy of Music last evening, when the programme included Liszt's "Orpheus" and the "Tannhauser" overture, and had for its most important and substantial feature the D major symphony of Brahms.

It will be observed that this list, while it contains nothing new or unfamiliar, is replete with enjoyable interest. Brahms' seccond symphony is a work of serene beauty which, in the tenderness of its sentiment in the poetic charms of its themes and in the artistic skill of its construction, has no superior among modern compositions of its classs, and it was played with much brilliancy and eloquence and with an always intelligent appreciation of its significance. It had been heard here before this season, but its repetition was far from being unwelcome, and Mr. Monteux' interpretation of it, alike from a technical and emotional and intellectual point of view, very well sustained the comparisons which it evoked.

Upon the performance of the other things it is unnecessary to dwell. Although not so well known as "Les Preludes," Liszt's symphonic poem of "Orpheus" is not unworthy of his geniu and the audience was much impressed by the effectiveness of its presentation. As for the "Tannhauser" overture, let it suffice to say that it has seldom been done with a finer spirit or a greater

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sonority. The soloist of the occasion was that distinguished pianist and composer, Erno Dohnanyi, whose artistic taste and remarkable virtuosity were agreeably displayed in an illuminative reading of the Mozart concerto in G major, (Koechel No. 453). Mr. Dohnanyi was cordially received and heartily applauded.

From MAR 15 1921 I
NORTH AMERICAN
Philadelphia, Pa.

Boston Orchestra

Fine Concert Ends Season and All Visits Here

The final concert of the thirty-sixth season of the Boston Orchestra's concerts in Philadelphia was held in the Academy of Music last night, and, unfortunately, it marked the orchestra's final appearance in this city. Contrary to previous concerts, the program was made up of numbers about which there was no appeal of novelty.

Brahm's Second Symphony, played for the third time by a visiting orchestra, opened the program. Mr. Monteux upset no traditions in his reading of the work, but gave a clear, vigorous reading, to which his orchestra responded in better style than had been its wont in earlier concerts. The third movement was played with fine delicacy, and the last was given with real spirit and dramatic feeling.

Erno Dohnanyi, the Hungarian pianist, who played here with the Boston Orchestra twenty years ago, and who was heard here earlier this season in recital, was the soloist. He chose the Mozart Concerto in G major for this concert. It requires considerable artistic courage to make virtually a first appearance at an orchestral concert with a work so devoid of pyrotechnics and dramatics. There is nothing in the music to cover a pianist's lack of technic or musicianship. Mr. Donnanyi's gifts made a potent appeal to the audience on their merits alone. As for interpretation, the most rabid classicist would have been been satisfied by the limited dynamic scale which the soloist allowed himself and by his strict adherence to the tempo.

Last night's soloist is not one of those who insist in applying the tempo rubato indiscriminately to the classics. But the delicacy of sentiment which marks his interpretation of such music and the warm tone which he gets from the piano make the music more ingratiating than under the hands of many other pianists.

The other two orchestral numbers were the seldom heard "Orpheus" Symphonic Poem by Liszt and the "Tannhaeuser" Overture. Both received excellent interpretations. After the overture there was a burst of applause that has not been equaled at the Boston Symphony concerts for many seasons. Both the conductor and the men have reason to feel gratified at the cordiality of feeling which marked last night's concert.

Undoubtedly, the fact that the concert closed the orchestra's career in this city, for the present at least, had something to do with the size of the audience and the warmth of the applause. But the playing merited such appreciation and only emphasized the fact that the absence of this organization's concerts from the musical season will be a distinct loss.

Four seasons ago the Boston Symphony was the standard by which the excellence of all orchestras was measured. But time brings changes and that position had to be relinquished. Tho the standard of performance dropped low, yet this organization never has failed to bring programs of unusual interest to the city. Because of the Boston Symphony Orchestra music lovers in this city have heard works which are but seldom heard and which have the very definite value of novelty—an essential to any musical season. And Mr. Monteux is a personality of vigor and cosmopolitanism which will be missed in future seasons.

From
TIMES, [illegible] 16 1921

Washington, D. C.

ORCHESTRA GIVEN GENEROUS OVATION

The Boston Symphony Orchestr "farewell" concert was a thing fu of beauty, at the final hearing of th famous orchestra yerterday afternoo at the National Theater, and it wa with evident regret that the apprecia tive audience let the players depar knowing that they would not retur to us next season. And with the o chestra, under Pierre Monteux, th French conductor, was a new-come to our concert world, Erno Dohnany pianist, who as soloist violinist pla ing the Mozart Concerto in G majo delighted with the rare loveliness o his exquisite musical interpretatio and received fully half a dozen re calls at the close.

This new player is conspicuously Mozart player, which carries with it certain and essentially fine type o piano playing. He took his tones a a miniaturist does his brush, bringin exquisite small forms of tone an color from his instrument, tone pearly, fresh, alive, and beautiful. Th joy of Mozart was there, with beautiful covered cadenza in whic each slightest value was heard an felt, which is more. And like th loveliness of a Schumann song he made the andante, playing it "con amore," with exquisite delicacy and yet with a sw[illegible] masterful. Blithely he bounded through the allegretto, fine figure rugged spirit, facility that put Mozart's charm into the musical contours.

A slender, modest man, finely chiseled, Dohnanyi gave the delicat life and glow of Mozart, his pure mel odiousness, and a spontaneous ex uberance that was contagious. He a once awakened interest, and make one long to near him in recital. Th orchestra was as finely textured a the soloist, giving a beautiful settin to the music.

The symphony was new to us, th Dvorak No. 2, in D minor. M. Mon teux was particularly happy in hi interpretation. Deep, strongly ac cepted, this music had a gypsy spiri that director and players infused wit episodes of rarest orchestral beauty The rich cellos sounded tne key-note while the wind choirs in rich-harmonied chords gave out liquid notes of sheer loveliness, or spoke like a full-toned organ. Much of the work held the dialogue form and light type of operatic music, the Spanish scherze too, was rather lacking in any notable tone, but the finale was rhapsodic and vital, holding a lovely tuneful miner strain. As a composition it was colorful, though not essentially great.

The joyful "Euryanthe" overture of Weber was a gem in rendition. Nothing has been lovelier this season than the muted episode, that M. Monteaux began like a whisper of all the strings, while the zest and speed of the opening phrases were inspiriting. The cellos, the viols, to the bass viols alone, all have wealth of melody in this overture, and the orchestra made the most of them, closing a season with a memory that will remain. The entire orchestra was brought to its feet in token of appreciation.

JESSIE MacBRIDE.

FROM 6 1921 L

HUB ORCHESTRA GIVES FAREWELL CONCERT HERE

Boston Musicians' Popularity at Home Precludes Future Tours.

Program.

Symphony No. 2 in D minor, Op. 70.. ....Dvorak
I. Allegro maestoso.
II. Poco adagio.
III. Scherzo: Vivace; Poco meno mosso.
IV. Finale; Allegro.

Concerto for Pianoforte and Orchestra in G major (Koechel No. 453)....Mozart
I. Allegro.
II. Andante.
III. Allegretto.
Overture to "Euryanthe".........Weber

Soloist.
ERNO DOHNANYI.

When the Boston Symphony Orchestra began coming to Washington, nearly forty years ago, it had few rivals and was almost unique in America, but in these two decades of its existence Philadelphia, Chicago, Cleveland, Cincinnati and other cities—Detroit is the latest—have developed symphony orchestras of their own and are sending them afield; foreign orchestras, as La Scala of Italy, have begun to come to our shores, and the Boston Symphony does not have the field to itself. Also it is more and more in demand nearer Boston for concerts, and so the management has decided to give up the long concert tours. So yesterday's concert was the last in which Washington will hear the orchestra, for some at least.

This was the orchestra's 133d appearance in this city, and in that time it has played here under eight different conductors—Henschel, Gericke, Nikisch, Paur, Muck, Fiedler, Rabaud, and the present conductor, Pierre Monteux. Gericke was conductor from 1889-1893 and from 1898-1906, while Karl Muck served two periods also, from 1906-1908 and from 1912-1918.

A large and friendly audience greeted the musicians at this farewell concert and enjoyed a characteristic program. The Dvorak symphony in D minor was well done, and while the first movement is somewhat monotonous—that is, it lacks a certain spontaneity — it works up through a more interesting adagio to a delightful scherzo, in waltz time, and to a martial and dignified finale. The phrasing of the orchestra was fine at all times, and there were beautiful pianissimos.

With the orchestra was Erno Dohnanyi, Hungarian pianist, who played his share of the Mozart concerto most delightfully. He has a beautiful, ringing tone; a clear, distinct touch, and a poetic interpretation—one of the most delightful players heard here this season. He was recalled five times, and responded by modestly including the orchestra in his success.

The last number was the overture to Weber's "Euryanthe," and was beautifully played. There was one entry pianissimo that was remarkable. Washington is going to miss the Boston Symphony Orchestra, and we hope the Boston Symphony will miss Washington.

E. H.

GOOD-BYE TO BALTIMORE

Boston Symphony Orchestra Takes Its Departure —Dohnanyi as Soloist—Hofmann's Recital—Lenten Organ Recitals Come to End

Baltimore, Md., March 20, 1921.

It must have been with mingled emotions, gratification merged with sadness, that Mr. Monteux and the men of the Boston Symphony Orchestra witnessed the manifestations of regret at their farewell concert of March 16 at the Lyric. For some time after the last note had been played, the audience remained seated vigorously applauding, compelling the leader and men to bow repeated acknowledgement. The soloist, Erno Dohnanyi, in his reading of the Mozart piano concerto in G-major displayed a velvety touch so smooth and clear as to have been acceptable to the old master composer himself. Mendelssohn's "Scotch" symphony, Weber's "Euryanthe" overture and the ball music from Berlioz' "Romeo and Juliet" symphony completed the program. Although the orchestra will not again undertake a series of concerts in Baltimore, it is hoped that it has not departed forever.

EVENING STAR
Washington, D. C.
MAR 16 1921 L

Boston Symphony.

The Boston Symphony Orchestra closed its fortieth season in Washington yesterday afternoon at the National Theater with a delightful program, under the direction of Pierre Monteux, and with Erno Dohnanyi, pianist, as soloist.

M. Monteux has greatly improved the playing of the orchestra, and yesterday the interpretation of the symphony, Dvorak's in D minor, opus 70, No. 2, was beautiful, particularly in the second and third movements. The tone of the violins is rounder and warmer than in several seasons, and they played with splendid ensemble, delicate shading and well built crescendos. In the overture to Weber's "Euryanthe" M. Monteux and his players made the pianissimo passages scarcely more than whispered tones.

Mr. Dohnanyi played the Mozart "Concerto in G Major" with the brilliant tone and sparkling technic best suited to the music of this old master. To hear a Mozart concerto was delightful, and both the soloist and the orchestra entered into the spirit of the music, playing it with grace and musicianly interpretation. The difficult cadenza in the first movement Mr. Dohnanyi dashed off with perfect ease—clean and crisp staccato and even scales and trills.

The absence from yesterday's program of the usual announcement for the orchestra's plans for next season was significant, and probably indicated that the concert yesterday was the last the Boston Symphony will [illegible] in Washington for some time.

From MAR 16 [illegible] K
Public Ledger
Philadelphia, Pa.

THE BOSTON SYMPHONY

NO ONE will regret the decision of the Boston Symphony Orchestra not to return next autumn for its usual series of concerts more than those who are close to and are responsible for the development of the Philadelphia Orchestra. As the decisions of musical organizations are not like the laws of the Medes and Persians, it is to be hoped that the Boston Orchestra may yet appear here in concerts, contributing its share to the musical culture of the city which it did so much to promote in the thirty-six years of its local appearances. For too much cannot be said as to the value of the "Boston Symphony concerts." Beginning four years after Henry L. Higginson had organized the orchestra in Boston, the visits of this great organization were the great stabilizing and inspiring things in Philadelphia's musical life. And the very early tonal perfection of the interpretations of master works at the hands of the orchestra and the varying conductors, Henschel, Gericke, Nikisch, Paur, Muck and Fiedler, were achievements not even possible in Europe during the same period.

Whether all this musical richness was placed at the command of Boston and Philadelphia and other cities through the munificence of one man and not through the collective efforts of the many was a mistake has nothing to do with the fine results obtained through the generosity of the founder. While this is not the time to discuss the false glamour that has given European achievements along these lines such an easy reputation, it is admitted that up to the war the Boston Symphony Orchestra was a great virtuoso institution, without an equal here or in Europe. It is to the credit of the appreciative audiences here and in Boston and elsewhere that they knew what they were hearing. Forty years is a long while, despite the motto that "Art is long and time is fleeting"; and thirty-six years represent a signal artistic lustral period that has meant everything for Philadelphia. It was natural and logical, however, that the musical appreciators here should insist on more than five symphony concerts in a season and should arrange to have a season of their own. But there is room for all. The Philadelphia Orchestra has its supreme place; but the visiting orchestras from Boston, Chicago and New York are welcome also. There is no royal road to appreciation in music save the repeated hearing of the great works of art, past and present. Orchestras and conductors have varying individualities; and it is through these different viewpoints [illegible]

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This was followed by Liszt's little known (and perhaps deservedly) symphonic poem, "Orpheus," an extremely monotonous work, based upon one theme and in virtually one tempo, depending therefore for its effect upon tone color. The orchestral part of the program closed with a spirited reading of the "Tannhauser" overture, which has been heard at symphonic concerts in Philadelphia before—say three or four hundred times.

The soloist was Erno Dohnanyi, one of the great musical figures of the present day, both as a composer and as an executant. Mr. Dohnanyi chose a strange vehicle for the exploitation of his great talents—simple in one way and enormously difficult in another. Technically, the Mozart G major concerto lies well within the reach of the average conservatory graduate, but to play it as Dohnanyi did last evening demands the highest degree of musical conception and finish. The concerto is one of the lesser known of the twenty-five with which Mozart enriched the piano literature of his day, and is charming rather than deep, as Mozart generally is. Here and there are touches which indicate a later hand than that of Mozart, especially in the cadenza of the second movement, although if the cadenza of the first movement be that of Dohnanyi it is written so strictly in the Mozartian style as to defy the suggestion that it is not the composer's own. Mr. Dohnanyi received the reception which his great talent deserved.

The orchestra played with more esprit and feeling that it has shown here for a long time, perhaps due to the fact that this is to be the last of the long Southern trips. Mr. Longy had an unusual opportunity in the program and improved it to the full. His tone is no longer the marvelous one of some years ago, but there is no lack of the artistry that made him for years the first oboist of the world. The whole Boston Orchestra in its farewell to Philadelphia covered itself with glory. At the close of the program Mr. Monteux was repeatedly recalled by the audience, and the whole orchestra was obliged to rise twice before they and Philadelphia parted musical company.

ESTABLISHED 1881
From

ORCHESTRA'S FAREWELL

Boston Organization Gives Final Concert in This City.

The thirty-sixth and last season of the Boston Symphony Orchestra in this city was brought to a close in the Academy of Music last night. Since the loss of Dr. Muck as conductor of the famous orchestra, the death of Colonel Higginson and the consequent disorganization, to some extent, of the personnel of the orchestra, attendance at the Philadelphia concerts has been much reduced. This fact, together with an increasing demand for concerts in the vicinity of Boston, has decided the managers to discontinue the series here. It will be a matter of genuine regret to the many stanch supporters of the orchestra, and a real loss to the cultural advantages of Philadelphia. The Boston Orchestra's many splendid seasons here blazed the way for the Philadelphia Orchestra and made possible its rapid growth, since taste in orchestral music was cultivated for years by this organization alone.

Last night's program, under the direction of Pierre Monteux, was enjoyed by a large audience. The program was a beautiful one and was played in a style that elicited the enthusiasm of the audience. The symphony was the D major of Brahms. Included in the list was the Liszt symphonic poem, "Orpheus," and the overture to "Tannhaeuser."

The soloist was the distinguished composer-pianist, Erno Dohnanyi, who is well known here through his many fine compositions and also through his brilliant pupil, Mischa Levitzka. Dohnonyi's playing was beautiful, clear, limpid and polished. The choice, for him, of the Mozart G major concerto, was not one to arouse wild enthusiasm. As a medium for fine technique and elegance of style, Mozart serves admirably, but no longer awakens great admiration. Dohnanyi was given a cordial reception.

ESTABLISHED 1881
FROM

FINAL CONCERT BY BOSTONIANS

Philadelphia Abandoned by Boston Symphony Orchestra With Completion of 37th Season Yesterday

Boston Symphony Orchestra seasons in Philadelphia are a thing of the past. The concert at the Academy of Music in that city yesterday closed the Boston Orchestra's thirty-seventh season, its first appearance having been in 1883. The management asserts that the abandonment of the Quaker City series is due to a demand for a larger number of concerts in and near Boston. The slackening of popular interest in the Boston Symphony was due more than to any one other thing to the war record that Dr. Muck inflicted on the organization.

A list of the conductors of the Boston Orchestra since its first season presents an array of names illustrious in the musical world. Beginning with George Henschel who was its leader from 1881 to 1884, they were: 1884-1889, William Gericke; 1889-1893, Arthur Nikisch; 1893-1898, Emil Paur; 1898-1906, William Gericke; 1906-1908, Karl Muck; 1908-1912, Max Fieder; 1912-1918, Karl Muck. Henri Rabaud succeeded Dr. Muck, for one season, and in 1919 the present permanent conductor, Pierre Monteux, was installed.

From MAR 15 1921
Bulletin
Philadelphia, Pa.

Boston Symphony

Last Concert of Season and Orchestra's Farewell to Philadelphia

WITH the fifth and final concert of the season, at the Academy of Music last evening, and at the end of its thirty-sixth season in Philadelphia, the Boston Symphony Orchestra made what was announced as its farewell appearance in this city. Owing, it is said, to the demand for a larger number of concerts in and near its own city, the Boston Orchestra has made no future bookings here.

The regret with which local music lovers bid farewell to an organization which for so many years has been a regular and noteworthy attraction of each musical season, was emphasized by the enthusiasm of last evening's large audience, which filled the auditorium with the exception of a number of seats on the lower flo The program was well calculated to inspire enthusiasm, both in its make-up and the manner of its delivery. As the symphony Pierre Monteux, the conductor, presented the No. 2, in D major, of Brahms, with Liszt's symphonic poem, "Orpheus," and the "Tannhauser" overture of Wagner as the other purely orchestral numbers. The soloist was Erno Dohnanyi, the Hungarian pianist, who was heard in Mozart's Concerto in G Major (Koechel No. 453).

The Brahms D major is one of the most beautiful of symphonies, not the composer's most imposing or most profound, perhaps, but certainly unsurpassed as to the beauty of its themes and the loveliness of its melody. It has true values of contrasts as well, and something of the cryptic in the second movement—adagio non troppo—which is less clear in its meaning than the others. The rest is all free, cheerful, ingratiating melodiousness, particularly the frolicsome third movement, with its captivating presto, while the finale adds the last word to the spirit of enchantment. Mr. Monteux read the music with clearness of conception and interpreted it in the right mood, and it was played with great refinement of tonal beauty and in a sympathetic and brilliant manner.

The Liszt work aptly described as a symphonic poem, titled "Orpheus" and classic in its mouldings, came next. This melodious composition was received with evident delight, being splendidly played. After this came the pianist's number introducing Mr. Dohnanyi, a young man of pleasing personality, who makes no effort to appear "artistic," but easily proves himself to be so in the best sense. He makes the piano speak eloquently and sing divinely, his delivery of the characteriztic Mozart concerto being distinguished by rare purity of tone, the clearest of execution, quite ravishing as to runs and trills. While the work is not one requiring stupendous effort or marvels of technique, it needs a real poet-musician to play it worthily, and Dohnanyi lacks neither the poetic nor the musicianly qualities.

At the last, as the Boston Orchestra's "swan song" in Philadelphia, a magnificent interpretation of the "Tannhauser" overture roused the audience to high enthusiasm, conductor and musicians receiving a genuine ovation ere they were permitted to depart.

From
INQUIRER
Philadelphia, Pa.

BOSTON ORCHESTRA

Its Farewell Concert at the Academy of Music Last Evening

The Boston Symphony Orchestra gave what was not only the closing concert in its present series but its farewell one to Philadelphia in the presence of a large but not overcrowded audience at the Academy of Music last evening, when the programme included Liszt's "Orpheus" and the "Tannhauser" overture, and had for its most important and substantial feature the D major symphony of Brahms.

It will be observed that this list, while it contains nothing new or unfamiliar, is replete with enjoyable interest. Brahms' seceond symphony is a work of serene beauty which, in the tenderness of its sentiment in the poetic charms of its themes and in the artistic skill of its construction, has no superior among modern compositions of its classs, and it was played with much brilliancy and eloquence and with an always intelligent appreciation of its significance. It had been heard here before this season, but its repetition was far from being unwelcome, and Mr. Monteux' interpretation of it, alike from a technical and emotional and intellectual point of view, very well sustained the comparisons which it evoked.

Upon the performance of the other things it is unnecessary to dwell. Although not so well known as "Les Preludes," Liszt's symphonic poem of "Orpheus" is not unworthy of his genius and the audience was much impressed by the effectiveness of its presentation. As for the "Tannhauser" overture, let it suffice to say that it has seldom been done with a finer spirit or a greater sonority. The soloist of the occasion was that distinguished pianist and composer, Erno Dohnanyi, whose artistic taste and remarkable virtuosity were agreeably displayed in an illuminative reading of the Mozart concerto in G major, (Koechel No. 453). Mr. Dohnanyi was cordially received and heartily applauded.

From
NORTH AMERICAN
Philadelphia, Pa.

Boston Orchestra

Fine Concert Ends Season and All Visits Here

The final concert of the thirty-sixth season of the Boston Orchestra's concerts in Philadelphia was held in the Academy of Music last night, and, unfortunately, it marked the orchestra's final appearance in this city. Contrary to previous concerts, the program was made up of numbers about which there was no appeal of novelty.

Brahm's Second Symphony, played for the third time by a visiting orchestra, opened the program. Mr. Monteux upset no traditions in his reading of the work, but gave a clear, vigorous reading, to which his orchestra responded in better style than had been its wont in earlier concerts. The third movement was played with fine delicacy, and the last was given with real spirit and dramatic feeling.

Erno Dohnanyi, the Hungarian pianist, who played here with the Boston Orchestra twenty years ago, and who was heard here earlier this season in recital, was the soloist. He chose the Mozart Concerto in G major for this concert. It requires considerable artistic courage to make virtually a first appearance at an orchestral concert with a work so devoid of pyrotechnics and dramatics. There is nothing in the music to cover a pianist's lack of technic or musicianship. Mr. Dohnanyi's gifts made a potent appeal to the audience on their merits alone. As for interpretation, the most rabid classicist would have been been satisfied by the limited dynamic scale which the soloist allowed himself and by his strict adherence to the tempo.

Last night's soloist is not one of those who insist in applying the tempo rubato indiscriminately to the classics. But the delicacy of sentiment which marks his interpretation of such music and the warm tone which he gets from the piano make the music more ingratiating than under the hands of many other pianists.

The other two orchestral numbers were the seldom heard "Orpheus" Symphonic Poem by Liszt and the "Tannhaeuser" Overture. Both received excellent interpretations. After the overture there was a burst of applause that has not been equaled at the Boston Symphony concerts for many seasons. Both the conductor and the men have reason to feel gratified at the cordiality of feeling which marked last night's concert.

Undoubtedly, the fact that the concert closed the orchestra's career in this city, for the present at least, had something to do with the size of the audience and the warmth of the applause. But the playing merited such appreciation and only emphasized the fact that the absence of this organization's concerts from the musical season will be a distinct loss.

Four seasons ago the Boston Symphony was the standard by which the excellence of all orchestras was measured. But time brings changes and that position had to be relinquished. Tho the standard of performance dropped low, yet this organization never has failed to bring programs of unusual interest to the city. Because of the Boston Symphony Orchestra music lovers in this city have heard works which are but seldom heard and which have the very definite value of novelty—an essential to any musical season. And Mr. Monteux is a personality of vigor and cosmopolitanism which will be missed in future seasons.

From
TIMES,
Washington, D. C.

ORCHESTRA GIVEN GENEROUS OVATION

The Boston Symphony Orchestr "farewell" concert was a thing ful of beauty, at the final hearing of thi famous orchestra yerterday afternoo at the National Theater, and it wa with evident regret that the apprecia tive audience let the players depart knowing that they would not return to us next season. And with the orchestra, under Pierre Monteux, the French conductor, was a new-come to our concert world, Erno Dohnany pianist, who as soloist violinist playing the Mozart Concerto in G major delighted with the rare loveliness o his exquisite musical interpretation and received fully half a dozen re calls at the close.

This new player is conspicuously Mozart player, which carries with it certain and essentially fine type o piano playing. He took his tones a a miniaturist does his brush, bringin exquisite small forms of tone an color from his instrument, tone pearly, fresh, alive, and beautiful. Th joy of Mozart was there, with beautiful covered cadenza in whic each slightest value was heard an felt, which is more. And like the loveliness of a Schumann song he made the andante, playing it "con amore," with exquisite delicacy and yet with a sweep of form that wa masterful. Blithely he bounde through the allegretto, fine figure rugged spirit, facility that put Mozart's charm into the musical contours.

A slender, modest man, finely chiseled, Dohnanyi gave the delicate life and glow of Mozart, his pure melodiousness, and a spontaneous exuberance that was contagious. He a once awakened interest, and make one long to near him in recital. The orchestra was as finely textured a the soloist, giving a beautiful setting to the music.

The symphony was new to us, the Dvorak No. 2, in D minor. M. Monteux was particularly happy in his interpretation. Deep, strongly accepted, this music had a gypsy spirit that director and players infused with episodes of rarest orchestral beauty. The rich cellos sounded tne key-note, while the wind choirs in rich-harmonied chords gave out liquid notes of sheer loveliness, or spoke like a full-toned organ. Much of the work held the dialogue form and light type of operatic music, the Spanisn scherze too, was rather lacking in any notable tone, but the finale was rhapsodic and vital, holding a lovely tuneful miner strain. As a composition it was colorful, though not essentially great.

The joyful "Euryanthe" overture of Weber was a gem in rendition. Nothing has been lovelier this season than the muted episode, that M. Monteaux began like a whisper of all the strings, while the zest and speed of the opening phrases were inspiriting. The cellos, the viols, to the bass viols alone, all have wealth of melody in this overture, and the orchestra made the most of them, closing a season with a memory that will remain. The entire orchestra was brought to its feet in token of appreciation.

JESSIE MacBRIDE.

FROM

HUB ORCHESTRA GIVES FAREWELL CONCERT HERE

Boston Musicians' Popularity at Home Precludes Future Tours.

Program.

Symphony No. 2 in D minor, Op. 70……Dvorak
I. Allegro maestoso.
II. Poco adagio.
III. Scherzo: Vivace; Poco meno mosso.
IV. Finale; Allegro.

Concerto for Pianoforte and Orchestra in G major (Koechel No. 453)…Mozart
I. Allegro.
II. Andante.
III. Allegretto.
Overture to "Euryanthe"……Weber

Soloist.
ERNO DOHNANYI.

When the Boston Symphony Orchestra began coming to Washington, nearly forty years ago, it had few rivals and was almost unique in America, but in these two decades of its existence Philadelphia, Chicago, Cleveland, Cincinnati and other cities—Detroit is the latest—have developed symphony orchestras of their own and are sending them afield; foreign orchestras, as La Scala of Italy, have begun to come to our shores, and the Boston Symphony does not have the field to itself. Also it is more and more in demand nearer Boston for concerts, and so the management has decided to give up the long concert tours. So yesterday's concert was the last in which Washington will hear the orchestra, for some at least.

This was the orchestra's 133d appearance in this city, and in that time it has played here under eight different conductors—Henschel, Gericke, Nikisch, Paur, Muck, Fiedler, Rabaud, and the present conductor, Pierre Monteux. Gericke was conductor from 1889-1893 and from 1898-1906, while Karl Muck served two periods also, from 1906-1908 and from 1912-1918.

A large and friendly audience greeted the musicians at this farewell concert and enjoyed a characteristic program. The Dvorak symphony in D minor was well done, and while the first movement is somewhat monotonous—that is, it lacks a certain spontaneity — it works up through a more interesting adagio to a delightful scherzo, in waltz time, and to a martial and dignified finale. The phrasing of the orchestra was fine at all times, and there were beautiful pianissimos.

With the orchestra was Erno Dohnanyi, Hungarian pianist, who played his share of the Mozart concerto most delightfully. He has a beautiful, ringing tone; a clear, distinct touch, and a poetic interpretation—one of the most delightful players heard here this season. He was recalled five times, and responded by modestly including the orchestra in his success.

The last number was the overture to Weber's "Euryanthe," and was beautifully played. There was one entry pianissimo that was remarkable. Washington is going to miss the Boston Symphony Orchestra, and we hope the Boston Symphony will miss Washington.

F. H.

[108]

GOOD-BYE TO BALTIMORE

Boston Symphony Orchestra Takes Its Departure —Dohnanyi as Soloist—Hofmann's Recital—Lenten Organ Recitals Come to End

Baltimore, Md., March 20, 1921.

It must have been with mingled emotions, gratification merged with sadness, that Mr. Monteux and the men of the Boston Symphony Orchestra witnessed the manifestations of regret at their farewell concert of March 16 at the Lyric. For some time after the last note had been played, the audience remained seated vigorously applauding, compelling the leader and men to bow repeated acknowledgement. The soloist, Erno Dohnanyi, in his reading of the Mozart piano concerto in G-major displayed a velvety touch so smooth and clear as to have been acceptable to the old master composer himself. Mendelssohn's "Scotch" symphony, Weber's "Euryanthe" overture and the ball music from Berlioz' "Romeo and Juliet" symphony completed the program. Although the orchestra will not again undertake a series of concerts in Baltimore, it is hoped that it has not departed forever.

EVENING STAR
ss Washington, D. C.

Boston Symphony.

The Boston Symphony Orchestra closed its fortieth season in Washington yesterday afternoon at the National Theater with a delightful program, under the direction of Pierre Monteux, and with Erno Dohnanyi, pianist, as soloist.

M. Monteux has greatly improved the playing of the orchestra, and yesterday the interpretation of the symphony, Dvorak's in D minor, opus 70, No. 2, was beautiful, particularly in the second and third movements. The tone of the violins is rounder and warmer than in several seasons, and they played with splendid ensemble, delicate shading and well built crescendos. In the overture to Weber's "Euryanthe" M. Monteux and his players made the pianissimo passages scarcely more than whispered tones.

Mr. Dohnanyi played the Mozart "Concerto in G Major" with the brilliant tone and sparkling technic best suited to the music of this old master. To hear a Mozart concerto was delightful, and both the soloist and the orchestra entered into the spirit of the music, playing it with grace and musicianly interpretation. The difficult cadenza in the first movement Mr. Dohnanyi dashed off with perfect ease—clean and crisp staccato and even scales and trills.

The absence from yesterday's program of the usual announcement for the orchestra's plans for next season was significant, and probably indicated that the concert yesterday was the last the Boston Symphony will in Washington for some time.

From
Public Ledger
Philadelphia, Pa.

THE BOSTON SYMPHONY

NO ONE will regret the decision of the Boston Symphony Orchestra not to return next autumn for its usual series of concerts more than those who are close to and are responsible for the development of the Philadelphia Orchestra. As the decisions of musical organizations are not like the laws of the Medes and Persians, it is to be hoped that the Boston Orchestra may yet appear here in concerts, contributing its share to the musical culture of the city which it did so much to promote in the thirty-six years of its local appearances. For too much cannot be said as to the value of the "Boston Symphony concerts." Beginning four years after Henry L. Higginson had organized the orchestra in Boston, the visits of this great organization were the great stabilizing and inspiring things in Philadelphia's musical life. And the very early tonal perfection of the interpretations of master works at the hands of the orchestra and the varying conductors, Henschel, Gericke, Nikisch, Paur, Muck and Fiedler, were achievements not even possible in Europe during the same period.

Whether all this musical richness was placed at the command of Boston and Philadelphia and other cities through the munificence of one man and not through the collective efforts of the many was a mistake has nothing to do with the fine results obtained through the generosity of the founder. While this is not the time to discuss the false glamour that has given European achievements along these lines such an easy reputation, it is admitted that up to the war the Boston Symphony Orchestra was a great virtuoso institution, without an equal here or in Europe. It is to the credit of the appreciative audiences here and in Boston and elsewhere that they knew what they were hearing. Forty years is a long while, despite the motto that "Art is long and time is fleeting"; and thirty-six years represent a signal artistic lustral period that has meant everything for Philadelphia. It was natural and logical, however, that the musical appreciators here should insist on more than five symphony concerts in a season and should arrange to have a season of their own. But there is room for all. The Philadelphia Orchestra has its supreme place; but the visiting orchestras from Boston, Chicago and New York are welcome also. There is no royal road to appreciation in music save the repeated hearing of the great works of art, past and present. Orchestras and conductors have varying individualities; and it is through these different viewpoints as to the reading of the most famous compositions, as well as a predilection for special schools of music, that the stimulating kind of musical comparison is made possible and the art life of the city greatly advanced.

The history of the Boston Symphony concerts in Philadelphia is a long and brilliant one, with conductors and soloists forming a bede-roll of achievement unequaled anywhere. This splendid record stands, and that it seemingly has come to an end cannot be viewed except with keen regret.

NEW YORK RECORD
ESTABLISHED 1881
FROM Philadelphia, Pa.
MAR 16 1921 K

It is with great regret the admirers of the Boston Orchestra witness the definite withdrawal of that organization from the musical life of the city. After 36 years of splendid service it seems deplorable that the patronage of the orchestra should have fallen to the point where it was necessary to discontinue the series. Officially, the explanation was made that increasing demand for the concerts of the orchestra, in the vicinity of Boston, made the change imperative. Those who have watched the career of the famous organization since the removal of Dr. Muck and the disruption following the death of Colonel Higginson, who financed the organization during his lifetime, know that the orchestra itself is a superb instrument, but has had, so far, no leader able enough to overcome the feeling that the orchestra was not playing up to the standard it had maintained for many seasons. After a list of illustrious conductors, men of such note as Georg Henschel, William Gericke, Arthur Nikisch, Emil Paur, Max Fiedler, some of whom were recalled to the position after they had been succeeded by other famous leaders, and in this way served with the orchestra for terms of several years, it was impossible to hold the firmly established clientele with men of the type of Rabaud and Monteux. Rabaud came with a welll-founded reputation as composer and conductor, and with the public mind predisposed in his favor, many of his compositions, notably his fine symphony, having awakened a friendly curiosity among concert audiences. Fine as was his musicianship, he failed utterly to impress our audiences. There was an entire absence of magnetism about the man, and with his advent as conductor it was impossible to hold the patronage that had already begun to decline. There is no doubt at all that a man of attractive personality could have brought back the regular attendance, since the visits of the Boston orchestra have always been of the greatest moment in the musical community of Philadelphia. The engagement of Monteux was a great surprise to everyone, since his principal reputation, in this country, was gained as a conductor of opera. In certain types of music he is very successful and enjoyable, but they are not the types that form steady orchestral diet. Attendance at the concerts offered this season has been erratic. With a popular soloist, the house was filled. The orchestra alone, or with someone not quite so popular, remained unpatronized. The loss of this famous organization to Philadelphia will be keenly felt by the many stanch supporters of the orchestra, people who were willing to look forward to the time when a conductor of commanding power would again take the leadership, and, in the meantime, do their best to hold for the cultural advantage of the city, an institution that has been so potent and successful in advancing musical taste in the community.

* * *

One form of musical enterprise that seems to survive all discouragement is that found in the producers of opera. Despite the many warning experiences of those who have labored to make opera at the Metropolitan a paying adventure, and the series of lamentable failures recorded at that theatre, another company will this week make a bid for public indorsement. Benjamin Primavera, manager of the Verdi Grand Opera Company, may make a success where many fine managers have met defeat, and in the interest of opera in Philadelphia it is hoped he will. The location of the Metropolitan Opera House has always been the stumbling block to entertainment in that edifice, and unless Mr. Primavera can overcome that difficulty he will be more or less apt to meet the lack of public response that has so far been a discouraging factor in the operatic situation in this city. Without audiences it is manifestly impossible to maintain an opera company. The great question is can the Verdi Opera Company attract, to the Metropolitan, sufficient people to enable them to produce opera successfully? One factor in the situation that may, if the Verdi company is as fine an organization as it has been represented to be, help toward establishing a following, is the inability of hundreds to obtain seats at the performances of the Metropolitan in the Academy of Music. The infrequent productions of the New York company, together with the smaller seating capacity of the Academy, has resulted in many of the former regular attendants at the opera being unable to gain admittance. In considering the possibility of engaging the interest of this large class it must be remembered that people accustomed to the best performances of opera will not be satisfied with inferior singers. Only the type of entertainment which they have patronized will appeal to them. During the Hammerstein regime, and later the Chicago company, and with the regular yearly visits of the Metropolitan company, Philadelphians have been treated to the most lavish productions of operatic art. Anything less attractive will not be liable to find a permanent following in this city. Good opera, at prices within the reach of the public, conducted in a part of the city accessible to those interested, would doubtless find a new and growing clientele. It should, however, be started in a smaller and less expensive house than the Metropolitan, and moved to a larger auditorium when attendance warranted that development. The mere feeling of a big empty house has a disastrous effect on both public and singers. If the Verdi company is properly supported we may expect a rapid growth of patronage for that comany and also for the Philadelphia Operatic Company, which has already engaged the favorable interest of a considerable following, and bids fair to become a permanent institution.

Evening Sun
Baltimore, Md.
MAR 17 1921 K

LYRIC

The Boston Orchestra And Erno Dohnanyi.

The Boston Symphony Orchestra, Pierre Monteux conducting, played last evening at the Lyric, the occasion being one of special sentiment and interest, as the famous organization, after appearing here for more than 30 years, is now discontinuing its Baltimore concerts. Yesterday's concert was its last except for such isolated and occasional visits as the orchestra may pay us in the future. There are, at all events, to be no more "seasons" of Boston concerts.

The program last evening was frankly retrospective and Victorian, a harking back to the melodic outpourings of other days. But if we must have, in this twentieth century, such unimportant works played as the saccherine "Scotch" symphony of Mendelssohn, it is as well to have it given a rendition marked by the sheer virtuosity of the one last evening. Except for a certain suggestion of the "national" in the second movement, the piece is not at any time particularly "Scotch"; but it is delicate and tuneful, and, in its lighter moods, full of that fairylike quality that seems to be a frank characteristic of this composer's work. Moreover, it makes great demands upon the skill of the wood choir as well as the strings, demands met by the men last evening with a high assurance and brilliance.

Mr. Monteux gave also the rather infrequently played overture to Weber's "Euryanthe," and then the nowadays rather absurd "Fete of the Capulets" incident from the "Romeo et Juliet" symphony of Berlioz. Even this, though, is interesting as being an early, noisy piece of program music, a work in a particular idiom that was only afterward to be brought to any state of perfection. One realizes how much of a pioneer in the art of instrumentation Berlioz actually was when hearing an excerpt from his "Romeo et Juliet' symphony.

The assisting artist was Erno Dohnanyi, who has not visited this country for many seasons, and who last evening was heard in the jewel-like and very exquisite G major piano Concerto of Mozart. Dohnanyi is an unusually poetic player, an artist of deep introspective moods and fine poetic instincts, and the rare limpidity of his touch, its caressing beauty and the very marked tenderness of his performance were things that combined to make his reading of the effervescent and melodic classic a perfect delight. Such inherently poetic playing as Mr. Dohnanyi's would be heard to better advantage on a richer-voiced instrument than the one at his disposal yesterday, and in that grateful *crepuscule* which Baltimore audiences, for some unexplained reason, are no longer permitted to enjoy when the "soloist" is on the platform. But in spite of these handicaps, the pianist made a very deep and satisfying impression. He is a fluent and sympathetic artist, one of the most delightful who has appeared here this season, a perfect exponent of the pure music of Mozart.

J. O. L.

VARIE

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dress New York City

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The Boston Symphony Orchestra management announces that after this season the annual visits to Washington, Philadelphia and Baltimore will be eliminated. The orchestra has been playing engagements in these cities for 25 years.

From
EVENING MAIL
New York City

BOSTON SYMPHONY

A RICHLY woven tapestry was the concert of the Boston Symphony Orchestra last night, with the deep hues of Brahms' Second Symphony, Ravel's vagrant Valses Nobles et Sentimentales and the vivid orchestration of Berlioz's "Romeo and Juliet."

That full-threated tone which Mr. Monteux produces from his band made the Brahms glow with more than its usual cheerful tints, and for the time the symphony actually seemed the most significant of the four masterpieces of its composer.

More and more one realizes that the Boston orchestra is again close to its old level of serene supremacy.

ESTABLISHED 1881
From MAR 18 1921 X
Evening Globe
New York

MUSIC

By PITTS SANBORN.

Boston and New York Symphony Concerts in Carnegie Hall.

The last evening concert of the Boston Symphony Orchestra in Carnegie Hall for the present season, occurring yesterday, offered a programme shared by German and French composers. Brahms's D major symphony and Weber's "Euryanthe" overture represented the former; Ravel's "Valses Nobles et Sentimentales" and one movement from Berlioz's "Romeo and Juliet" symphony—"Romeo alone; Grand Fête at the Capulet's"—represented the latter.

Mr. Monteux seems to have a particular fondness for the symphonies of Brahms, to judge from the frequency with which he puts them on his programmes. One of his chief triumphs here was with the C minor symphony. So much cannot be said for his reading of the D major symphony yesterday. The first three movements were tame and listless, deficient in clarity and perspective in the treatment of the various voices. Only in the finale did the band develop anything like sustained vigor. But this symphony has been overdriven for years. Perhaps it is taking its revenge on pitiless conductors and their bands by going to sleep on them.

"The "Euryanthe" overture? . . . What would conductors do without the three overtures of Weber! And how well audiences could do without them! True, the "Euryanthe" has not of late been played so mercilessly often here as the "Oberon." Nevertheless, along with the "Oberon" and their brother "Freischütz," it has richly earned a good ten years' rest. And the man who writes these words was not, as one Bostonian avowed he was, born hating Weber. Rather the contrary.

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SUN

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EVENING WORLD
New York City
MAR.18

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EVENING JOURNAL,
New York City

BOSTON AND N. Y. ORCHESTRAS IN CONCERTS

Monteux Presents a Miscellaneous Programme and Damrosch Plays Wagner.

The exceedingly multifarious season of orchestral concerts is now rapidly drawing to its close after having pretty thoroughly travelled the so-called "standard" repertoire, duplicating again and again a not inconsiderable portion of this via classica, and, as perhaps was to be expected, leaving the highways and the byways largely unexplored and the new vistas into the modernist country scarcely more than glanced at. But such is the manner of orchestral conductors, and the busier they become, the more they appear to enjoy the game of bolting one another programmatically, like the ostrich, the adder, or chasing their own programmatic tails. Pierre Monteux, conductor of the Boston Orchestra, has been rather less to be thus categoried than most of his fellows, but what he chose to offer to his audience yesterday at Carnegie Hall—the last of these Thursday evenings this season—was chiefly an ancient miscellany.

One has gathered the impression this season that Mr. Monteux fancies himself somewhat as an interpreter of Brahms. Not a little Brahminism has figured on his programmes and last evening there was still more—the D-major symphony. But one scarcely fancies Mr. Monteux in this role with the same enthusiasm that he himself appears to.

The Second Symphony, if it be anything, is a cyclic study in serenity—the mellow serenity of well-being, of peace, posited immediately in the first movement in that calmly beautiful, meditatively rhapsodic theme in the [illegible] and further borne upon its bosom [illegible] swaying melody in the violoncellos. The adagio but further deepens the uplifted, somewhat aloof Brahmsian mood, but does not materially alter it. The third movement is an intermezzo; it escapes any jocund quality of a scherzo—is, indeed, something like a tender, ruminative serenade, untroubled, gentle gracious and still serene. Nor is the finale, "con spirito," agitatedly spirited; serenity, now firmly fulfilled still dominates Brahms's thought and feeling.

But Mr. Monteux seemed to become a bit peppery under this large restraint of serenity and would have none of it, or very little of it. He felt the symphony as something of dramatic pulse—music generally appears to bear the aspect of drama in his eyes—and he proceeded to supply it with this sort of superimposed stir and movement, but often limp and halt; dull drama, after all. One holds no brief for any rigid, standardized interpretative rule of thumb for everything in the symphonic gambit; absolute music holds an almost infinite elasticity in the grasp of an elucidator with vision, but it must be an undistorted vision—you may read a thousand varied hues and tints of feeling into Gray's "Elegy in a Country Churchyard," but you must conceive it to begin and end an elegy, and not become ballad heroics or pastoral humor. Brahms was not writing drama, not even drama of the emotions, in this D major symphony, and a dramatic conception of it (more especially this sort of dramatic conception) leaves it writhing miserably in its own juice.

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WORLD MAR.18

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It was an extraordinary programme, put together apparently without the least thought of relationships, of clashing styles or musical symmetry. Pierre Monteux, conductor of the Boston Symphony Orchestra, perhaps wished to play Brahms and Ravel and had to add something to make the customary two hours of music. He succeeded in doing just that and nothing else.

Mr. Monteux finds himself entirely in sympathy with the exotic music (exotic to a Frenchman) of Brahms, but it cannot be said that he perfectly assimilates it. He has endeavored to do so, and he conducts it with sincerity, with devotion, but usually from without. He is far happier, of course, in the music of Ravel, which is Gallic, Parisian, urban, palpitating with the vivacity and intelligence of the salon. The waltzes heard last evening have moved numerous Frenchmen to extended comment.

There is room for doubt that they will stir the sluggish imagination of American commentators, who are so frigidly matter of fact that a creative critic like the late James Huneker ruffled the waters of all the great lakes. Of a certainty he could have written much delicate and delicious prose about these airy trifles, which are instinct with grace and captivating in badinage. But they do not seem to be worthy of prolonged lyricism. They are pretty and they are admirably scored.

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HERALD. MAR.18

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GLOBE MAR 18

the reading of the most famous compositions, as well as a predilection for special schools of music, that the stimulating kind of musical comparison is made possible and the art life of the city greatly advanced.

The history of the Boston Symphony concerts in Philadelphia is a long and brilliant one, with conductors and soloists forming a bede-roll of achievement unequaled anywhere. This splendid record stands, and that it seemingly has come to an end cannot be viewed except with keen regret.

NEW YORK
ESTABLISHED 1881
FROM

10 1921

IT is with great regret the admirers of the Boston Orchestra witness the definite withdrawal of that organization from the musical life of the city. After 36 years of splendid service it seems deplorable that the patronage of the orchestra should have fallen to the point where it was necessary to discontinue the series. Officially, the explanation was made that increasing demand for the concerts of the orchestra, in the vicinity of Boston, made the change imperative. Those who have watched the career of the famous organization since the removal of Dr. Muck and the disruption following the death of Colonel Higginson, who financed the organization during his lifetime, know that the orchestra itself is a superb instrument, but has had, so far, no leader able enough to overcome the feeling that the orchestra was not playing up to the standard it had maintained for many seasons. After a list of illustrious conductors, men of such note as Georg Henschel, William Gericke, Arthur Nikisch, Emil Paur, Max Fiedler, some of whom were recalled to the position after they had been succeeded by other famous leaders, and in this way served with the orchestra for terms of several years, it was impossible to hold the firmly established clientele with men of the type of Rabaud and Monteux. Rabaud came with a welll-founded reputation as composer and conductor, and with the public mind predisposed in his favor, many of his compositions, notably his fine symphony, having awakened a friendly curiosity among concert audiences. Fine as was his musicianship, he failed utterly to impress our audiences. There was an entire absence of magnetism about the man, and with his advent as conductor it was impossible to hold the patronage that had already begun to decline. There is no doubt at all that a man of attractive personality could have brought back the regular attendance, since the visits of the Boston orchestra have always been of the greatest moment in the musical community of Philadelphia. The engagement of Monteux was a great surprise to everyone, since his principal reputation, in this country, was gained as a conductor of opera. In certain types of music he is very successful and enjoyable, but they are not the types that form steady orchestral diet. Attendance at the concerts offered this season has been erratic. With a popular soloist, the house was filled. The orchestra alone, or with someone not quite so popular, remained unpatronized. The loss of this famous organization to Philadelphia will be keenly felt by the many stanch supporters of the orchestra, people who were willing to look forward to the time when a conductor of commanding power would again take the leadership, and, in the meantime, do their best to hold for the cultural advantage of the city, an institution that has been so potent and successful in advancing musical taste in the community.

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One form of musical enterprise that seems to survive all discouragement is that found in the producers of opera. Despite the many warning experiences of those who have labored to make opera at the Metropolitan a paying adventure, and the series of lamentable failures recorded at that theatre, another company will this week make a bid for public indorsement. Benjamin Primavera, manager of the Verdi Grand Opera Company, may make a success where many fine managers have met defeat, and in the interest of opera in Philadelphia it is hoped he will. The location of the Metropolitan Opera House has always been the stumbling block to entertainment in that edifice, and unless Mr. Primavera can overcome that difficulty he will be more or less apt to meet the lack of public response that has so far been a discouraging factor in the operatic situation in this city. Without audiences it is manifestly impossible to maintain an opera company. The great question is can the Verdi Opera Company attract, to the Metropolitan, sufficient people to enable them to produce opera successfully? One factor in the situation that may, if the Verdi company is as fine an organization as it has been represented to be, help toward establishing a following, is the inability of hundreds to obtain seats at the performances of the Metropolitan in the Academy of Music. The infrequent productions of the New York company, together with the smaller seating capacity of the Academy, has resulted in many of the former regular attendants at the opera being unable to gain admittance. In considering the possibility of engaging the interest of this large class it must be remembered that people accustomed to the best performances of opera will not be satisfied with inferior singers. Only the type of entertainment which they have patronized will appeal to them. During the Hammerstein regime, and later the Chicago company, and with the regular yearly visits of the Metropolitan company, Philadelphians have been treated to the most lavish productions of operatic art. Anything less attractive will not be liable to find a permanent following in this city. Good opera, at prices within the reach of the public, conducted in a part of the city accessible to those interested, would doubtless find a new and growing clientele. It should, however, be started in a smaller and less expensive house than the Metropolitan, and moved to a larger auditorium when attendance warranted that development. The mere feeling of a big empty house has a disastrous effect on both public and singers. If the Verdi company is properly supported we may expect a rapid growth of patronage for that comany and also for the Philadelphia Operatic Company, which has already engaged the favorable interest of a considerable following, and bids fair to become a permanent organization.

Evening Sun
Baltimore, Md.

MAR 17 192

LYRIC

The Boston Orchestra And Erno Dohnanyi.

The Boston Symphony Orchestra, Pierre Monteux conducting, played last evening at the Lyric, the occasion being one of special sentiment and interest, as the famous organization, after appearing here for more than 30 years, is now discontinuing its Baltimore concerts. Yesterday's concert was its last except for such isolated and occasional visits as the orchestra may pay us in the future. There are, at all events, to be no more "seasons" of Boston concerts.

The program last evening was frankly retrospective and Victorian, a harking back to the melodic outpourings of other days. But if we must have, in this twentieth century, such unimportant works played as the saccherine "Scotch" symphony of Mendelssohn, it is as well to have it given a rendition marked by the sheer virtuosity of the one last evening. Except for a certain suggestion of the "national" in the second movement, the piece is not at any time particularly "Scotch"; but it is delicate and tuneful, and, in its lighter moods, full of that fairylike quality that seems to be a frank characteristic of this composer's work. Moreover, it makes great demands upon the skill of the wood choir as well as the strings, demands met by the men last evening with a high assurance and brilliance.

Mr. Monteux gave also the rather infrequently played overture to Weber's "Euryanthe," and then the nowadays rather absurd "Fete of the Capulets" incident from the "Romeo et Juliet" symphony of Berlioz. Even this, though, is interesting as being an early, noisy piece of program music, a work in a particular idiom that was only afterward to be brought to any state of perfection. One realizes how much of a pioneer in the art of instrumentation Berlioz actually was when hearing an excerpt from his "Romeo et Juliet" symphony.

The assisting artist was Erno Dohnanyi, who has not visited this country for many seasons, and who last evening was heard in the jewel-like and very exquisite G major piano Concerto of Mozart. Dohnanyi is an unusually poetic player, an artist of deep introspective moods and fine poetic instincts, and the rare limpidity of his touch, its caressing beauty and the very marked tenderness of his performance were things that combined to make his reading of the effervescent and melodic classic a perfect delight. Such inherently poetic playing as Mr. Dohnanyi's would be heard to better advantage on a richer-voiced instrument than the one at his disposal yesterday, and in that grateful *crepuscule* which Baltimore audiences, for some unexplained reason, are no longer permitted to enjoy when the "soloist" is on the platform. But in spite of these handicaps, the pianist made a very deep and satisfying impression. He is a fluent and sympathetic artist, one of the most delightful who has appeared here this season, a perfect exponent of the pure music of Mozart. J. O. L.

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dress New York City

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The Boston Symphony Orchestra management announces that after this season the annual visits to Washington, Philadelphia and Baltimore will be eliminated. The orchestra has been playing engagements in these cities for 25 years.

From
EVENING MAIL
New York City

BOSTON SYMPHONY

A RICHLY woven tapestry was the concert of the Boston Symphony Orchestra last night, with the deep hues of Brahms' Second Symphony, Ravel's vagrant Valses Nobles et Sentimentales and the vivid orchestration of Berlioz's "Romeo and Juliet."

That full-threated tone which Mr. Monteux produces from his band made the Brahms glow with more than its usual cheerful tints, and for the time the symphony actually seemed the most significant of the four masterpieces of its composer.

More and more one realizes that the Boston orchestra is again close to its old level of serene supremacy.

ESTABLISHED 1881
From
Evening Globe
New York

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"The "Euryanthe" overture? . . . What would conductors do without the three overtures of Weber! And how well audiences could do without them! True, the "Euryanthe" has not of late been played so mercilessly often here as the "Oberon." Nevertheless, along with the "Oberon" and their brother "Freischütz," it has richly earned a good ten years' rest. And the man who writes these words was not, as one Bostonian avowed he was, born hating Weber. Rather the contrary.

Mr. Monteux was the first to conduct Ravel's waltzes, orchestrated as a concert piece, at the Concert Pierre Monteux at the Casino de Paris on Feb. 15. 1914. Opinions differ as to whether these noble and sentimental waltzes are really more effective in the original piano version, or with the stinging modernity of Ravel's orchestration added to the mustard and red pepper of his harmonies. At any rate the orchestral version is fascinating to hear, and the orchestra woke up and did it justice.

The orchestra was also heard to great advantage in the Berlioz excerpt, which Mr. Monteux conducted with sympathy and authority. The audience was probably the smallest that has heard a Boston Symphony concert here since the eariest visits of the orchestra to New York. But it was attentive and cordial.

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The Boston Symphony gave its final Thursday evening concert of the season in Carnegie Hall last night. The programme was nicely divided between French and German composers, with the Brahms second symphony as its chief piece and Mr. Monteux conducting the whole.

We have, naturally enough, heard the second Brahms symphony several times during this closing orchestral season. Its lyrical, melodious themes are quite personality proof. Yet the differences were strongly defined last night. Mr. Monteux is in command of a band which under whatever circumstances, has lost none of its magnificence of tone. The brasses breathe a positive glory. The wood winds are a balm of blessedness. But Mr. Monteux lays his emphasis on the breadth, the solidity and mass of the organization. He has to sacrifice gentleness—and does. The exquisiteness of the third movement, despite its joy of tone and good precision, was turned into a parade, which marched steadily toward delicacy, and never quite found it. The first movement, too, struggled for a clarity which it did not always achieve. Yet it was rich, big Brahms in general, more philosophic than poetic, and mixed of such excellent instruments that the brew could not help but warm the heart.

After the intermission the programme held Weber's overture to "Euryanthe," Ravel's interesting "Valses Noble et Sentimentales" and the "Fete" excerpt from Berlioz's "Romeo and Juliet" symphony.

Boston Symphony Ends Series at Carnegie Hal

LAST night's concert of the Boston Symphony in Carnegie Hall terminated the evening series of that orchestra. Pierre Monteaux arranged a programme of familiar compositions.

The opening selection was Brahms' Second Symphony, a work that has found favor with every orchestra conductor this season.

Its performance last night was not epoch-making, so far as eloquence is concerned. Mr. Monteaux's reading was restrained and rigid. The opening movement sounded uninspired and lacking in colorful contrast. Much of the romantic spirit and musical content of the beautiful Adapio was conspicuously absent. Neither by subtle suggestion nor obvious presentation did one gather the warp and woof of melodic material contained in the third movement. The finale, too, was lacking in the tonal warmth that is Brahmesque, and in the nobility that pronounces the work almost Beethovian.

Following the overture to Weber's "Euryanthe," the orchestra gave a sympathetic and creditable interpretation of Ravel's Valses, "Nobles et Sentimentales."

The programme ended with an excerpt from Berlioz "Romea et Juliet" symphony, bearing the title, "Romeo alone, Grand Fete at the Capulets."

AMERIC MAR. 18.

BOSTON SYMPHONY'S FAREWELL CONCERT

Pierre Moneteux Leads Orchestra in Last Brillant Program of Season Here.

The first program of the last pair of concerts to be given in New York by the Boston Symphony Orchestra this season was presented in Carnegie Hall last evening under the able direction of Pierre Monteux.

The effect of too many symphony programs crowded into a few months is showing itself in smaller audiences as the season nears its close, yet appreciation of the worth of the visiting band of musicians was shown by the patrons of last evening's concert, who applauded the Brahms Second Symphony in D major, Weber's overture to "Euryanthe," Raovels's "Valses Nobles et Sentimentales" and the ball scene from Berlioz's symphony, "Romeo and Juliet."

For the final concert Saturday afternoon, Mr. Monteux will present Mendelssohn's Scotch Symphony No. 3 in A minor, Liszt's symphonic poem "Orpheus," Chabrier's overture to "Gwendoline" and Glazounoff's violin concerto with Richard Burgin, the new concert master of the orchestra, as soloist.

TELEGRAM

BOSTON SYMPHONY STIRS BIG AUDIENCE IN CARNEGIE.

First of Two Farewell Concerts Wins Deep Appreciation—Noteworthy Performance.

Conductor Pierre Monteux and the Boston Symphony Orchestra met a great reception last night at Carngie Hall at the first of their two farewell concerts for the season. The second will take place to-morrow afternoon. It was an occasion, moreover, in that while the Boston Symphony has officially notified Philadelphia, Baltimore and Washington subscribers that the usual tours to those cities will be dropped hereafter, it has been announced that the New York engagements will be continued.

It was welcome news that the French conductor who stepped from grand opera to direct the Symphony will lead his finely drilled forces in our annual war of orchestral harmonies. In his programme last night Mr. Monteux exhibited the same suavity which has [illegible] every performance.

In [illegible] symphony No. 2 in D major, [illegible] clarity and delicacy reached its height in the allegretto grazioso of the third movement and the splendid spirit of allegro, always within the limits of that same limpidity, brought many recalls from the large audience.

The overture to Weber's opera, "Euryanthe," was delightfully done, but it is doubtful if the suite of Ravel's Valses Nobles et Sentimentales, despite the glow and rhythemse and romance between the lines, found any real response. They were of too fragile a substance for the mettle of his hearers. The selections from the Berlioz Symphony, "Romeo and Juliet," "Romeo Alone" and "The Grand Fete at the Capulets," were the colorful finale.

WORLD. MAR. 18.

Boston Symphony to Give Last Concert To-morrow

Damrosch Presents the First of Closing Two Historical Recitals at Carnegie Hall

The Boston Symphony Orchestra gave the first of its two final concerts for this season at Carnegie Hall last evening. Mr. Monteux led a Gallicized version of Brahms's Symphony No. 2, in D major, Op. 73. In Ravel's Valses Nobles et Sentimentales he was on familiar ground and therefore not only effective but at his best. The same was true of his conducting of "Romeo Alone; Grand Fete at the Capulets," from Berlioz's dramatic symphony "Romeo and Juliet," Op. 17. The other number on the program was the overture to Weber's "Euryanthe." The season's last concert by this orchestra will be given to-morrow afternoon.

Mr. Damrosch gave the first of the closing pair of historical concerts in the afternoon at the same hall. The program was devoted to selections from Wagner's operas. Miss Florence Easton, the soloist, sang Senta's Ballad from "The Flying Dutchman" and Brunhilde's Immolation scene from "The Dusk of the Gods." The same program will be repeated this evening.

TRIBUNE. MAR 18

MUSIC

By Richard Aldrich.

The Boston Symphony Orchestra.

The Boston Symphony Orchestra, now on its last visit to New York for this season, gave its evening concert yesterday in Carnegie Hall. Its playing epitomized the success that Mr. Monteux has had in his work so far to bring the orchestra back toward the superlative excellence it had before disruptive forces struck it. That he has wrought much improvement in its playing is evident, even though he has not yet remolded it completely.

The program began with Brahms's second symphony, which Mr. Monteux read with sympathetic appreciation, even though he did not develop certain points and make certain discriminations that have come to be almost traditional and almost expected in a reading of this symphony. But it gave much pleasure, that was made manifest.

The other numbers were Weber's overture to "Euryanthe," brilliant in the opening phrases, uncommonly effective in the mysterious passage suggesting the tomb, but a bit coarse in the violent fortissimo outbursts; Maurice Ravel's instrumentation of his own "Valses Nobles et Sentimentales" for piano, and the scene representing "Romeo Alone" in the grand fête at the Capulets, from his dramatic symphony, "Romeo et Juliette."

Ravel's waltzes were played here some years ago. The orchestration conciliates to the ear some of the sourest of the dissonances that are a little uncompromising on the piano, and the orchestral color shows many ingenious and even fascinating touches. But there is something in the incisiveness of the piano that seems needed in these pieces, originally conceived for it, and that the manifold pencilings of the orchestra do not quite compensate for.

The movement from Berlioz's symphony was welcome on the program, for it is one of the composer's most successful orchestral movements—most successful in its seizure of the spirit of the scene, in the musical substance in which this is embodied, and the poetic beauty of the music (which did not always present itself to Berlioz in answer to his urgent summons.

TIMES. MAR. 18.

ESTABLISHED 1881

From
Evening Public Ledger
Philadelphia, Pa.

Boston's Farewell Concert

To the Editor of the Evening Public Ledger:

Sir—It was with a very, very great regret that I attended the Boston Symphony Orchestra concert on Monday evening, and knew that it was the last concert this organization was going to give here, at least for some time. It is a most unfortunate circumstance for any city when they lose such a great organization, which has been the feature of a certain part of its life every season, for no doubt the Boston Symphony Orchestra was the most artistic organization that delighted the city each year, even if they gave but five concerts here; yet they made our season distinctive, and their coming is going to be sadly missed.

Philadelphians who are interested in art in this city should make an inquiry into conditions and find why one after the other the big musical organizations are forsaking Philadelphia. We used to have visits from the Philharmonic Orchestra, of New York, and from the Chicago Opera Co., but for some reason some force, whether radical or indifferent, has driven away these organizations, as well as others, until our musical season has dwindled into almost what might be expected in a third rate city.

This is most unfortunate. Would it not be a good thing for our Chamber of Commerce, which is always trying to do something to help Philadelphia, to appoint a committee of promotion that would arrange to bring all the best musical organizations, whether instrumental or vocal, to this city as well as all the great artists, lecturers, etc.? We need a boom here badly, or eventually we will have to depend entirely upon local organizations for our musical entertainment.

Mrs. WILLIAM T. HINES.

Philadelphia, March 15, 1921.

NEWS MAR 18 1921 M
Baltimore, Md.

Boston Artists Say Goodbye

Orchestra Plays Last Concert, But Its Memory Will Long Remain

The Boston Symphony Orchestra has played its last concert in Baltimore and gone, and its place shall know it no more. So runs the current of events. The organization has toiled long, faithfully and well, and henceforth its labors here will become a thing of the past. Its personal touch and personal influence will be absent, but its memory will long remain firmly implanted in the minds of a host of Baltimore's music-lovers, by whom the loss is not as yet fully appreciated.

The cause assigned for discontinuing its annual visits here is that a call from its own home town is imperative and cannot be disregarded. In order to satisfy the conscience that it was not neglect or want of proper support which brought about this decision, Baltimore is going to accept this final dictum as correct. And, at all events, it has the appearance of being perfectly logical and natural. Nevertheless it is a matter of deep regret, and for two reasons—one sentimental and the other musical.

The sentimental reason is very strong, because the Boston Orchestra was the very first of the great organizations to visit Baltimore, and has continued its visits for so many years that it has become one of the foremost musical functions of the season, attracting the musical and social elect of the city. The musical reason is one of deeper import. The annual visits have not only shown Baltimore what an orchestra can do in the way of musical propaganda but it has made the public acquainted with musical compositions and composers which but for an orchestra would have remained unknown. Moreover, it has inspired a greater love for the art and a more intense thirst for knowledge and learning. And a still greater achievement, which must not be overlooked or forgotten, lies in its having fomented in the breasts of local music-lovers a desire to possess an orchestra of their own—a desire which has now become an accomplished fact.

And what can be said about the program presented at this final appearance—a program that almost might be regarded as the orchestra's requiem, as far as Baltimore is concerned. And what about the soloist, Erno Dohnanyi, the pianist. The program was not of a brilliant or happy character for a farewell concert. It was almost suggestive of regret at parting, judging by its general air of somberness.

Mendelssohn's "Scotch" Symphony was the opening number. Mendelssohn was a purist in form, a great exponent of straightforward, unadulterated melody, as distinguished from the vagaries of some of the modern music, and a composer whose works are characterized by delicacy and smoothness and in which nothing harsh is ever found. But it is a striking evidence of the advancement in the art, and of the hold modern peculiarities have taken upon the fancy of present-day audiences, that the "Scotch" Symphony produced a slightly soporific effect. In a word, it seemed a trifle trivial, possibly because, although the melodic creations were beautiful, the sudden and harsh harmonic surprises to which the modern ear is becoming accustomed were lacking. The performance, however, was smooth and well expressed the composer's meaning. The most effective and attractive work on the program, and which was presented with much vigor and spirit, was Weber's "Euryanthe" Overture. The movement from Berlioz's Dramatic Symphony "Romeo and Juliet" contained some interesting passages and was well given.

Dohnanyi proved himself an artist endowed with easy, fluent and smooth technical ability and possessed of considerable temperament and power of interpretation. But—it may be heresy to say so—but even the Mozart Concerto, in G major, appeared a trifle simple and unassuming to modern ears. It was therefore not the best choice to enable Mr. Dohnanyi to show to the full his capabilities as an executive artist.

A note of pathos was struck by Mr. Monteux, after the concert, when he intimated that a few persons here would regret the decision of the orchestra authorities not to return.

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Boston Symphony Concert.

The last of the Boston Symphony Orchestra's evening concerts took place in Carnegie Hall last night. The programme consisted of the second symphony of Brahms, Weber's "Euryanthe" overture, Ravel's "Valses Nobles et Sentimentales" and one movement from Berlioz's "Romeo et Juliette" symphony.

It was an extraordinary programme, put together apparently without the least thought of relationships, of clashing styles or musical symmetry. Pierre Monteux, conductor of the Boston Symphony Orchestra, perhaps wished to play Brahms and Ravel and had to add something to make the customary two hours of music. He succeeded in doing just that and nothing else.

Mr. Monteux finds himself entirely in sympathy with the exotic music (exotic to a Frenchman) of Brahms, but it cannot be said that he perfectly assimilates it. He has endeavored to do so, and he conducts it with sincerity, with devotion, but usually from without. He is far happier, of course, in the music of Ravel, which is Gallic, Parisian, urban, palpitating with the vivacity and intelligence of the salon. The waltzes heard last evening have moved numerous Frenchmen to extended comment.

There is room for doubt that they will stir the sluggish imagination of American commentators, who are so frigidly matter of fact that a creative critic like the late James Huneker ruffled the waters of all the great lakes. Of a certainty he could have written much delicate and delicious prose about these airy trifles, which are instinct with grace and captivating in badinage. But they do not seem to be worthy of prolonged lyricism. They are pretty and they are admirably scored.

The Boston Symphony Orchestra has played better in the latter part of the season than it did in the early days. Possibly it will do still better things next autumn. Meanwhile the note may be made that to-morrow afternoon its final concert will take place.

AMERICAN MAR 18 1921 M
New York City

Boston Symphony Ends Series at Carnegie Hall

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Its performance last night was not epoch-making, so far as eloquence is concerned. Mr. Monteaux's reading was restrained and rigid. The opening movement sounded uninspired and lacking in colorful contrast. Much of the romantic spirit and musical content of the beautiful Adapio was conspicuously absent. Neither by subtle suggestion nor obvious presentation did one gather the warp and woof of melodic material contained in the third movement. The finale, too, was lacking in the tonal warmth that is Brahmesque, and in the nobility that pronounces the work almost Beethovian.

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ESTABLISHED 1881
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TIMES
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BOSTON SYMPHONY CONCERT

A Good Program With Dohnanyi as Solo Pianist.

The program which Pierre Montuex provided for the closing concert of the Boston Symphony season at the Academy last night was so good as to give fresh reason for rejoicing that the great orchestra has not seen fit to cut Brooklyn out of its tours next year, as it has done with Baltimore and Washington. That band once again achieves the beautiful tone and the delicacy and accuracy of finish upon which its reputation was founded and it and its conductor will be welcomed here as often as they can find a place for us in their list of fortunate towns.

The memory of old concertgoers does not reach back to a performance of Mendelssohn's "Scotch" Symphony in Brooklyn, and last night it was welcome by way of contrast to some of the more modern music with which we have been regaled. It is too late in the day to call Mendelssohn's music great, but a symphony rich in melody, written with elegance and distinction of style, in which not a single discord assails the ears and not a blare of brass drowns out the careful harmonies, is certainly worth more frequent hearing than this music has had of late. The performance was delightful, especially in the Scherzo, where Mendelssohn's delicate nicety was matched by that of the band.

Liszt decorated the music of a great many other men and some of it he improved. That was hardly the case with Gluck, the simplicity and greatness of whose "Orpheus" moved the facile composer to his "symphonic poem" on the same subject. Liszt was not Gluck, but he was a master of orchestration, and his music in this case is smooth and rich, and even suggests the spirit of its inspiration.

The soloist was Ernest Dohnanyi. Any wonder which auditors may have felt that a modern pianist should choose to play a concerto which Mozart wrote long before the resources of the modern piano had been worked out was removed before Dohnanyi had played half a dozen bars. He reduced the concert grand to the di-

of tone, color and of dynamics which were simply bewildering. Tone of the crispness of pizzicati was perhaps the most striking part of his technique, but the technique, although it popped the eyes of the violinists behind him, was yet but a means to an end. Dohnanyi made Mozart musical in a way which is unknown to present concertgoers. It sounded "faint and far, like horns of Elfland softly blowing." The exquisite beauty of the tiny tone was something to remember and dream about. The chance of encountering it often is as small as that of hearing two hermit thrushes in the same night.

The concluding number was Chabrier's overture to his opera "Gwendoline," good spirited, dramatic music of the modern French school, an excellent selection to play an audience home with.

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The Boston Symphony gave its final Thursday evening concert of the season in Carnegie Hall last night. The programme was nicely divided between French and German composers, with the Brahms second symphony as its chief piece and Mr. Monteux conducting the whole.

We have, naturally enough, heard the second Brahms symphony several times during this closing orchestral season. Its lyrical, melodious themes are quite personality proof. Yet the differences were strongly defined last night. Mr. Monteux is in command of a band which under whatever circumstances, has lost none of its magnificence of tone. The brasses breathe a positive glory. The wood winds are a balm of blessedness. But Mr. Monteux lays his emphasis on the breadth, the solidity and mass of the organization. He has to sacrifice gentleness—and does. The exquisiteness of the third movement, despite its joy of tone and good precision, was turned into a parade, which marched steadily toward delicacy, and never quite found it. The first movement, too, struggled for a clarity which it did not always achieve. Yet it was rich, big Brahms in general, more philosophic than poetic, and mixed of such excellent instruments that the brew could not help but warm the heart.

After the intermission the programme held Weber's overture to "Euryanthe," Ravel's interesting "Valses Noble et Sentimentales" and the "Fete" excerpt from Berlioz's "Romeo and Juliet" symphony.

Boston Symphony Ends Series at Carnegie Hall

LAST night's concert of the Boston Symphony in Carnegie Hall terminated the evening series of that orchestra. Pierre Monteaux arranged a programme of familiar compositions.

The opening selection was Brahms' Second Symphony, a work that has found favor with every orchestra conductor this season.

Its performance last night was not epoch-making, so far as eloquence is concerned. Mr. Monteaux's reading was restrained and rigid. The opening movement sounded uninspired and lacking in colorful contrast. Much of the romantic spirit and musical content of the beautiful Adapio was conspicuously absent. Neither by subtle suggestion nor obvious presentation did one gather the warp and woof of melodic material contained in the third movement. The finale, too, was lacking in the tonal warmth that is Brahmesque, and in the nobility that pronounces the work almost Beethovian.

Following the overture to Weber's "Euryanthe," the orchestra gave a sympathetic and creditable interpretation of Ravel's Valses, "Nobles et Sentimentales."

The programme ended with an excerpt from Berlioz "Romea et Juliet" symphony, bearing the title, "Romeo alone, Grand Fete at the Capulets."

BOSTON SYMPHONY'S FAREWELL CONCERT

Pierre Moneteux Leads Orchestra in Last Brillant Program of Season Here.

The first program of the last pair of concerts to be given in New York by the Boston Symphony Orchestra this season was presented in Carnegie Hall last evening under the able direction of Pierre Monteux.

The effect of too many symphony programs crowded into a few months is showing itself in smaller audiences as the season nears its close, yet appreciation of the worth of the visiting band of musicians was shown by the patrons of last evening's concert, who applauded the Brahms Second Symphony in D major, Weber's overture to "Euryanthe," Raovels's "Valses Nobles et Sentimentales" and the ball scene from Berlioz's symphony, "Romeo and Juliet."

For the final concert Saturday afternoon, Mr. Monteux will present Mendelssohn's Scotch Symphony No. 3 in A minor, Liszt's symphonic poem "Orpheus," Chabrier's overture to "Gwendoline" and Glazounoff's violin concerto with Richard Burgin, the new concert master of the orchestra, as soloist.

BOSTON SYMPHONY STIRS BIG AUDIENCE IN CARNEGIE.

First of Two Farewell Concerts Wins Deep Appreciation—Noteworthy Performance.

Conductor Pierre Monteux and the Boston Symphony Orchestra met a great reception last night at Carngie Hall at the first of their two farewell concerts for the season. The second will take place to-morrow afternoon. It was an occasion, moreover, in that while the Boston Symphony has officially notified Philadelphia, Baltimore and Washington subscribers that the usual tours to those cities will be dropped hereafter, it has been announced that the New York engagements will be continued.

It was welcome news that the French conductor who stepped from grand opera to direct the Symphony will lead his finely drilled forces in our annual war of orchestral harmonies. In his programme last night Mr. Monteux exhibited the same suavity which has distinguished his every appearance.

In the Brahms Symphony No. 2 in D major, this clarity and delicacy reached its height in the allegretto grazioso of the third movement and the splendid spirit of allegro, always within the limits of that same limpidity, brought many recalls from the large audience.

The overture to Weber's opera, "Euryanthe," was delightfully done, but it is doubtful if the suite of Ravel's Valses Nobles et Sentimentales, despite the glow and rhythemse and romance between the lines, found any real response. They were of too fragile a substance for the mettle of his hearers. The selections from the Berlioz Symphony, "Romeo and Juliet," "Romeo Alone" and "The Grand Fete at the Capulets," were the colorful finale.

WORLD. MAR. 18.

Boston Symphony to Give Last Concert To-morrow

Damrosch Presents the First of Closing Two Historical Recitals at Carnegie Hall

The Boston Symphony Orchestra gave the first of its two final concerts for this season at Carnegie Hall last evening. Mr. Monteux led a Gallicized version of Brahms's Symphony No. 2, in D major, Op. 73. In Ravel's Valses Nobles et Sentimentales he was on familiar ground and therefore not only effective but at his best. The same was true of his conducting of "Romeo Alone; Grand Fete at the Capulets," from Berlioz's dramatic symphony "Romeo and Juliet," Op. 17. The other number on the program was the overture to Weber's "Euryanthe." The season's last concert by this orchestra will be given to-morrow afternoon.

Mr. Damrosch gave the first of the closing pair of historical concerts in the afternoon at the same hall. The program was devoted to selections from Wagner's operas. Miss Florence Easton, the soloist, sang Senta's Ballad from "The Flying Dutchman" and Brunhilde's Immolation scene from "The Dusk of the Gods." The same program will be repeated this evening.

TRIBUNE-MAR 1

MUSIC

By Richard Aldrich.

The Boston Symphony Orchestra.

The Boston Symphony Orchestra, now on its last visit to New York for this season, gave its evening concert yesterday in Carnegie Hall. Its playing epitomized the success that Mr. Monteux has had in his work so far to bring the orchestra back toward the superlative excellence it had before disruptive forces struck it. That he has wrought much improvement in its playing is evident, even though he has not yet remolded it completely.

The program began with Brahms's second symphony, which Mr. Monteux read with sympathetic appreciation, even though he did not develop certain points and make certain discriminations that have come to be almost traditional and almost expected in a reading of this symphony. But it gave much pleasure, that was made manifest.

The other numbers were Weber's overture to "Euryanthe," brilliant in the opening phrases, uncommonly effective in the mysterious passage suggesting the tomb, but a bit coarse in the violent fortissimo outbursts; Maurice Ravel's instrumentation of his own "Valses Nobles et Sentimentales" for piano, and the scene representing "Romeo Alone" in the grand fête at the Capulets, from his dramatic symphony, "Romeo et Juliette."

Ravel's waltzes were played here some years ago. The orchestration conciliates to the ear some of the sourest of the dissonances that are a little uncompromising on the piano, and the orchestral color shows many ingenious and even fascinating touches. But there is something in the incisiveness of the piano that seems needed in these pieces, originally conceived for it, and that the manifold pencilings of the orchestra do not quite compensate for.

The movement from Berlioz's symphony was welcome on the program, for it is one of the composer's most successful orchestral movements—most successful in its seizure of the spirit of the scene, in the musical substance in which this is embodied, and the poetic beauty of the music which did not always present itself to Berlioz in answer to his urgent summons.

TIMES. MAR. 18.

ESTABLISHED 1881
From
Evening Public Ledger
Philadelphia, Pa.

Boston's Farewell Concert

To the Editor of the Evening Public Ledger:

Sir—It was with a very, very great regret that I attended the Boston Symphony Orchestra concert on Monday evening, and knew that it was the last concert this organization was going to give here, at least for some time. It is a most unfortunate circumstance for any city when they lose such a great organization, which has been the feature of a certain part of its life every season, for no doubt the Boston Symphony Orchestra was the most artistic organization that delighted the city each year, even if they gave but five concerts here; yet they made our season distinctive, and their coming is going to be sadly missed.

Philadelphians who are interested in art in this city should make an inquiry into conditions and find why one after the other the big musical organizations are forsaking Philadelphia. We used to have visits from the Philharmonic Orchestra, of New York, and from the Chicago Opera Co., but for some reason some force, whether radical or indifferent, has driven away these organizations, as well as others, until our musical season has dwindled into almost what might be expected in a third rate city.

This is most unfortunate. Would it not be a good thing for our Chamber of Commerce, which is always trying to do something to help Philadelphia, to appoint a committee of promotion that would arrange to bring all the best musical organizations, whether instrumental or vocal, to this city as well as all the great artists, lecturers etc.? We need a boom here badly, or eventually we will have to depend entirely upon local organizations for our musical entertainment.

MRS. WILLIAM T. HINES.

Philadelphia, March 15, 1921.

NEWS
Baltimore, Md.

Boston Artists Say Goodbye

Orchestra Plays Last Concert, But Its Memory Will Long Remain

The Boston Symphony Orchestra has played its last concert in Baltimore and gone, and its place shall know it no more. So runs the current of events. The organization has toiled long, faithfully and well, and henceforth its labors here will become a thing of the past. Its personal touch and personal influence will be absent, but its memory will long remain firmly implanted in the minds of a host of Baltimore's music-lovers, by whom the loss is not as yet fully appreciated.

The cause assigned for discontinuing its annual visits here is that a call from its own home town is imperative and cannot be disregarded. In order to satisfy the conscience that it was not neglect or want of proper support which brought about this decision, Baltimore is going to accept this final dictum as correct. And, at all events, it has the appearance of being perfectly logical and natural. Nevertheless it is a matter of deep regret, and for two reasons—one sentimental and the other musical.

The sentimental reason is very strong, because the Boston Orchestra was the very first of the great organizations to visit Baltimore, and has continued its visits for so many years that it has become one of the foremost musical functions of the season, attracting the musical and social elect of the city. The musical reason is one of deeper import. The annual visits have not only shown Baltimore what an orchestra can do in the way of musical propaganda but it has made the public acquainted with musical compositions and composers which but for an orchestra would have remained unknown. Moreover, it has inspired a greater love for the art and a more intense thirst for knowledge and learning. And a still greater achievement, which must not be overlooked or forgotten, lies in its having fomented in the breasts of local music-lovers a desire to possess an orchestra of their own—a desire which has now become an accomplished fact.

And what can be said about the program presented at this final appearance—a program that almost might be regarded as the orchestra's requiem, as far as Baltimore is concerned. And what about the soloist, Erno Dohnanyi, the pianist. The program was not of a brilliant or happy character for a farewell concert. It was almost suggestive of regret at parting, judging by its general air of somberness.

Mendelssohn's "Scotch" Symphony was the opening number. Mendelssohn was a purist in form, a great exponent of straightforward, unadulterated melody, as distinguished from the vagaries of some of the modern music, and a composer whose works are characterized by delicacy and smoothness and in which nothing harsh is ever found. But it is a striking evidence of the advancement in the art, and of the hold modern peculiarities have taken upon the fancy of present-day audiences, that the "Scotch" Symphony produced a slightly soporific effect. In a word, it seemed a trifle trivial, possibly because, although the melodic creations were beautiful, the sudden and harsh harmonic surprises to which the modern ear is becoming accustomed were lacking. The performance, however, was smooth and well expressed the composer's meaning. The most effective and attractive work on the program, and which was presented with much vigor and spirit, was Weber's "Euryanthe" Overture. The movement from Berlioz's Dramatic Symphony "Romeo and Juliet" contained some interesting passages and was well given.

Dohnanyi proved himself an artist endowed with easy, fluent and smooth technical ability and possessed of considerable temperament and power of interpretation. But—it may be heresy to say so—but even the Mozart Concerto, in G major, appeared a trifle simple and unassuming to modern ears. It was therefore not the best choice to enable Mr. Dohnanyi to show to the full his capabilities as an executive artist.

A note of pathos was struck by Mr. Monteux, after the concert, when he intimated that a few persons here would regret the decision of the orchestra authorities not to return.

W. G. O.

[110]

HERALD
ess New York City

Boston Symphony Concert.

The last of the Boston Symphony Orchestra's evening concerts took place in Carnegie Hall last night. The programme consisted of the second symphony of Brahms, Weber's "Euryanthe" overture, Ravel's "Valses Nobles et Sentimentales" and one movement from Berlioz's "Romeo et Juliette" symphony.

It was an extraordinary programme, put together apparently without the least thought of relationships, of clashing styles or musical symmetry. Pierre Monteux, conductor of the Boston Symphony Orchestra, perhaps wished to play Brahms and Ravel and had to add something to make the customary two hours of music. He succeeded in doing just that and nothing else.

Mr. Monteux finds himself entirely in sympathy with the exotic music (exotic to a Frenchman) of Brahms, but it cannot be said that he perfectly assimilates it. He has endeavored to do so, and he conducts it with sincerity, with devotion, but usually from without. He is far happier, of course, in the music of Ravel, which is Gallic, Parisian, urban, palpitating with the vivacity and intelligence of the salon. The waltzes heard last evening have moved numerous Frenchmen to extended comment.

There is room for doubt that they will stir the sluggish imagination of American commentators, who are so frigidly matter of fact that a creative critic like the late James Huneker ruffled the waters of all the great lakes. Of a certainty he could have written much delicate and delicious prose about these airy trifles, which are instinct with grace and captivating in badinage. But they do not seem to be worthy of prolonged lyricism. They are pretty and they are admirably scored.

The Boston Symphony Orchestra has played better in the latter part of the season than it did in the early days. Possibly it will do still better things next autumn. Meanwhile the note may be made that to-morrow afternoon its final concert will take place.

AMERICAN
New York City

Boston Symphony Ends Series at Carnegie Hall

LAST night's concert of the Boston Symphony in Carnegie Hall terminated the evening series of that orchestra. Pierre Monteaux arranged a programme of familiar compositions.

The opening selection was Brahms' Second Symphony, a work that has found favor with every orchestra conductor this season.

Its performance last night was not epoch-making, so far as eloquence is concerned. Mr. Monteaux's reading was restrained and rigid. The opening movement sounded uninspired and lacking in colorful contrast. Much of the romantic spirit and musical content of the beautiful Adapio was conspicuously absent. Neither by subtle suggestion nor obvious presentation did one gather the warp and woof of melodic material contained in the third movement. The finale, too, was lacking in the tonal warmth that is Brahmesque, and in the nobility that pronounces the work almost Beethovian.

Following the overture to Weber's "Euryanthe," the orchestra gave a sympathetic and creditable interpretation of Ravel's Valses, "Nobles et Sentimentales."

The programme ended with an excerpt from Berlioz "Romea et Juliet" symphony, bearing the title, "Romeo alone, Grand Fete at the Capulets."

ESTABLISHED 1881
From
TIMES
New York City

The Boston Symphony Orchestra.

The Boston Symphony Orchestra, now on its last visit to New York for this season, gave its evening concert yesterday in Carnegie Hall. Its playing epitomized the success that Mr. Monteux has had in his work so far to bring the orchestra back toward the superlative excellence it had before disruptive forces struck it. That he has wrought much improvement in its playing is evident, even though he has not yet remolded it completely.

The program began with Brahms's second symphony, which Mr. Monteux read with sympathetic appreciation, even though he did not develop certain points and make certain discriminations that have come to be almost traditional and almost expected in a reading of this symphony. But it gave much pleasure, that was made manifest.

The other numbers were Weber's overture to "Euryanthe," brilliant in the opening phrases, uncommonly effective in the mysterious passage suggesting the tomb, but a bit coarse in the violent fortissimo outbursts; Maurice Ravel's instrumentation of his own "Valses Nobles et Sentimentales" for piano, and the scene representing "Romeo Alone" in the grand fête at the Capulets, from his dramatic symphony, "Romeo et Juliette."

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dress: Brooklyn, N. Y.
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MAR 1 1921

BOSTON SYMPHONY CONCERT

A Good Program With Dohnanyi as Solo Pianist.

The program which Pierre Montuex provided for the closing concert of the Boston Symphony season at the Academy last night was so good as to give fresh reason for rejoicing that the great orchestra has not seen fit to cut Brooklyn out of its tours next year, as it has done with Baltimore and Washington. That band once again achieves the beautiful tone and the delicacy and accuracy of finish upon which its reputation was founded and it and its conductor will be welcomed here as often as they can find a place for us in their list of fortunate towns.

The memory of old concertgoers does not reach back to a performance of Mendelssohn's "Scotch" Symphony in Brooklyn, and last night it was welcome by way of contrast to some of the more modern music with which we have been regaled. It is too late in the day to call Mendelssohn's music great, but a symphony rich in melody, written with elegance and distinction of style, in which not a single discord assails the ears and not a blare of brass drowns out the careful harmonies, is certainly worth more frequent hearing than this music has had of late. The performance was delightful, especially in the Scherzo, where Mendelssohn's delicate nicety was matched by that of the band.

Liszt decorated the music of a great many other men and some of it he improved. That was hardly the case with Gluck, the simplicity and greatness of whose "Orpheus" moved the facile composer to his "symphonic poem" on the same subject. Liszt was not Gluck, but he was a master of orchestration, and his music in this case is smooth and rich, and even suggests the spirit of its inspiration.

The soloist was Ernest Dohnanyi. Any wonder which auditors may have felt that a modern pianist should choose to play a concerto which Mozart wrote long before the resources of the modern piano had been worked out was removed before Dohnanyi had played half a dozen bars. He reduced the concert grand to the di-

of tone, color and of dynamics which were simply bewildering. Tone of the crispness of pizzicati was perhaps the most striking part of his technique, but the technique, although it popped the eyes of the violinists behind him, was yet but a means to an end. Dohnanyi made Mozart musical in a way which is unknown to present concertgoers. It sounded "faint and far, like horns of Elfland softly blowing." The exquisite beauty of the tiny tone was something to remember and dream about. The chance of encountering it often is as small as that of hearing two hermit thrushes in the same night.

The concluding number was Chabrier's overture to his opera "Gwendoline," good spirited, dramatic music of the modern French school, an excellent selection to play an audience home with.

ESTABLISHED 1861
From MAR 19 1921
STANDARD UNION
Brooklyn, N. Y.

The Boston Orchestra's Closing Brooklyn Concert

At the Academy of Music last night, the Boston Symphony Orchestra, Pierre Monteux conducting, and with Erno Dohnanyi as piano soloist, closed its series of five Philharmonic Concerts, as scheduled for the current season in Brooklyn under auspices of the Institute of Arts and Sciences. The occasion called forth an audience flattering in its size, and of most amiable recognition of the spirited playing of the Boston band, and the generally excellent condition and united response of its men to their leader's baton.

Heading the programme's numbers was Mendelssohn's Symphony No. 3, in A minor, known as the "Scotch." This work, conceived during a vacation in Scotland in 1829, was played by the Philharmonic Society of London, in that city in 1842, the composer conducting. One in sympathy with the modern quest for the new and unusual, and with preference for musical art of recent origin, may be unmoved by the charm of repose which lies in the pictured objectivity of the work—like a peaceful landscape hazily unfolding its length to dreamy contemplation—with the fleck of sunshine and shade over its beauty. Refinement in pianissimi, pizzicatti and dynamics were a part of Mr. Monteux's eloquent exposition of this symphony, carrying the auditors in the hush of attention to unmistakable evidence of approval at the close of the four movements.

Liszt's symphonic poem, "Orpheus," and the final overture "Gwendoline" by Chabrier, with Mozart's concerto for pianoforte and orchestra in G major between, completed the programme.

Of the Hungarian pianist, Erno Dohnanyi's playing, it may truly be said, it is a revelation in the highest sense the word may convey. Such complete absorption of the ego into a composition's presentment in full force of musical meaning, with a technique born and blessed by the genuineness of its musicianly parentage, with a rare simplicity entrancing to behold! Here is one who can only be classed as outside all other of the pianist brotherhood. In the Mozart concerto, his playing of which might merit the pen of a rhapsodist, and then not be estimated to full justice. Mr. Dohnanyi had the support in the concord of perfect agreement, of the orchestral section required by the performance of the

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ESTABLISHED 1881
From MAR 19
CITIZEN,
Brooklyn, N. Y.

ITS FAREWELL CONCERT.

Boston Symphony Orchestra Plays at the Academy of Music.

Conductor Pierre Monteux and the Boston Symphony Orchestra met a great reception last night in the Academy of Music at their farewell concert of the season. Its playing demonstrated the success that Mr. Monteux has had in his work this season. In his programme last night he exhibited the same suavity which has distinguished his every appearance.

Mendelssohn's Scotch Symphony in A minor, in four movements, and Chabrier's Overture to "Gwendoline" were played by the orchestra, which showed its wonderful responsiveness to the manifold and sensitive indications of the conductor. The audience was extremely enthusiastic and left him in no doubt that his labors were appreciated.

As assisting artist, Erno Dohnanyi, Hungarian pianist and composer, a distinguished man in both capacities, showed remarkable powers. He is an artist of restrained temperament and insight and one who illumines his music with the steady light of understanding and sympathetic imagination; as a technician of high attainments, his command of the mechanism of the piano is comprehensive and complete. He played Mozart's Concert for Pianoforte and Orchestra in G major. His reception was of a warmth and heartiness that spoke of high appreciation.

MUSIC

By Richard Aldrich.

The Boston Symphony Orchestra.

The Boston Symphony Orchestra finished its doings in New York for the present season with its concert yesterday afternoon in Carnegie Hall. The orchestra has done well this season, and has gone some distance in winning back the high esteem in which it was held for so many years by its New York public. The improvement in its playing under Mr. Monteux's continued direction has made itself felt, and he and his players have found deserved admiration.

The most important number on the program was Mendelssohn's "Scotch" symphony; a rare appearance now on orchestral programs, but deserving the appearances it gets and not ready yet for total oblivion, to which so many of the composer's works have descended. There is certainly a greater vitality in it than there is in Liszt's vacuous symphonic poem "Orpheus," which also appeared on the program, and whose appearances are even rarer. The other orchestral piece was the overture to Chabrier's opera of "Gwendoline," a highly colored and vigorously dramatic composition, admirably devised as an overture foreshadowing the dramatic action to come.

The music is forcibly expressive and harmonized with great richness, but it is permissible to wish that the second theme, descriptive, as Mr. Hale says, of the hero's vision of the Valkyrie, were a little less obvious, a little less banal.

For the first time, the concert master, Richard Burgin, appeared here as soloist. He played Glazunoff's violin concerto, not unknown here recently. Mr. Burgin's appearance was unassuming, unpretentious; his playing was that of an unusually excellent musician, not, perhaps, in all respects of a virtuoso—it is not expected that a concert master shall step to the front from his desk and return to it, showing all the characteristics of a player devoted to the brilliancy and bravura of solo performances—but of a master of his instrument in tone and technique, wholly competent to interpret all the difficulties of the composition and quite sympathetic with its spirit. Mr. Burgin won much applause by his playing, and a number of recalls to the stage.

TIMES, MAR. 20.

Boston Symphony Plays Melodious Music at Farewell

Contrast and Surprise in Programme Arranged by Pierre Monteux.

Pierre Monteux and the Boston Symphony Orchestra gave their final concert of the season in Carnegie Hall yesterday afternoon. The programme was another of those contrivances of contrast and surprise which Mr. Monteux has shown himself an adept at making. The pleasures of the afternoon began with Mendelssohn's Scotch symphony. Its simple, healthy, old fashioned tunefulness must have brought happiness to most of the hearers. Of course this is not "modern" and it is anything but "cerebral." It is just plain music, which is sadly out of date in these psychological days when tones are brought together seemingly for the purpose of doing violence to each other and to undeceived human ears.

But Mendelssohn! Pfui! Why Mendelssohn when we might be listening to Malipiero or Resphighi's screeching women and rioting gnomes? And after Mendelssohn, what? Liszt's "Orpheus," surely the reductio ad absurdum of that musician's method of composition. Orpheus moved even the iron gates of the inferno by the magic of his song; but one may be reasonably certain that the song did not consist of an unfinished phrase trimmed with clarionet arpeggios and hoisted by semi-tones in order to be repeated and repeated till enough pages had been filled to make a symphonic poem.

Then presto, change, and the audience listens to Glazounov's violin concerto. The solo performer was the concert master of the orchestra, Richard Burgin. This is Mr. Burgin's first season at the head of the strings of Boston, but it is not likely to be his last. At any rate he played the concerto very well indeed. He has a good tone, a particularly fine G string, a crisp staccato, confidence and a large degree of certainty among harmonics, a cantilena warm and with color and evidences of good musicianship throughout. He was cordially applauded as he deserved to be.

The entertainment was completed with a performance of Chabrier's "Gwendoline" overture. The orchestra acquitted itself generally with credit. At the close of the season its art is much smoother and more rich in texure than it was at the beginning. A part of the improvement is certainly the result of a winter's practice, but no small measure of it should be accredited to Mr. Monteux, who, if not inspired, is undeniably industrious.

HERALD MAR 20

Last of Boston Symphony Concerts Is Simple Affair

Series Ends None Too Gloriously With Program of Familiar Compositions

This year's series of New York concerts by the Boston Symphony Orchestra ended none too gloriously yesterday afternoon at Carnegie Hall. The program was simplicity itself—Mendelssohn's "Scotch" symphony, Liszt's symphonic poem "Orpheus," Glazounoff's concerto for violin, Chabrier's overture to "Gwendoline," all familiar works.

Liszt's "Orpheus" was a daring choice. It bristles with opportunities for a display of virtuosity by individual sections of the orchestra, and while here and there old members of this organization, survivors of illustrious days, may still be seen in their accustomed places, the present personnel, when subjected to conspicuous individual prominence, invites disastrous and even tragic comparison.

Neither was the audience greatly cheered by a flaccid performance of Giazounoff's concerto by Richard Burgin, this season's concertmaster. The music itself is a mixture of saccharine and gaudiness. Only a fiddler of the first rank could lend it a greater illusion, and Mr. Burgin, an indifferent player of little personality, was far from equal to coping with its insipidity. In Mendelssohn's symphony, as in Chabrier's overture, the orchestra played well, if with little distinction.

TRIBUNE, MAR 20

TRIBUNE, MAR 20 192
New York City

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ORLD,
New York City
MAR 20 192 X

FAREWELL CONCERT BY BOSTON'S ORCHESTRA

"Lohengrin" Sung in English at the Metropolitan—Pavlowa Closes Engagement.

The Boston Symphony Orchestra said goodby for the season to its metropolitan following yesterday afternoon in Carnegie Hall. It was an undemonstrative audience and not so numerous as the Boston men have known in other times. This attitude might have been due to the programme that contained nothing thrilling and that was played in a manner thoroughly convention.

Pierre Monteux, the conductor, substituted Mendelssohn's Scotch symphony for the announced Cesar Franck in D minor, and other numbers were Liszt's symphonic poem "Orpheus," Chabrier's overture to the opera "Gwendoline," and Glazounoff's violin concerto, in which the soloist was Richard Burgin, the orchestra's concertmaster. Mr. Burgin is an experienced and reliable fiddler and plays as is expected of a concertmaster.

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dress: New York City
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Boston Symphony Plays Melodious Music at Farewell

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dress New York City
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WORLD. MAR 20

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ESTABLISHED 1881
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By Linton Martin

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ESTABLISHED 1881
From MAR 19 1921
STANDARD UNION
Brooklyn, N. Y.

The Boston Orchestra's Closing Brooklyn Concert

At the Academy of Music last night, the Boston Symphony Orchestra, Pierre Monteux conducting, and with Erno Dohnanyi as piano soloist, closed its series of five Philharmonic Concerts, as scheduled for the current season in Brooklyn under auspices of the Institute of Arts and Sciences. The occasion called forth an audience flattering in its size, and of most amiable recognition of the spirited playing of the Boston band, and the generally excellent condition and united response of its men to their leader's baton.

Heading the programme's numbers was Mendelssohn's Symphony No. 3, in A minor, known as the "Scotch." This work, conceived during a vacation in Scotland in 1829, was played by the Philharmonic Society of London, in that city in 1842, the composer conducting. One in sympathy with the modern quest for the new and unusual, and with preference for musical art of recent origin, may be unmoved by the charm of repose which lies in the pictured objectivity of the work—like a peaceful landscape hazily unfolding its length to dreamy contemplation—with the fleck of sunshine and shade over its beauty. Refinement in pianissimi, pizzicatti and dynamics were a part of Mr. Monteux's eloquent exposition of this symphony, carrying the auditors in the hush of attention to unmistakable evidence of approval at the close of the four movements.

Liszt's symphonic poem, "Orpheus," and the final overture "Gwendoline" by Chabrier, with Mozart's concerto for pianoforte and orchestra in G major between, completed the programme.

Of the Hungarian pianist, Erno Dohnanyi's playing, it may truly be said, it is a revelation in the highest sense the word may convey. Such complete absorption of the ego into a composition's presentment in full force of musical meaning, with a technique born and blessed by the genuineness of its musicianly parentage, with a rare simplicity entrancing to behold! Here is one who can only be classed as outside all other of the pianist brotherhood. In the Mozart concerto, his playing of which might merit the pen of a rhapsodist, and then not be estimated to full justice, Mr. Dohnanyi had the support in the concord of perfect agreement, of the orchestral section required by the performance of the

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ESTABLISHED 1881
From
CITIZEN,
Brooklyn, N. Y.

ITS FAREWELL CONCERT.

Boston Symphony Orchestra Plays at the Academy of Music.

Conductor Pierre Monteux and the Boston Symphony Orchestra met a great reception last night in the Academy of Music at their farewell concert of the season. Its playing demonstrated the success that Mr. Monteux has had in his work this season. In his programme last night he exhibited the same suavity which has distinguished his every appearance.

Mendelssohn's Scotch Symphony in A minor, in four movements, and Chabrier's Overture to "Gwendoline" were played by the orchestra, which showed its wonderful responsiveness to the manifold and sensitive indications of the conductor. The audience was extremely enthusiastic and left him in no doubt that his labors were appreciated.

As assisting artist, Erno Dohnanyi, Hungarian pianist and composer, a distinguished man in both capacities, showed remarkable powers. He is an artist of restrained temperament and insight and one who illumines his music with the steady light of understanding and sympathetic imagination; as a technician of high attainments, his command of the mechanism of the piano is comprehensive and complete. He played Mozart's Concert for Pianoforte and Orchestra in G major. His reception was of a warmth and heartiness that spoke of high appreciation.

MUSIC

By Richard Aldrich.

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The entertainment was completed with a performance of Chabrier's "Gwendoline" overture. The orchestra acquitted itself generally with credit. At the close of the season its art is much smoother and more rich in texure than it was at the beginning. A part of the improvement is certainly the result of a winter's practice, but no small measure of it should be accredited to Mr. Monteux, who, if not inspired, is undeniably industrious.

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Series Ends None Too Gloriously With Program of Familiar Compositions

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Liszt's "Orpheus" was a daring choice. It bristles with opportunities for a display of virtuosity by individual sections of the orchestra, and while here and there old members of this organization, survivors of illustrious days, may still be seen in their accustomed places, the present personnel, when subjected to conspicuous individual prominence, invites disastrous and even tragic comparison.

Neither was the audience greatly cheered by a flaccid performance of Giazounoff's concerto by Richard Burgin, this season's concertmaster. The music itself is a mixture of saccharine and gaudiness. Only a fiddler of the first rank could lend it a greater illusion, and Mr. Burgin, an indifferent player of little personality, was far from equal to coping with its insipidity. In Mendelssohn's symphony, as in Chabrier's overture, the orchestra played well, if with little distinction.

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The operatic situation is somewhat different, but has its points of similarity also, in the congestion caused by transferring the opera from the Metropolitan to the Academy. With the house virtually sold out on subscription, it is impossible for the general public to satisfy its thirst for first-class opera, and there can be no possible doubt that there is a crying need for more opera of the first class for the discriminating music lovers of the city.

Then, too, the question of healthy competition is a vital one. In the old days, with the Metropolitan at the Academy, and Hammerstein (followed by his succeeding organization, the Philadelphia-Chicago Company), at the Metropolitan, the city enjoyed the best operatic casts, and the greatest variety and interest in the works presented that it has ever known.

This year the Metropolitan company's offerings have been far more varied, and greater in novelty, than last season. But there is not the spur of competition to bring casts of old-time excellence, while at the same time only a limited number can gain admission to the performances that are given.

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GLOBE MAR 2...

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POST MAR...

ESTABLISHED 1881
From
EVENING JOURNAL,
New York City
MAR 21 1921

Damrosch, Monteux and Mengelberg

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ESTABLISHED 1881
From
Public Ledger
Philadelphia, Pa.
MAR 2...

BOSTON SYMPHONY

To the Editor of Public Ledger:

Sir—Having been a regular subscriber for more than twenty-five years to the concerts given by the Boston Symphony Orchestra, I was glad to see your timely and appreciative editorial in your issue of March 16. There is one point, however, that many of us would like to have made clear: Why has the decision been made that we are to have no more regular concerts by this orchestra? I understand Washington and Baltimore are still to have their regular series.

The only reason I have seen given is that the demand for concerts in the vicinity of Boston is so great that Philadelphia is to be omitted from the list. This is certainly not an adequate explanation. Have we shown any discourtesy, financial or otherwise, to this wonderful organization to which Philadelphia owes so much of its musical life?

A REGULAR SUBSCRIBER TO THE PUBLIC LEDGER.
Philadelphia, March 20, 1921.

20TH CONCERT OF SYMPHONY

Work by Kalinnikoff Is Played for the First Time in Boston

ARTHUR RUBINSTEIN IN BEETHOVEN PIECE

By PHILIP HALE

The 20th concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Kalinnikoff, Symphony No. 1, G minor (first time in Boston); Beethoven, Concerto in G major, No 4, for piano (Arthur Rubinstein, pianist); Chadwick, Dramatic Overture, "Melpomene."

Kalinnikoff's symphony, which was produced at Kieff in 1897, should have been heard in Boston long before yesterday. Why did the conductors neglect it? Is it too melodious? Is it too "light"? The audience found it most agreeable music, unmistakably Slav in spirit, yet not aggressively nationalistic. Here and there the influence of Tschaikowsky is felt, but there is no servile imitation. On the contrary, Kalinnikoff has much to say for himself. He was very poor in his early years. When he was 27 years old his future was bright; his ability as a composer was recognized; he had an honorable position at Moscow in the Italian Opera House. The next year he was "ordered South." During the remaining years—he died within two days of being 35—he composed in the Crimea and waited for the end.

It is customary to say when a composer is thus fated that his works show a melancholy akin to despair. This has been said of many in various walks of [illegible] thus be[illegible] physical weakness and mental perturbation. Beethoven in a most dismal mood wrote a singularly cheerful symphony. Brahms was sometimes musically in doleful dumps when he was enjoying his restaurant life in Vienna, gay in his rude manner with his many friends.

Now in Kalinnikoff's Symphony certain themes and phases of their development are tinged with melancholy, but it is not a personal lamentation, never a wail, never a shriek, as is the case with many pages of Tschaikowsky; there is no suggestion of sullen, morose despair as in pages of Brahms. There is the melancholy that so often characterizes the Russian folk song, though the words of the song may be anything but sombre. Kalinnikoff' themes are often simple, but they make a direct appeal through their honesty of sentiment and expression. He had a sense of grace and beauty. He could be ingenious in harmonic and orchestral treatment without seeming merely a haphazard experimenter. Contriving unusual effects for the Andante and the Trio of the Scherzo, he knew well what he was about. The symphony, finely played, was welcomed yesterday with more than ordinary warmth.

Mr. Chadwick's overture was composed in 1886. To use his own words, it was his purpose to typify in tones "an atmosphere of tragic poetry in general." That he succeeded in doing this is indisputable. There have been iconoclasts, revolutionaries, impressionists, anarchists in music during the last 35 years. There have been works that at the time were furiously applauded, declared "epoch-making"; and where are they today? There have been novel harmonic systems with constant experimentation in orchestral colors; much progress, legitimate and desirable; often merely a vain attempt to impress or startle by superficial means, orchestral juggling, the mere ear tickling or ear stunning of the moment. Mr. Chadwick's overture remains a noble work, nobly planned, nobly executed, with musical ideas that are inherently tragic, deeply emotional. There is Greek feeling in modern expression. In this instance the title of the work does not belie its contents.

Mr. Rubinstein, who played here for the first time with the orchestra, gave an excellent performance of the Concerto. The Andante is one of Beethoven's supreme conceptions. Its very simplicity is a stumbling block to many, the simplicity of Beethoven when he was greatest. Mr. Rubinstein's technical ability, conspicuous as it is, was not ostentatiously displayed; it served gladly the composer.

The concert will be repeated tonight. The program of the concerts next week is as follows: Schubert, "Tragic" Symphony, No. 4; Foote, Suite in E major for strings; Saint-Saens, Violoncello concerto, No. 1 (Alwin Schroeder, violoncellist); Vassilenko, Epic Poem, op. 4 (First time in Boston.)

HERALD APR 2

SYMPHONY RESTORES CHADWICK

Master Work Heard After 32 Years on Shelf

BY OLIN DOWNES

Kalinnikoff's symphony in G minor, played for the first time in Boston; Beethoven's G major concerto, with Arthur Rubinstein as pianist, and George W. Chadwick's "Melpomene" overture, made the programme of the 20th concert of the Boston Symphony Orchestra, yesterday afternoon in Symphony Hall. Mr. Chadwick was present at the concert.

A DELIGHTFUL SYMPHONY

This was the first time Kalinnikoff had figured on a symphony programme. He was born at Woma, Russia, in 1866. He died in 1901. Why the performance of his symphony, which has been heard in many other American cities, and which was first heard in 1897, has been delayed so long, it is difficult to say. For this is a delightful symphony or should be, if the last two of its four movements are representative of the whole.

The form is conventional for the most part, but the ideas are charming. They are genuinely and characteristically Slavic, as witness the theme of the opening movement which recurs in the finale; also the main theme of the slow movement, which likewise recurs; the fascinating middle portion of the scherzo; the racial quality, from the first note to the last, of the concluding section. The symphony sails along, as lucid, dexterous as you like, following established procedure, following it with both ease and sincerity. The composer is pleasantly at home in his form. His instrumentation is clear and brilliant.

Mr. Rubinstein's Playing

Mr. Rubinstein, in turn, gave a delightful performance of Beethoven's most original and romantic composition for piano and orchestra. He was brilliant without being metallic or superficial. He was imaginative, poetic, without losing for a moment that note of underlying virility and force which is felt in the most [illegible] of Beethoven. We do not remember a finer performance of the concerto in G major. Mr. Rubinstein was repeatedly recalled.

Then came what is to the writer Mr. Chadwick's greatest orchestral composition, the overture which after 35 years remains in its vein the greatest outstanding achievement of American orchestral composition. It is not merely the sounds of the instruments, as Whitman would say, which move us when we listen to this music. It is the spirit behind the instruments, the genius of the music itself. It has the feeling of Greek drama. There is felt the imminence of destiny, of terrible penalties and atonements. There is the exaltation of the moment when the puny being called man, cleansed, ennobled, majestic through knowledge, suffering and resignation, confronts calmly the high gods of his fate. This overture was written by a young man fresh from his European studies nearly four decades ago. In it are the things the race will not willingly let die.

Remarkable Workmanship

There are remarkable qualities of workmanship which, accompanying the depth and sincerity of feeling, make the music so significant today. The form, though it shows intense devotion to the classic architectural tradition, is not at all a slavish following of rules. It is the characteristic vehicle of original thought, compact but never stiff, inflexible or unsusceptible to dramatic requirements. The musical motives possess that force which impresses the idea on the hearer and engenders heat and additional strength in development. The orchestration seems the one inevitable dress of that musical thought. Nothing but the English horn and oboe could properly intone the motive, ominous and fateful, which sounds over rolling drums.

Later on the sombreness of low registers of the strings and wind instruments is suddenly set off by the wild shrill fanfare of the trumpets. Then recall the passage at the beginning of the coda, if memory serves, in which the basses stalk about with the initial motive of the allegro.

Mr Monteux's performance was compelling in its eloquence, proportions and sweep. Hearing it, one asked with considerable wonder why this overture has not been more frequently played at the symphony concerts. The last performance at these concerts was in 1902. That is unjustifiable neglect of music which the rising generation cannot do without.

To its invincible sincerity, its loftiness of spirit, its uncompromising pursuit of a great purpose, the deepest respect, the humblest gratitude are due.

Mr. Chadwick, who was present at this performance, may very well congratulate himself on a composition which sets him apart from every other American composer of his period, and which will long remain a monument to his talent and his ideals.

POST APR. 2.

RUBINSTEIN HAILED AT SYMPHONY CONCERT

Plays in Beethoven's G Major Piano Concerto

Arthur Rubinstein, the soloist, at yesterday's Symphony concert, was warmly applauded for his playing in Beethoven's G major piano concerto. His phrasing was that of a sensitive and intelligent musician. His technique is adequate, but his chief interest seems to be in giving a faithful and clean cut interpretation of the composer's intention.

The deftness and imagination that made Mr Rubinstein's performance enjoyable, were conspicuously lacking in the orchestral accompaniment, which was unpardonably ragged and perfunctory, owing, perhaps, to insufficient rehearsal. The slow movement, especially, was marred by the failure of Mr Monteux and the orchestra to mark and vary the accents in the tragic figure for strings in octaves which recurs at intervals.

The First Symphony of Kalinnikoff substituted for the Sibelius originally announced, was given a spirited and intelligent performance. If not a supreme masterpiece, it is at least clever and agreeable music. Kalinnikoff at least borrows with discretion from a wide range of sources, adapting to his purpose the styles, rather than the themes of such composers as Brahms, Wagner and Rimsky-Korsakoff.

The other number was Mr Chadwick's familiar "Melpomene" overture, with which there is no fault to find except that one would rather listen to Brahms' "Tragic Overture," a far more poignant appeal to the muse of tragedy.

Next week Alwin Schroeder, the veteran cellist, admired here for 40 years as a member of the Symphony Orchestra and the Kneisel Quartet, will be the soloist, in Saint-Saens' A minor concerto. The other numbers are Schubert's seldom-heard Fourth Symphony, an "Epic Poem" by Vassilenko and Arthur Foote's Suite for Strings, in E major.

GLOBE APR 2

An all-Tschaikowsky program will make the last Pension Fund concert of the season, to be given by the Boston Symphony Orchestra under its regular conductor, Pierre Monteux, in Symphony Hall on Sunday afternoon, April 10, at 3.30, one of the musical events of the season.

Alwin Schroeder, the veteran violoncellist of the Boston Symphony Orchestra, will be the soloist at the next pair of Boston Symphony concerts next Friday afternoon and Saturday evening, April 8 and 9, playing the Saint-Saens' violoncello

RECORD APR 2

SUNDAY afternoon, April 10, in Symphony Hall, a concert by the Symphony Orchestra, with Mr. Monteux conducting, for the profit of its Pension Fund. The programme will be drawn wholly from the music of Chaikovsky—his Fifth Symphony of the songful slow movement; his "Italian Caprice" and "Slavic March"; the first movement of his Concerto for Violin, with Mr. Burgin in the solo part, and his Rococo Variations for Violoncello, with Mr. Bedetti as soloist. They are the twin glories of the present string-choir. Already the town knows the newer and finer mettle of the orchestra and applauds the conductor's powers.

RESURRECTIONS from Schubert intermittently tempt conductors. After all the Unfinished Symphony, the symphony in C major, the Overture and the Ballet Music of "Rosamünde" are a slender repertory. Back accordingly goes choice to the earlier Symphonies, otherwise little heeded. Dr. Muck resurrected one—the Third—in his day; while at the Symphony Concerts of next week Mr. Monteux purposes to disinter another—the Fourth in C minor, commonly called the "Tragic Symphony." A songful Andante in true Schubertian vein distinguishes it. The other novel piece upon the programme is an "Epic Poem" by the little known Russian, Vassilenko. According to Mr. Montagu-Nathan's solemn affirmation in his book about Muscovite music, "it exhibits a taste and talent for mediævalism, supported by a profound knowledge of modal and church music." Two other pieces round out Mr. Monteux's list: Mr. Foote's Suite in E major for string choir and Saint-Saens's Concerto for Violoncello, with Mr. Schroeder of the first desk to play the solo part.

Vassilenko's "Epic Poem" will likewise be played at the concert of the Symphony Orchestra in Sanders Theatre at Cambridge on Thursday evening, as final item of a programme that begins with Mendelssohn's Scotch Symphony and proceeds with Lalo's Spanish Symphony for Violin and Orchestra. In the latter piece, Mr. Gerardi of the string choir will play the solo-part.

TRANS. APR. 2.

SYMPHONY CONCERT

ONE GRAVE AND TWO EASY-GOING PIECES

A New Chadwick Looms Large Out of His Old "Melpomene" Overture — A Bright, Eager, Songful, Fanciful Music from the Russian, Kalinnikov—Arthur Rubinstein, Virtuoso Pianist, According to Type

IN a sense the Symphony Concert of yesterday afternoon was a concert of surprises. It yielded, first, a light, transparent, unlabored, altogether pleasing Symphony—the Russian Kalinnikov's in G minor—that other publics in America have heard gladly, but that conductors in Boston have hitherto overlooked. And in these days of "cerebration" and the cosmos in tones, a simple and songful symphony is a rare bird that should be promptly netted. Secondly the concert restored in the pianist of the day, Mr. Rubinstein, a virtuoso of a type now nearly vanished—of singular aspect, of individual, if not peculiar, manner, content with his own skill playing over the surface of the chosen piece. Finally, for the surprise of surprises, Mr. Chadwick's overture of the eighties, "Melpomene," was played for the first time in many years. And lo! the Chadwick of those days was composer of large mind and warm imagination, gaining grave beauty, commanding sober power—no tired juggler with new forms, new manners, the commonplaces of a later day, as he has seemed too often for his own good in recent tone-poems. With reason a pleasured audience gave continuous evidence of its enjoyment. From October through April there are twenty-four pairs of Symphony Concerts. Naturally, properly, many of them bring exacting music. By the same token a few of them should be easy-going. The flexible Monteux knows above most of his predecessors the virtue of variety.

In those days, a full thirty-five years ago, Mr. Chadwick would hymn the Muse of Tragedy, as Greeks and Romans knew the nine sisters, guardians of the arts—the darkling dolorous Melpomene of fate predestined, woes endured, tumults traversed, of heroic resolution and heroic resignation. Hence a music of large design and voice, moving in agitation, sombrely colored, keeping always to an austere progress. There is darksome beginning as of overspreading doom and destiny; middle measures of stress, struggle, turbulent vicissitude, noble contention; an end, within the pall of fate again, but now mantle to human fortitude. The bowed heads are still proud and not unlamented. Formally, Mr. Chadwick has achieved a pervading unity of design. He has written an overture according to orthodox prescription—slow introduction, "main body" of changeful matter and mood; due climax; epilogue which is as prologue renewed and transfigured. The purists may not quarrel with him.

Fused as completely within this formal progress is the poetic, the emotional content of the piece—destiny of the high gods, brave human resolution; storm and stress, tumult and torture; fate the invincible, but fate not unillumined. The champions of matter over manner may rest well content. Always again, Mr. Chadwick's means achieve his ends. The motivs have clear profile, individual substance, bear or develop expressive voice. The note of destiny penetrates, haunts, takes specific mood in the unfolding, at will of the composer. The clash of combat strikes large and full, drives high, shivers against the unconquerable; and, at finis, by no small imagination in the transfiguring of motif, fate also pities. Throughout the darksome harmonies shadow, but never cloud, the sombre background; in the measures of strife come modulations that pierce or clang; there

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The Scotch "snap" was also motived by Mr. Monteux at the concert of the Boston Orchestra in Carnegie Hall on Saturday, Mendelssohn's symphony written as the outcome of his browsing about in the land of bare-kneed balladry having been the principal number on this programme. The music grows thinner and thinner of substance year by year—a deal more than the modicum of Scotch snap in it would be needed to save it from fast approaching limbo. Mr. Monteux also played Liszt's "Orpheus" (likewise showing heavy wearage) and the overture to Chabrier's opera, "Gwendoline," between which Richard Burgin, the orchestra's principal violin, played the Glazunov concerto in rather concertmasterlike fashion.

Mr. Mengelberg's Sunday evening concert again brought forward Richard Strauss's "Ein Heldenleben," dedicated to the conductor and therefore, perhaps, an excusable repetition, and the third "Leonore" overture of Beethoven. Between these, Alexander Schmuller gave another performance of the Beethoven concerto of as little compelling power as his first a week or so ago with the Philharmonic Orchestra.

ESTABLISHED 1881
From
Public Ledger
Philadelphia, Pa.

BOSTON SYMPHONY

To the Editor of Public Ledger:

Sir—Having been a regular subscrib for more than twenty-five years to the co certs given by the Boston Symphony O chestra, I was glad to see your timely and appreciative editorial in your issue of March 16. There is one point, however, that many of us would like to have made clear: Why has the decision been made that we are to have no more regular concerts by this orchestra? I understand Washington and Baltimore are still to have their regular series.

The only reason I have seen given is that the demand for concerts in the vicinity of Boston is so great that Philadelphia is to be omitted from the list. This is certainly not an adequate explanation. Have we shown any discourtesy, financial or otherwise, to this wonderful organization to which Philadelphia owes so much of its musical life?

A REGULAR SUBSCRIBER TO THE PUBLIC LEDGER.
Philadelphia, March 20, 1921.

20TH CONCERT OF SYMPHONY

Work by Kalinnikoff Is Played for the First Time in Boston

ARTHUR RUBINSTEIN IN BEETHOVEN PIECE

By PHILIP HALE

The 20th concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Kalinnikoff, Symphony No. 1, G minor (first time in Boston); Beethoven, Concerto in G major, No 4, for piano (Arthur Rubinstein, pianist); Chadwick, Dramatic Overture, "Melpomene."

Kalinnikoff's symphony, which was produced at Kieff in 1897, should have been heard in Boston long before yesterday. Why did the conductors neglect it? Is it too melodious? Is it too "light"? The audience found it most agreeable music, unmistakably Slav in spirit, yet not aggressively nationalistic. Here and there the influence of Tschaikowsky is felt, but there is no servile imitation. On the contrary, Kalinnikoff has much to say for himself. He was very poor in his early years. When he was 27 years old his future was bright; his ability as a composer was recognized; he had an honorable position at Moscow in the Italian Opera House. The next year he was "ordered South." During the remaining years—he died within two days of being 35—he composed in the Crimea and waited for the end.

It is customary to say when a composer is thus fated that his works show a melancholy akin to despair. This has been said of many in various walks of life. The [illegible] remains that some do not thus betray physical weakness and mental perturbation. Beethoven in a most dismal mood wrote a singularly cheerful symphony. Brahms was sometimes musically in doleful dumps when he was enjoying his restaurant life in Vienna, gay in his rude manner with his many friends.

Now in Kalinnikoff's Symphony certain themes and phases of their development are tinged with melancholy, but it is not a personal lamentation, never a wail, never a shriek, as is the case with many pages of Tschaikowsky; there is no suggestion of sullen, morose despair as in pages of Brahms. There is the melancholy that so often characterizes the Russian folk song, though the words of the song may be anything but sombre. Kalinnikoff' themes are often simple, but they make a direct appeal through their honesty of sentiment and expression. He had a sense of grace and beauty. He could be ingenious in harmonic and orchestral treatment without seeming merely a haphazard experimenter. Contriving unusual effects for the Andante and the Trio of the Scherzo, he knew well what he was about. The symphony, finely played, was welcomed yesterday with more than ordinary warmth.

Mr. Chadwick's overture was composed in 1886. To use his own words, it was his purpose to typify in tones "an atmosphere of tragic poetry in general." That he succeeded in doing this is indisputable. There have been iconoclasts, revolutionaries, impressionists, anarchists in music during the last 35 years. There have been works that at the time were furiously applauded, declared "epoch-making"; and where are they today? There have been novel harmonic systems with constant experimentation in orchestral colors; much progress, legitimate and desirable; often merely a vain attempt to impress or startle by superficial means, orchestral juggling, the mere ear tickling or ear stunning of the moment. Mr. Chadwick's overture remains a noble work, nobly planned, nobly executed, with musical ideas that are inherently tragic, deeply emotional. There is Greek feeling in modern expression. In this instance the title of the work does not belie its contents.

Mr. Rubinstein, who played here for the first time with the orchestra, gave an excellent performance of the Concerto. The Andante is one of Beethoven's supreme conceptions. Its very simplicity is a stumbling block to many, the simplicity of Beethoven when he was greatest. Mr. Rubinstein's technical ability, conspicuous as it is, was not ostentatiously displayed; it served gladly the composer.

The concert will be repeated tonight. The program of the concerts next week is as follows: Schubert, "Tragic" Symphony, No. 4; Foote, Suite in E major for strings; Saint-Saens, Violoncello concerto, No. 1 (Alwin Schroeder, violoncellist); Vassilenko, Epic Poem, op. 4 (First time in Boston.)

HERALD APR 2

SYMPHONY RESTORES CHADWICK

Master Work Heard After 32 Years on Shelf

BY OLIN DOWNES

Kalinnikoff's symphony in G minor, played for the first time in Boston; Beethoven's G major concerto, with Arthur Rubinstein as pianist, and George W. Chadwick's "Melpomene" overture, made the programme of the 20th concert of the Boston Symphony Orchestra, yesterday afternoon in Symphony Hall. Mr. Chadwick was present at the concert.

A DELIGHTFUL SYMPHONY

This was the first time Kallinnikoff had figured on a symphony programme. He was born at Woma, Russia, in 1866. He died in 1901. Why the performance of his symphony, which has been heard in many other American cities, and which was first heard in 1897, has been delayed so long, it is difficult to say. For this is a delightful symphony or should be, if the last two of its four movements are representative of the whole.

The form is conventional for the most part, but the ideas are charming. They are genuinely and characteristically Slavic, as witness the theme of the opening movement which recurs in the finale; also the main theme of the slow movement, which likewise recurs; the fascinating middle portion of the scherzo; the racial quality, from the first note to the last, of the concluding section. The symphony sails along, as lucid, dexterous as you like, following established procedure, following it with both ease and sincerity. The composer is pleasantly at home in his form. His instrumentation is clear and brilliant.

Mr. Rubinstein's Playing

Mr. Rubinstein, in turn, gave a delightful performance of Beethoven's most original and romantic composition for piano and orchestra. He was brilliant without being metallic or superficial. He was imaginative, poetic, without losing for a moment that note of underlying virility and force which is felt in the most tender passage of Beethoven. We do not remember a finer performance of the concerto in G major. Mr. Rubinstein was repeatedly recalled.

Then came what is to the writer Mr. Chadwick's greatest orchestral composition, the overture which after 35 years remains in its vein the greatest outstanding achievement of American orchestral composition. It is not merely the sounds of the instruments, as Whitman would say, which move us when we listen to this music. It is the spirit behind the instruments, the genius of the music itself. It has the feeling of Greek drama. There is felt the imminence of destiny, of terrible penalties and atonements. There is the exaltation of the moment when the puny being called man, cleansed, ennobled, majestic through knowledge, suffering and resignation, confronts calmly the high gods of his fate. This overture was written by a young man fresh from his European studies nearly four decades ago.—In it are the things the race will not willingly let die.

Remarkable Workmanship

There are remarkable qualities of workmanship which, accompanying the depth and sincerity of feeling, make the music so significant today. The form, though it shows intense devotion to the classic architectural tradition, is not at all a slavish following of rules. It is the characteristic vehicle of original thought, compact but never stiff, inflexible or unsusceptible to dramatic requirements. The musical motives possess that force which impresses the idea on the hearer and engenders heat and additional strength in development. The orchestration seems the one inevitable dress of that musical thought. Nothing but the English horn and oboe could properly intone the motive, ominous and fateful, which sounds over rolling drums.

Later on the sombreness of low registers of the strings and wind instruments is suddenly set off by the wild shrill fanfare of the trumpets. Then recall the passage at the beginning of the coda, if memory serves, in which the basses stalk about with the initial motive of the allegro.

Mr Monteux's performance was compelling in its eloquence, proportions and sweep. Hearing it, one asked with considerable wonder why this overture has not been more frequently played at the symphony concerts. The last performance at these concerts was in 1902. That is unjustifiable neglect of music which the rising generation cannot do without.

To its invincible sincerity, its loftiness of spirit, its uncompromising pursuit of a great purpose, the deepest respect, the humblest gratitude are due.

Mr. Chadwick, who was present at this performance, may very well congratulate himself on a composition which sets him apart from every other American composer of his period, and which will long remain a monument to his talent and his ideals.

POST APR. 2.

RUBINSTEIN HAILED AT SYMPHONY CONCERT

Plays in Beethoven's G Major Piano Concerto

Arthur Rubinstein, the soloist, at yesterday's Symphony concert, was warmly applauded for his playing in Beethoven's G major piano concerto. Hi phrasing was that of a sensitive and intelligent musician. His technique i adequate, but his chief interest seem to be in giving a faithful and clean cu interpretation of the composer's intention.

The deftness and imagination tha made Mr Rubinstein's performance enjoyable, were conspicuously lacking i the orchestral accompaniment, whic was unpardonably ragged and perfunctory, owing, perhaps, to insufficient rehearsal. The slow movement, especially, was marred by the failure of M Monteux and the orchestra to mark an vary the accents in the tragic figure fo strings in octaves which recurs at intervals.

The First Symphony of Kalinnikoff substituted for the Sibelius originall announced, was given a spirited and intelligent performance. If not a suprem masterpiece, it is at least clever an agreeable music. Kalinnikoff at leas borrows with discretion from a wid range of sources, adapting to his purpose the styles, rather than the themes of such composers as Brahms, Wagne and Rimsky-Korsakoff.

The other number was Mr Chadwick' familiar "Melpomene" overture, wit which there is no fault to find excep that one would rather listen to Brahms "Tragic Overture," a far more poignan appeal to the muse of tragedy.

Next week Alwin Schroeder, the veteran cellist, admired here for 40 year as a member of the Symphony Orchestr and the Kneisel Quartet, will be the soloist, in Saint-Saens' A minor concerto The other numbers are Schubert's seldom-heard Fourth Symphony; an "Epi Poem" by Vassilenko and Arthu Foote's Suite for Strings, in E major.

GLOBE APR. 2.

An all-Tschaikowsky program will make the last Pension Fund concert of the season, to be given by the Boston Symphony Orchestra under its regular conductor, Pierre Monteux, in Symphony Hall on Sunday afternoon, April 10, at 3.30, one of the musical events of the season.

Alwin Schroeder, the veteran violoncellist of the Boston Symphony Orchestra, will be the soloist at th next pair of Boston Symphony concerts next Friday afternoon and Saturday evening, April 8 and 9 playing the Saint-Saens' violoncell

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ent, stuck as a part of the stillness
the Fourth Section Burial
grounds which rolls up from the
ubbly shore behind Bennington st.
through the hours these cavaliers

RECORD APR. 2.

SUNDAY afternoon, April 10, in Symphony Hall, a concert by the Symphony Orchestra, with Mr. Monteux conducting, for the profit of its Pension Fund. The programme will be drawn wholly from the music of Chaikovsky—his Fifth Symphony of the songful slow movement; his "Italian Caprice" and "Slavic March"; the first movement of his Concerto for Violin, with Mr. Burgin in the solo-part, and his Rococo Variations for Violoncello, with Mr. Bedetti as soloist. They are the twin glories of the present string-choir. Already the town knows the newer and finer mettle of the orchestra and applauds the conductor's powers.

RESURRECTIONS from Schubert intermittently tempt conductors. After all the Unfinished Symphony, the Symphony in C major, the Overture and the Ballet Music of "Rosamünde" are a slender repertory. Back accordingly goes choice to the earlier Symphonies, otherwise little heeded. Dr. Muck resurrected one—the Third—in his day; while at the Symphony Concerts of next week Mr. Monteux purposes to disinter another—the Fourth in C minor, commonly called the "Tragic Symphony." A songful Andante in true Schubertian vein distinguishes it. The other novel piece upon the programme is an "Epic Poem" by the little known Russian, Vassilenko. According to Mr. Montagu-Nathan's solemn affirmation in his book about Muscovite music, "it exhibits a taste and talent for mediævalism, supported by a profound knowledge of modal and church music." Two other pieces round out Mr. Monteux's list: Mr. Foote's Suite in E major for string choir and Saint-Säens's Concerto for Violoncello, with Mr. Schroeder of the first desk to play the solo part.

Vassilenko's "Epic Poem" will likewise be played at the concert of the Symphony Orchestra in Sanders Theatre at Cambridge on Thursday evening, as final item of a programme that begins with Mendelssohn's Scotch Symphony and proceeds with Lalo's Spanish Symphony for Violin and Orchestra. In the latter piece, Mr. Gerardi of the string choir will play the solo-part.

TRANS. APR. 2.

SYMPHONY CONCERT

ONE GRAVE AND TWO EASY-GOING PIECES

A New Chadwick Looms Large Out of His Old "Melpomene" Overture — A Bright, Eager, Songful, Fanciful Music from the Russian, Kalinnikov—Arthur Rubinstein, Virtuoso Pianist, According to Type

IN a sense the Symphony Concert of yesterday afternoon was a concert of surprises. It yielded, first, a light, transparent, unlabored, altogether pleasing Symphony—the Russian Kalinnikov's in G minor—that other publics in America have heard gladly, but that conductors in Boston have hitherto overlooked. And in these days of "cerebration" and the cosmos in tones, a simple and songful symphony is a rare bird that should be promptly netted. Secondly the concert restored in the pianist of the day, Mr. Rubinstein, a virtuoso of a type now nearly vanished—of singular aspect, of individual, if not peculiar, manner, content with his own skill playing over the surface of the chosen piece. Finally, for the surprise of surprises, Mr. Chadwick's overture of the eighties, "Melpomene," was played for the first time in many years. And lo! the Chadwick of those days was composer of large mind and warm imagination, gaining grave beauty, commanding sober power—no tired juggler with new forms, new manners, the commonplaces of a later day, as he has seemed too often for his own good in recent tone-poems. With reason a pleasured audience gave continuous evidence of its enjoyment. From October through April there are twenty-four pairs of Symphony Concerts. Naturally, properly, many of them bring exacting music. By the same token a few of them should be easy-going. The flexible Monteux knows above most of his predecessors the virtue of variety.

In those days, a full thirty-five years ago, Mr. Chadwick would hymn the Muse of Tragedy, as Greeks and Romans knew the nine sisters, guardians of the arts—the darkling dolorous Melpomene of fate predestined, woes endured, tumults traversed, of heroic resolution and heroic resignation. Hence a music of large design and voice, moving in agitation, sombrely colored, keeping always to an austere progress. There is darksome beginning as of overspreading doom and destiny; middle measures of stress, struggle, turbulent vicissitude, noble contention; an end, within the pall of fate again, but now mantle to human fortitude. The bowed heads are still proud and not unlamented. Formally, Mr. Chadwick has achieved a pervading unity of design. He has written an overture according to orthodox prescription—slow introduction, "main body" of changeful matter and mood; due climax; epilogue which is as prologue renewed and transfigured. The purists may not quarrel with him.

Fused as completely within this formal progress is the poetic, the emotional content of the piece—destiny of the high gods, brave human resolution; storm and stress, tumult and torture; fate the invincible, but fate not unillumined. The champions of matter over manner may rest well content. Always again, Mr. Chadwick's means achieve his ends. The motivs have clear profile, individual substance, bear or develop expressive voice. The note of destiny penetrates, haunts takes specific mood in the unfolding, at will of the composer. The clash of combat strikes large and full, drives high, shivers against the unconquerable; and, at finis, by no small imagination in the transfiguring of motif, fate also pities. Throughout the darksome harmonies shadow, but never cloud, the sombre background; in the measures of strife come modulations that pierce or clang; there are contrasts of timbres—as when resistance pales, shatters upon the inevitable—that were, that remain power. A noble reticence glows through the sombre end. And even in the overture thrums the high heroic note. In those days, it seems, Mr. Chadwick might summon and convey deep tone of exaltation. Back to Mozart says this voice among the makers and the commentators of music in these troubled times. Back to Beethoven cries another throat. Since a place upon current programmes is counted Mr. Chadwick's due, why not back to the Chadwick of these earlier pieces—this "Melpomene"; the neglected "Adonais"; and, in another vein, the Symphonic Sketches? They far excel the tone-poems of obligation and the fashion in these, the composer's infertile years. It is the custom nowadays to turn the smile that barely misses sneer upon the "New England group" of elder composers, to count them as inconsequential as though they were Longfellows or Whittiers of minor verse. Yet hardly an American not a New Englander could have compassed the austerities—and the nobilities—of this overture of the Tragic Muse.

Kalinnikov's Symphony is a light and pleasing music. Kalinnikov, it seems, was a Russian of the generation that is now middle-aged. Tuberculosis smote him; he died relatively young; he left behind a considerable baggage—outside this particular Symphony unknown to concert-halls and opera houses in the western world, not too often heard from Russian stages. Apparently his were the mind and the spirit that go their own independent way; while precarious health compelled him to life apart. He was not of the old Russians taking thought of Glinka and of Dargomyzhsky; he was not of the Russian nationalists, Balakirev and Musorgsky en tête; he was as far from the neurotic and super-saturated Chaikovsky, as he was from the harmonic magnificence, the instrumental splendor, the lush oriental opulence of Rimsky-Korsakov. No more is he semi-Germanized Russian in the manner of Rakhmaninov and Medtner. In a word, he was merely and simply Kalinnikov, putting to paper the music that was in him to make. The prodigious and occasionally pedantic prophets of the programme-books discover a "Russian" physiognomy in his motivs, even in a few measures of his preluding. To one and another casual hearer, yesterday, it was not so apparent. Somehow the impression did persist that any man, anywhere might have written Kalinnikov's Symphony—if he happened to be Kalinnikov.

Throughout, it is a pleasurable Symphony to hear—as clear as the day, as bright as the sunshine with only a littl passing cloud, here and there, to cross, shadow and agreeably diversify it. Quickly Kalinnikov's motives flower into melodies that are as pure instrumental song, though by no means so deeply felt, as Schubert's own. He develops them fancifully; adorns them gracefully, conducts them warmly; sets them in unforced contrast; bestows artful little ingenuities upon them like the twitterings of the harp over the first motiv of the slow movement, like the sparkling showers of figures dappling more stationary measures; lifts them eagerly through crescendo to climax. Con amore, wrote Kalinnikov through this Symphony; youthful ardors kindle the music; youthful candors release it; from first measure to last it is delightfully free from calculating, brooding, striving self-consciousness. Happily for Kalinnikov and his hearers, the cosmos little interested him. There was music in his heart; he set it free with his mind to guide and choose the way. Yet his were no indiscriminate youthful heats. He is selective with apt means; he is sensitive to moods. It was good to hear again a robust and hoofing, rather than flickering, fleering Scherzo. Charm exhaled from an Andante, melancholy without Gallic sophistication. And he was very "grand," indeed, as the youngsters say, when he martialled almost all his motivs through the commingled sonorities of the Fin[illegible]. Young blood is good blood when it flows so eagerly, brightly, honestly as it does through this one and only "opus"—in American concert-halls—of Kalinnikov.

Mr. Arthur Rubinstein, pianist and intermezzo of the afternoon between Symphony and Overture, is none of your professional gentlemen of this hour of Hofmann and Bauer, Kreisler and Spalding, who come to their audiences in business-like aspect and manner and in like fashion give proof of the artistry and the individuality veiled within. Rather Mr. Rubinstein is of an elder, a vanishing, and yet a perennially renewed species of virtuosi. His locks are not as the hair of other men; he wears the frock-coat of Reisenauer, Paderewski, Busoni; his face is a pale ovel of singular contours; his manner has idiosyncrasy: with upturned face and closed eyes, he plays through many a measure; or a moment of meditation bows him closer to the keyboard. And all this without a trace of personal flourish, of impression sought upon an audience. Seemingly it is honest second-nature to him, virtuoso second-nature.

As virtuoso Mr. Rubinstein likewise made way through the piano-part of Beethoven's Concerto in G major—the Concerto of the [illegible] movement wherein the piano sighs first seductive and then resigned—against strings that will not be persuaded out of mutterings. The first division is manipulation, modulation, "passage-work" to satiety, and through it Mr. Rubinstein was adept with limpid and thin, cool and crystalline tone that rippled over figure, twined into arabesque, impassive as pellucid stream. The second division was akin—were it not that Beethoven there asks a sentiment that evaded equally the chiseling Rubinstein and a perfunctory and monotonous Monteux. To the finale of sprightly pattern-weaving the pianist added tonal glint, rhythmic élan, and a lengthy, a paling Concerto was done. Probably in first and last movement there remain now no more than the surfaces Mr. Rubinstein expertly skimmed: but the Andante runs deeper than his virtuoso-shallows, and such quality, quite missed yesterday by both conductor and pianist, is the one and only to this Concerto in concert-halls.

The London Symphony Anew?

Possible Repetition at the Symphony Concerts

As plausible report goes, Mr. Monteux is considering a repetition of Vaughan Williams' London Symphony in the course of the Symphony Concerts through April. With reason the conductor sets it high in the music of our time; believes that better acquaintance with it only deepens the pleasure that it yields; finds in it matter that new performance and new hearing are sure to ripen. It is safe to say that many frequenters of the Symphony Concerts are like-minded. The London Symphony impressed them beyond any new music of the year. They remember in it much that they would gladly know afresh; they anticipate from a repetition much that at first hearing inevitably escaped them; they trust that Mr. Monteux's present "consideration" will become favorable decision. After all, the public of the Symphony Concerts that welcomes the new things, the fine things, of music in this immediate day deserves—once and again—to be humored.

TRANS. APR. 2.

Tschaikowsky for Pension Fund

Next Sunday afternoon at Symphony Hall at 3:30 the Boston Symphony Orchestra will be heard in the last pension fund concert of the present season, which will consist entirely of the music of Tschaikowsky, the great Russian composer. There will be two soloists at this concert—Richard Burgin, the Russian violinist, who came from his native country last autumn to be concert master of the orchestra, who will play the first movement of the master Russian's violin concerto, and Jean Bedetti, the eminene leader of the 'cello section, who will be heard in the Rococo Variations. The symphony on this occasion will be the Fifth in E-minor, which, composed in Tchaikowsky's last years, is now considered one of his greatest achievements. The remaining numbers will be the Italian Caprice, constructed on popular Italian melodies after a visit to Italy by Tschaikowsky, and, finally, the well-known "Marche Slave."

Boston Symphony Programme

At the 21st pair of Boston Symphony concerts to be given at Symphony Hall next Friday afternoon and Saturday evening, April 8 and 9, Alvin Schroeder, the veteran 'cellist of the orchestra who was once a member of the Kneisel Quartet, and now sits at the first stand, will play the concerto for violoncello by Saint-Saens.

Pierre Monteux will conduct Schubert's Fourth Symphony in C minor, which is less known than the C major and "Unfinished" symphonies, but very highly regarded and particularly famous for the beauty of its slow movement.

The other numbers on the programme will be Arthur Foote's Suite for string orchestra in E major, consisting of Prelude, Pizzicato and Adagietto, and Fugue, and, to close the programme, the Epic Poem, by the young Russian composer, Vassilenko, to be heard for the first time in Boston.

POST APR. 3.

TSCHAIKOWSKY

Next Sunday afternoon at Symphony Hall at 3:30 the Boston Symphony Orchestra will be heard in the last pension fund concert of the present season, which will be a musical event in that it will consist entirely of the music of Tschaikowsky, the great Russian composer. There will be two soloists. Richard Burgin, the Russian violinist who came from his native country last autumn to be concertmaster of the orchestra, will play the first movement of the violin concerto; Jean Bedetti, the eminent leader of the 'cello section, will play the Rococo Variations. The symphony on this occasion will be the Fifth in E minor, which, composed in Tschaikowsky's last years, is now considered one of his greatest achievements. The third movement, a waltz, has helped to make the symphony popular wherever it has been heard. The remaining numbers will be the Italian Caprice, constructed on popular Italian melodies after a visit to Italy, and, finally, the well-known Marche Slav.

SYMPHONY PROGRAM

At the 21st pair of Boston Symphony concerts to be given at Symphony Hall next Friday afternoon and Saturday evening, April 8 and 9, Alvin Schroeder, the veteran violoncellist of the orchestra, who was once a member of the Kneisel Quartette and now sits at the first stand, will play the concerto for violoncello by Saint-Saens. Mr. Monteux will conduct Schubert's Fourth Symphony in C minor, the "Tragic," which is less well known than the C-major and "Unfinished" symphonies, but is highly regarded, especially for the beauty of the slow movement. The other numbers will be Arthur Foote's suite for string orchestra in E major, consisting of prelude, pizzicato and adagietto, and fugue, and the Epic Poem by Vassilenko, which will then be heard for the first time in Boston.

HERALD. APR. 3.

POLICEMAN IS HURT IN FIGHT

Patrolman George Reid of the Back Bay police was badly beaten late last night in an encounter with a man giving his name as Nicholas Forlani, 32 years old, of Hemenway street, who, according to his statement to the police, is a member of the Boston Symphony Orchestra.

Only for the appearance of citizens the patrolman would have been more seriously injured, as Forlani is alleged to have had the policeman down on the street and to have been in the act of pointing a loaded gun at him when the three men arrived.

Patrolman Reid saw Forlani coming out of the rear of a house at 199 Commonwealth avenue. He approached him and questioned him as to what he was doing there. Not satisfied with the replies, the patrolman started to take the man to the box when the man drew a gun from his pocket and attacked the officer.

A bitter fight followed. In the mix-up the patrolman lost his stick, and Forlani finally got him on the street and had the officer down and was pressing his knee into the officer's chest and pointing a loaded revolver in his face when three citizen arrived on the scene and rushed to the officer's assistance.

POST APR 4

PHOTO
HORNER
BOSTON

NICHOLAS FORLANI,
Former Symphony Orchestra player, who is held for assault with intent to kill Patrolman George L. W. Reid.

FORLANI TELLS OF HIS LOVE

Declares Back Bay Woman Is Object of His Affections

Discharged From Army for Mental Disease

Not Known by Family of Woman He Names

Although there seemed to be something of a mystery relative to the doings of Nicholas Forlani, former second clarinet player in the Symphony Orchestra, previous to his desperate assault on Patrolman George L. W. Reid of the Back Bay police division late Sunday night, this was partially cleared up last night.

Mr. Forlani told Captain Thomas F. Goode of the Back Bay police that he was in love with a Back Bay woman and that she was in love with him. He had been to see her, he claimed. The family of the young woman say they do not know Mr. Forlani.

COULDN'T GET IN

According to Forlani, he met the young woman at one of the Symphony concerts and that there has been several meetings with here. Sunday night he went to her home, he stated, going first to the front door and then to the rear entrance, but he couldn't get in.

Forlani, who lives at 115 Hemenway street, was arraigned at Central Court yesterday and held in $5000 on the charge of assault with intent to kill with a loaded revolver on Patrolman Reid, for appearance April 11. The policeman's injuries are not so serious as was supposed and although he is still at the City Hospital suffering from painful wounds about the head it is expected he will be able to be out in a few days.

Violence Part of Disease

When Forlani was searched at the police station, after his arrest, papers were found in his pockets which stated he had been discharged from Camp Devens, where he was bandmaster during the war, because he had dementia precox. Medical experts state that this is a form of mental disease beginning in a comparatively young person and gradually growing worse, and that such persons are subject to hallucinations and are at times apt to be violent and excitable.

It was asserted by the police last night that if three citizens had not come to the rescue of Patrolman Reid he would probably have been beaten to death with the butt of a revolver in the hands of the musician. He was sitting astride the policeman and was beating him over the head when pulled away, they say.

Was Acting Suspiciously

Ralph Lowe of 190 Commonwealth avenue, next door to the Fay residence, one of the rescuers, is manager of the Exeter Street Theatre.

"My wife had noticed this man walking up and down in front of the theatre Saturday night," said Mr. Lowe last night to a Post man. He seemed rather shabby in appearance and she became suspicious. When he came again on Sunday evening and walked up and down in front of the theatre, she spoke to me about it.

Started to Run Away

"Later, when Officer Reid came along, we both went over and spoke to him about the man. The officer walked up to him and asked him what he was doing and what he wanted. We couldn't hear what was said, but we saw the officer take the man up the front steps of the Fay house and ring the bell. No one came to the door and they came down the steps again.

"Then the man started to run away and the officer cried out to him to stop. After a short chase the officer caught the man and took hold of his arm. There was a struggle. The officer was thrown to the sidewalk. The man began to pummel Officer Reid over the head with the butt of a revolver.

Rescue the Officer

"I ran to the officer's assistance, and fortunately an automobile came along just then with two men, who jumped out and helped and finally the man was pulled off the officer and his gun taken away."

The two men in the automobile were Leroy C. Stone of 12 Newbury street, and Wendell H. Phillips.

POST APR. 5

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Items and Incidents

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According to George Ade writing a "humorous editorial" in The Cosmopolitan: "Be comforted by the reflection that all music is good. Because you seek the drugging effects of rag-time, do not contradict those who claim to get an actual kick [illegible] Orchestra."

TRANS. APR. 7.

Mendelssohn Prevails

Not Vassilenko's "Epic Poem" nor Lalo's "Symphonie Espagnole," but the Scotch Symphony of one Felix Mendelssohn, was the freshest music of the Symphony Concert in Cambridge last evening. It has been the custom hereabouts—and probably elsewhere to take the "Scotch Symphony" from its shelf once in every five or ten years, dust it politely, perform it dutifully and replace it with pious satisfaction. Not long ago Mr. Monteux took it upon himself to give the piece its occasional hearing, but somehow the condescension and tolerance with which it has been the fashion to regard it were turned into frank and out-spoken enthusiasm. Possibly Mr. Monteux's undeniably excellent performance has worked this change in us, or perhaps the scales have fallen from our eyes. Tradition has told us that the symphonies of Schumann, for example, are much greater than those of Mendelssohn, that Mendelssohn, though a very pretty fellow in his time, has been much over-rated and that however charming certain of his overtures may be, his symphonies, even The Scotch—admittedly the best of them—are decidedly second-rate. Yet Mr. Monteux has been most assiduous with these same symphonies of Schumann and some of us have been wondering how we could so long have overlooked their ineptness, their short-breathed, unsymphonic themes, their clumsy orchestration. Then, after its customary silence, came this symphony of Mendelssohn's and it was found to be replete with atmosphere, its melodies salient, arresting, its instrumentation unfailingly felicitous—in short, an example of perfect craftsmanship, of the art which conceals itself. Granting the taint of sentimentality in the Adagio and a hint of something dangerously close to pathos in the final Allegro maestoso, the Scotch Symphony has proven capital entertainment in two concerts of a single season.

From his desk among the first violins, where he has sat these nine years, Mr. Antonio Gerardi came forward last evening and played the solo part ish Symphony. Mr. Gerardi's hard one, not alone because of culty of the music but becaus strangeness of his position. It w surprising that at first he should signs of nervousness, but he soon re ered himself and throughout the the piece played with technical ease feeling for the peculiar elegance music and—especially in the Andante warm flowing tone.

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W. S. S.

NS. APR. 8.

21ST CONCERT BY SYMPHONY

Program Includes "Tragic" Symphony by Schubert and Vassilenko Epic

VIOLONCELLO PIECE GIVEN BY SCHROEDER

By PHILIP HALE

The 21st concert of the Boston Symphony Orchestra, Mr. Monteux, conductor, took place yesterday afternoon in Symphony Hall. The program was as follows: Schubert, "Tragic" Symphony, No. 4; Foote, Suite in E major for strings; Saint-Saens, Violoncello concerto No. 1 (Mr. Schroeder, violoncellist); Vassilenko, Epic Poem for Orchestra, op. 4 (first time in Boston).

The Andante from Schubert's "Tragic" Symphony was for some years a favorite piece in Boston. Theodore Thomas brought it here in 1871 and it was played three times at concerts of the Boston Symphony Orchestra within four years. The symphony was composed in 1816, but the whole of it was not heard in public until George Grove brought a manuscript copy of it from Vienna for performance at the Crystal Palace early in 1869. Yesterday the whole of the symphony was played for the first time in Boston, as far as we are able to ascertain.

Was it worth while to exhume this symphony? To modern ears there is little that is "tragic" in the work except in the Introduction; otherwise the music is rather amiable; the Andante is frankly sentimental. The symphony is chiefly valuable for its showing a step in the development of the composer. Only in the Introduction does he strike an individual note. The other movements are hardly Schubertian except perhaps the Minuet. He had not yet caught the secret of surprising yet apparently inevitable modulations; the music is free from the peculiar and characteristic melancholy, nor is there the careless spontaneity of the great melodist of the after years. Schubert was only 19 years old when he wrote this symphony, which was beautifully played: one appreciated the performance even when the music seemed commonplace.

Mr. Monteux is to be thanked for reviving Mr. Foote's Suite. The revival was more than a compliment to a Boston musician; the pleasure in hearing the music was more than parochial pride in the success of a fellow townsman. This Suite would be heard gladly in any city; not merely because it is by an American. The Prelude, skilfully constructed, is in form both classic and romantic, charmingly melodious throughout. Then comes the second movement, Pizzicato, with a tender episode, now wistful, now reassuring, an admirable contrast to the capriciously plucked strings. "Capriciously"? The word may be misleading. There are pizzicato movements in which the composer too evidently aims at surprising the hearers and trapping their applause. Mr. Foote's Pizzicato persuades one that he could not have thought of this music in any other way. After this movement applause was so hearty, so genuine that Mr. Foote was obliged to acknowledge it. The Finale is a fugue, not too scholastic; not too long drawn out; that holds the attention while it commands respect.

Vassilenko of Moscow supplied no program for his "Epic Poem." A biographer has said that it shows the composer's "taste and talent for mediaevalism which receives support from a profound knowledge of modal and church music." This may all be, but the chief impression made by the work is that it pictures hard and desperate fighting. The musical ideas are not striking; the instrumentation is heavy. The Poem, an early work of the composer, who was born in 1872, is middle-class German rather than Russian so far as it is concerned. Vassilenko's name might be Mueller and Obe or Eisleben his dwelling place.

Mr. Shroeder must have been pleased, deeply affected by the souled tribute paid him by conductor and orchestra after his performance of Saint-Saens's concerto which still holds a high place in the literature of the violoncello. Schroeder joined the orchestra. He has been before the are contrasts of timbres—as when resistance pales, shatters upon the inevitable—that were, that remain power. A noble reticence glows through the sombre end. And ever in the overture thrums the high heroic note. In those days, it seems, Mr. Chadwick might summon and convey deep tone of exaltation. Back to Mozart says this voice among the makers and the commentators of music in these troubled times. Back to Beethoven cries another throat. Since a place upon current programmes is counted Mr. Chadwick's due, why not back to the Chadwick of these earlier pieces—this "Melpomene"; the neglected "Adonais"; and, in another vein, the Symphonic Sketches? They far excel the tone-poems of obligation and the fashion in these, the composer's infertile years. It is the custom nowadays to turn the smile that barely misses sneer upon the "New England group" of elder composers, to count them as inconsequential as though they were Longfellows or Whittiers of minor verse. Yet hardly an American not a New Englander could have compassed the austerities—and the nobilities—of this overture of the Tragic Muse.

Kalinnikov's Symphony is a light and pleasing music. Kalinnikov, it seems, was a Russian of the generation that is now middle-aged. Tuberculosis smote him; he died relatively young; he left behind a considerable baggage—outside this particular Symphony unknown to concert-halls and opera houses in the western world, not too often heard from Russian stages. Apparently his were the mind and the spirit that go their own independent way; while precarious health compelled him to life apart. He was not of the old Russians taking thought of Glinka and of Dargomyzhsky; he was not of the Russian nationalists, Balakirev and Musorgsky en tête; he was as far from the neurotic and super-saturated Chaikovsky, as he was from the harmonic magnificence, the instrumental splendor, the lush oriental opulence of Rimsky-Korsakov. No more is he semi-Germanized Russian in the manner of Rakhmaninov and Medtner. In a word, he was merely and simply Kalinnikov, putting to paper the music that was in him to make. The prodigious and occasionally pedantic prophets of the programme-books discover a "Russian" physiognomy in his motivs, even in a few measures of his preluding. To one and another casual hearer, yesterday, it was not so apparent. Somehow the impression did persist that any man, anywhere might have written Kalinnikov's Symphony—if he happened to be Kalinnikov.

Throughout, it is a pleasurable Symphony to hear—as clear as the day, as bright as the sunshine with only a littl passing cloud, here and there, to cross, shadow and agreeably diversify it. Quickly Kalinnikov's motives flower into melodies that are as pure instrumental song, though by no means so deeply felt, as Schubert's own. He develops them fancifully; adorns them gracefully, conducts them warmly; sets them in unforced contrast; bestows artful little ingenuities upon them like the twitterings of the harp over the first motiv of the slow movement, like the sparkling showers of figures dappling more stationary measures; lifts them eagerly through crescendo to climax. Con amore, wrote Kalinnikov through this Symphony; youthful ardors kindle the music; youthful candors release it; from first measure to last it is delightfully free from calculating, brooding, striving self-consciousness. Happily for Kalinnikov and his hearers, the cosmos little interested him. There was music in his heart; he set it free with his mind to guide and choose the way. Yet his were no indiscriminate youthful heats. He is selective with apt means; he is sensitive to moods. It was good to hear again a robust and hoofing, rather than flickering, fleering Scherzo. Charm exhaled from an Andante, melancholy without Gallic sophistication. And he was very "grand," indeed, as the youngsters say, when he martialled almost all his motivs through the commingled sonorities of the Fin. Young blood is good blood when it flow so eagerly, brightly, honestly as it does through this one and only "opus"—in American concert-halls—of Kalinnikov.

Mr. Arthur Rubinstein, pianist and intermezzo of the afternoon between Symphony and Overture, is none of your professional gentlemen of this hour of Hofmann and Bauer, Kreisler and Spalding, who come to their audiences in business-like aspect and manner and in like fashion give proof of the artistry and the individuality veiled within. Rather Mr. Rubinstein is of an elder, a vanishing, and yet a perennially renewed species of virtuosi. His locks are not as the hair of other men; he wears the frock-coat of Reisenauer, Paderewski, Busoni; his face is a pale ovel of singular contours; his manner has idiosyncrasy; with upturned face and closed eyes, he plays through many a measure; or a moment of meditation bows him closer to the keyboard. And all this without a trace of personal flourish, of impression sought upon an audience. Seemingly it is honest second-nature to him, virtuoso second-nature.

As virtuoso Mr. Rubinstein likewise made way through the piano-part of Beethoven's Concerto in G major—the Concerto of the slow movement wherein the piano sighs first seductive and then resigned—against strings that will not be persuaded out of mutterings. The first division is manipulation, modulation, "passage-work" to satiety, and through it Mr. Rubinstein was adept with limpid and thin, cool and crystalline tone that rippled over figure, twined into arabesque, impassive as pellucid stream. The second division was akin—were it not that Beethoven there asks a sentiment that evaded equally the chiseling Rubinstein and a perfunctory and monotonous Monteux. To the finale of sprightly pattern-weaving the pianist added tonal glint, rhythmic élan, and a lengthy, a paling Concerto was done. Probably in first and last movement there remain now no more than the surfaces Mr. Rubinstein expertly skimmed; but the Andante runs deeper than his virtuoso-shallows, and such quality, quite missed yesterday by both conductor and pianist, is the one and only [illegible] this Concerto in concert-halls

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The London Symphony Anew?

Possible Repetition at the Symphony Concerts

As plausible report goes, Mr. Monteux is considering a repetition of Vaughan Williams' London Symphony in the course of the Symphony Concerts through April. With reason the conductor sets it high in the music of our time; believes that better acquaintance with it only deepens the pleasure that it yields; finds in it matter that new performance and new hearing are sure to ripen. It is safe to say that many frequenters of the Symphony Concerts are like-minded. The London Symphony impressed them beyond any new music of the year. They remember in it much that they would gladly know afresh; they anticipate from a repetition much that at first hearing inevitably escaped them; they trust that Mr. Monteux's present "consideration" will become favorable decision. After all, the public of the Symphony Concerts that welcomes the new things, the fine things, of music in this immediate day deserves—once and again—to be humored.

TRANS. APR. 2.

Tschaikowsky for Pension Fund

Next Sunday afternoon at Symphony Hall at 3:30 the Boston Symphony Orchestra will be heard in the last pension fund concert of the present season, which will consist entirely of the music of Tschaikowsky, the great Russian composer. There will be two soloists at this concert—Richard Burgin, the Russian violinist, who came from his native country last autumn to be concert master of the orchestra, who will play the first movement of the master Russian's violin concerto, and Jean Bedetti, the eminene leader of the 'cello section, who will be heard in the Rococo Variations. The symphony on this occasion will be the Fifth in E-minor, which, composed in Tchaikowsky's last years, is now considered one of his greatest achievements. The remaining numbers will be the Italian Caprice, constructed on popular Italian melodies after a visit to Italy by Tschaikowsky, and, finally, the well-known "Marche Slave."

Boston Symphony Programme

At the 21st pair of Boston Symphony concerts to be given at Symphony Hall next Friday afternoon and Saturday evening, April 8 and 9, Alvin Schroeder, the veteran 'cellist of the orchestra who was once a member of the Kneisel Quartet, and now sits at the first stand, will play the concerto for violoncello by Saint-Saens.

Pierre Monteux will conduct Schubert's Fourth Symphony in C minor, which is less known than the C major and "Unfinished" symphonies, but very highly regarded and particularly famous for the beauty of its slow movement.

The other numbers on the programme will be Arthur Foote's Suite for string orchestra in E major, consisting of Prelude, Pizzicato and Adagietto, and Fugue, and, to close the programme, the Epic Poem, by the young Russian composer, Vassilenko, to be heard for the first time in Boston.

POST APR. 3.

TSCHAIKOWSKY

Next Sunday afternoon at Symphony Hall at 3:30 the Boston Symphony Orchestra will be heard in the last pension fund concert of the present season, which will be a musical event in that it will consist entirely of the music of Tschaikowsky, the great Russian composer. There will be two soloists. Richard Burgin, the Russian violinist who came from his native country last autumn to be concertmaster of the orchestra, will play the first movement of the violin concerto; Jean Bedetti, the eminent leader of the 'cello section, will play the Rococo Variations. The symphony on this occasion will be the Fifth in E minor, which, composed in Tschaikowsky's last years, is now considered one of his greatest achievements. The third movement, a waltz, has helped to make the symphony popular wherever it has been heard. The remaining numbers will be the Italian Caprice, constructed on popular Italian melodies after a visit to Italy, and, finally, the well-known Marche Slav.

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HERALD. APR. 3.

[113]

POLICEMAN IS HURT IN FIGHT

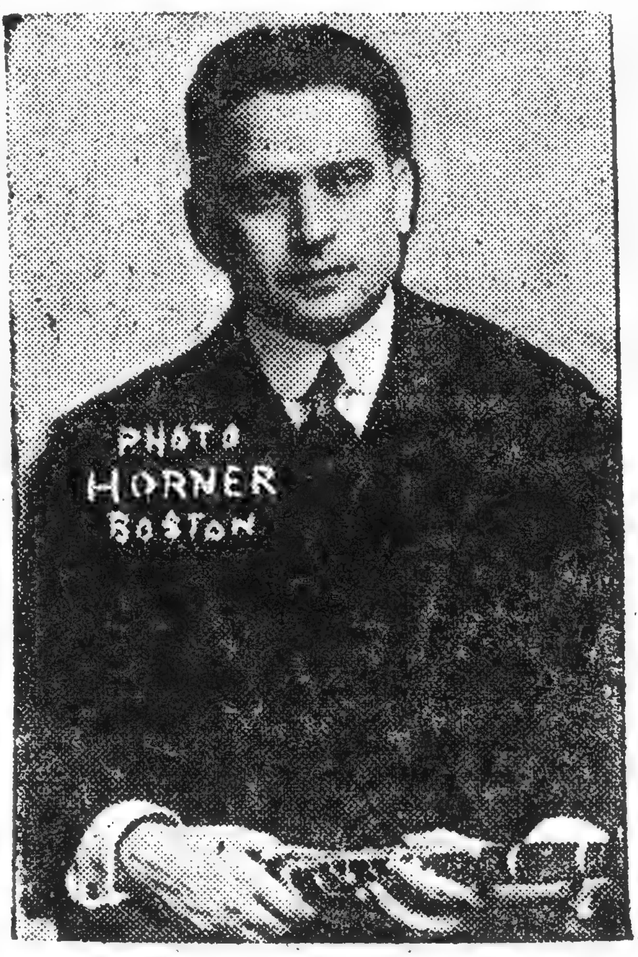
Patrolman George Reid of the Back Bay police was badly beaten late last night in an encounter with a man giving his name as Nicholas Forlani, 32 years old, of Hemenway street, who, according to his statement to the police, is a member of the Boston Symphony Orchestra.

Only for the appearance of citizens the patrolman would have been more seriously injured, as Forlani is alleged to have had the policeman down on the street and to have been in the act of pointing a loaded gun at him when the three men arrived.

Patrolman Reid saw Forlani coming out of the rear of a house at 199 Commonwealth avenue. He approached him and questioned him as to what he was doing there. Not satisfied with the replies, the patrolman started to take the man to the box when the man drew a gun from his pocket and attacked the officer.

A bitter fight followed. In the mix-up the patrolman lost his stick, and Forlani finally got him on the street and had the officer down and was pressing his knee into the officer's chest and pointing a loaded revolver in his face when three citizen arrived on the scene and rushed to the officer's assistance.

POST APR. 4



NICHOLAS FORLANI,
Former Symphony Orchestra player, who is held for assault with intent to kill Patrolman George L. W. Reid.

FORLANI TELLS OF HIS LOVE

Declares Back Bay Woman Is Object of His Affections

Discharged From Army for Mental Disease

Not Known by Family of Woman He Names

Although there seemed to be something of a mystery relative to the doings of Nicholas Forlani, former second clarinet player in the Symphony Orchestra, previous to his desperate assault on Patrolman George L. W. Reid of the Back Bay police division late Sunday night, this was partially cleared up last night.

Mr. Forlani told Captain Thomas F. Goode of the Back Bay police that he was in love with a Back Bay woman and that she was in love with him. He had been to see her, he claimed. The family of the young woman say they do not know Mr. Forlani.

COULDN'T GET IN

According to Forlani, he met the young woman at one of the Symphony concerts and that there has been several meetings with here. Sunday night he went to her home, he stated, going first to the front door and then to the rear entrance, but he couldn't get in.

Forlani, who lives at 115 Hemenway street, was arraigned at Central Court yesterday and held in $5000 on the charge of assault with intent to kill with a loaded revolver on Patrolman Reid, for appearance April 11. The policeman's injuries are not so serious as was supposed and although he is still at the City Hospital suffering from painful wounds about the head it is expected he will be able to be out in a few days.

Violence Part of Disease

When Forlani was searched at the police station, after his arrest, papers were found in his pockets which stated he had been discharged from Camp Devens, where he was bandmaster during the war, because he had dementia precox. Medical experts state that this is a form of mental disease beginning in a comparatively young person and gradually growing worse, and that such persons are subject to hallucinations and are at times apt to be violent and excitable.

It was asserted by the police last night that if three citizens had not come to the rescue of Patrolman Reid he would probably have been beaten to death with the butt of a revolver in the hands of the musician. He was sitting astride the policeman and was beating him over the head when pulled away, they say.

Was Acting Suspiciously

Ralph Lowe of 190 Commonwealth avenue, next door to the Fay residence, one of the rescuers, is manager of the Exeter Street Theatre.

"My wife had noticed this man walking up and down in front of the theatre Saturday night," said Mr. Lowe last night to a Post man. He seemed rather shabby in appearance and she became suspicious. When he came again on Sunday evening and walked up and down in front of the theatre, she spoke to me about it.

Started to Run Away

"Later, when Officer Reid came along, we both went over and spoke to him about the man. The officer walked up to him and asked him what he was doing and what he wanted. We couldn't hear what was said, but we saw the officer take the man up the front steps of the Fay house and ring the bell. No one came to the door and they came down the steps again.

"Then the man started to run away and the officer cried out to him to stop. After a short chase the officer caught the man and took hold of his arm. There was a struggle. The officer was thrown to the sidewalk. The man began to pummel Officer Reid over the head with the butt of a revolver.

Rescue the Officer

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From his desk among the first violins, where he has sat these nine years, Mr. Antonio Gerardi came forward last evening and played the solo part in Lalo's Spanish Symphony. Mr. Gerardi's task was a hard one, not alone because of the difficulty of the music but because of the strangeness of his position. It was not surprising that at first he should show signs of nervousness, but he soon recovered himself and throughout the rest of the piece played with technical ease and feeling for the peculiar elegance of the music and—especially in the Andante—a warm flowing tone.

Of itself Lalo's music sounded a little faltering and ineffectual after the refreshing sureness of Mendelssohn's and in its turn Vassilenko's "Epic Poem" seemed somewhat labored and manufactured, derivative rather than essentially creative and original. Yet it is interesting, at times even exciting, to hear and the [illegible] finds its justification in a certain largeness, a bardic quality, that pervades it—due partly to the massive, brassy instrumentation. This music has plangency and pomp, yet not a little of it is emptily noisy, nor are the themes particularly striking, though the broad melody of which the composer seems so fond has a certain impressiveness and it lends itself well to the sonorous treatment it receives.

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Was it worth while to exhume this mphony? To modern ears there is tle that is "tragic" in the work, cept in the Introduction; otherwise the usic is rather amiable; the Andante is ankly sentimental. The symphony is iefly valuable for its showing a step in e development of the composer. Only the Introduction does he strike an dividual note. The other movements hardly Schubertian except perhaps e Minuet. He had not yet caught the cret of surprising yet apparently in- itable modulations; the music is free om the peculiar and characteristic elancholy, nor is there the careless ontaneity of the great melodist of the ter years. Schubert was only 19 years d when he wrote this symphony, hich was beautifully played: one ap- reciated the performance even when e music seemed commonplace.

Mr. Monteux is to be thanked for re- iving Mr. Foote's Suite. The revival as more than a compliment to a Bos- on musician; the pleasure in hearing he music was more than parochial ride in the success of a fellow towns- an. This Suite would be heard gladly any city; not merely because it is by n American. The Prelude, skilfully onstructed, is in form both classic nd romantic, charmingly melodious hroughout. Then comes the second ovement, Pizzicato, with a tender pisode, now wistful, now reassuring, an dmirable contrast to the capriciously lucked strings. "Capriciously"? The ord may be misleading. There are izzicato movements in which the com- oser too evidently aims at surprising e hearers and trapping their applause. r. Foote's Pizzicato persuades one that could not have thought of this music n any other way. After this movement pplause was so hearty, so genuine that . Foote was obliged to acknowledge it. The Finale is a fugue, not too scho- stic; not too long drawn out; music at holds the attention while it com- ands respect.

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Mr. Shroeder must have been greatly pleased, deeply affected by the whole- souled tribute paid him by audience, conductor and orchestra after his per- formance of Saint-Saens's concerto, which still holds a high place in the literature of the violoncello. Mr. [illegible] joined the orchestra in [illegible]

oncellist since 1875. During all these years he has served his art faithfully and honorably. It is not too much to say, that while his excellent qualities have been appreciated in cities of this country and of Europe, he is here peculiarly at home; he is a Boston institution. Young in heart, receptive, not disturbed or perplexed by changing and novel forms of musical expression, he

HERALD, APR. 9

A SCHUBERT WORK THAT'S NOVEL

By FRED J. McISAAC.

That a Schubert symphony could remain unperformed until this late date in Boston seems incredible, yet the fourth symphony, known as the "Tragic," was given yesterday at the Boston Symphony concert for the first time as a whole.

The Andante, which is very lovely, Schubert in his most exquisite and lyric vein, has had a number of performances, but the remainder of the symphony was a novelty.

Franz Shubert is best known by his songs. Nobody ever lived who could equal him as a song writer. His symphonic works found favor much more slowly. Most of them remained in manuscript for half a century after his death. The fourth symphony was published in 1884. Schubert died in 1828, being only thirty-one years of age.

The Tragic symphony is not to be considered a great work. Produced by a modern composer it would be severely criticised for its poverty of orchestral design, and yet it is notable in its mood and full of pleasant and interesting melody. There is usually a reason when the work of a great composer is ignored for a long period. There were more interesting Schubert symphonies to play, and the Andante is really all you remember after hearing the complete fourth symphony.

It was good to hear the Arthur Foote suite for strings in E major. Arthur Foote, more than most American composers, has the gift of melody, and his suite is agreeable and pleasant, while the fugue is exceedingly ingenious.

Another first performance in Boston was the Vassilenko Epic poem. Vassilenko is a Russian composer still living in Moscow if the Bolshevists haven't got him since the Slav nation was covered by a fog of revolution. This tone poem is couched in a grand manner, you might almost say dactylic hexameters, and it proceeds in an imposing and sonorous manner with a narrative suggestive of great deeds and mighty achievement. Vassilenko is solemn, almost Gregorian in places, but he avoids the wild cacophony of most of his Russian confreres and tells his tale tunefully if grandiloquently. It was worth hearing.

Alwin Schroeder, the veteran 'cellist of the orchestra, played the Saint-Saens concerto in A minor, a work which is by no means in the great Frenchman's best style, and which as Schroeder played it was rather tiresome. But the library of 'cello music is not large and very great 'cellists are rare.

AMER. APR. 9

SYMPHONY RESTORES OLD WORK

Schubert's 4th Played; Schroeder, 'Cellist, Soloist

BY OLIN DOWNES

Schubert's "Tragic" Symphony in C minor, No. 4, was played for the first time as a whole in Boston at the concert of the Boston Symphony Orchestra, yesterday afternoon in Symphony Hall. The two Schubert symphonies which figure in the standard repertory of the orchestra are of course the 9th and the 10th symphonies in C major and B minor. The others are seldom heard and are commonly accounted negligible and immature manifestations of Schubert's genius.

A VERY VITAL WORK

On the contrary, this fourth symphony is a very vital work. First of all, it is much more concise than the great symphony in C major, and although in the early work, developments of ideas are not as rich and as varied as they are in the C major symphony, there is a directness of expression and a coherence of structure fitting well the dramatic and melancholy character of the work. The symphony is of a piece. It is not a string of four movements put together in a shambling way by a composer whose ideas came out too fast for him to whip [illegible] into proper shape, as often happened with Schubert. The instrumentation is somewhat immature, a little blocky, a little of first one group of instruments and then another.

Charm in Melodic Passages

On the other hand, there are inspired places where Schubert uses the one inevitable instrument for an idea, as only he knew how to use it in a way that could not be learned, and always there is adequate sonority and appropriate changes of color for different passages. There are unforgettable melodic passages, as witness the principal melodies of the slow movement and the characteristic charm of the middle section of the minuet, one of the countless pearls of melody always dropping from Schubert's sleeve.

But above all there is the powerful mood of the symphony. The audience greatly enjoyed the symphony. It was moved by this simple, songful work, with an almost childish and naive instrumental scheme, with no idea on the part of the composer that he was doing a wonderful thing.

Mr. Schroeder, the Master

Alwin Schroeder, a veteran of the orchestra, a member of the former Kneisel Quartet, and intermittently of the Boston Symphony since 1891, stepped from his seat in the ranks and played his solo—the Saint-Saens A minor concerto, played it with the wisdom that years bring, and that nothing else but years and experience of life may bring; with the mental grip and mastery of a master of many great performances, with a rhythm that ruled, with a cantilena never sentimental, yet superbly expressive and capable of transforming trivial passages into expressions of significance.

He was applauded long and loudly, after which he modestly returned to his seat in the orchestra.

Arthur Foote's Suite

It was a pleasure to hear again Arthur Foote's melodious and admirably written E major suite for string orchestra, op. 63. It is music written in a spirit of true modesty, in which ideas are treated felicitously, and not pretentiously, for what they are worth.

The instrumental dress is simple, as befits the substance of the music. The music is artistic in form and finish, in workmanship, and it gave much pleasure.

The composer was several times called to his feet to accept the thanks and appreciation of the audience.

Vassilenko's Epic Poem

An Epic Poem for Orchestra by Sergei Vassilenko was played for the first time here. It has an imposing introduction, like a gloomy medieval castle in a painting by Roerich, in which a thundering old religious chant is heard. This is heroic, sombre, and, on the whole, magnificent. Then there is much orchestral pother, leading to the complete announcement of a savage, warlike theme. One catches now and then a savor of that great wind which blows across the Russian steppes and through the pages, for example, of Gogol's "Taras Bulba." Yes, there is here the germ of a truly epic, medieval Russian symphonic poem.

Unfortunately, the flight is not sustained, and the instrumentation is swollen and almost throughout very noisy. The climax is reached almost at once, therefore there is no climax. Would there were. Would that that grim old chant might have grown upon us and reached its apotheosis through battle music, and gathered force till the very earth trembled under it. But it is not easy to write a symphonic poem. A composer must be as great as his theme. Few composers may match in their scores the spirit of Taras Bulba.

POST- APR. 9

SCHROEDER HAILED IN 'CELLO CONCERTO

Veteran of the Symphony Orchestra Is Soloist

Schubert and Vassilenko Provide Novelties in the Program

Alwin Schroeder, well known here for 30 years as a 'cellist in the Symphony Orchestra and the Kneisel Quartet, was applauded with unusual warmth at yesterday's Symphony concert both before and after his performance of Saint-Saens' A minor concerto. It was his 18th appearance as soloist at these concerts. To many in the audience he seems an old and valued friend. His playing, as always, showed rare technical skill and soundly imaginative musicianship. The concerto is well made, agreeable music.

There were two novelties on the program, one of them composed in 1816, but never before played in its entirety in this city, despite the fame of Schubert, its composer. This "Tragic Symphony," in C minor, is the work of a boy of 19, immature in technique, influenced too strongly by Beethoven and Mozart, yet with a thoroughly ingratiating sincerity and spontaneity.

A wise teacher could have done much in teaching Schubert as a boy to scrutinize the sources of his musical ideas and to make his expression of them polished and well considered. But such a teacher would have killed the adolescent quality, the imaginative innocence that makes this symphony so thoroughly delightful to the sophisticated listener. He might have killed the genuine originality that crops out in it again and again in curious anticipations of the later songs and the C major symphony. The performance was excellent.

The other novelty, pretentiously entitled "Epic Poem," by a living Russian, Vassilenko, hitherto unknown to Boston, is of coarser fiber than Schubert. Except that its harmonies are less vulgar and its vitality less genuine, this "Epic Poem" is akin to Tschaikowsky's "1812" overture. The influence of Rimsky-Korsakoff and of Wagner pervades much of the music. Vassilenko often "plays the sedulous ape" to musical betters, something Schubert never did, despite his many unconscious borrowings. The performance was appropriately obstreperous.

Arthur Foote's suite in E major, for string orchestra, is carefully contrived and correctly entertaining music. If Mr Foote does not set the Charles on fire he at least pleases without surprising his audience. The improvement in the work of the orchestra was manifest in this number. Mr Monteux was able to achieve a few nuances successfully, something he failed to do earlier in the season in Mendelssohn's octet for strings.

GLOBE-APR. 9

Pension Fund Concert Tomorrow

In Symphony Hall tomorrow afternoon at 3:30 an all-Tschaikowsky program will be presented by the Boston Symphony orchestra, the net proceeds to be devoted to the pension fund for retired musicians of the orchestra. There will be two soloists at this concert—Richard Burgin, concert-master of Orchestra, and Jean Bedetti, the first 'cellist.

22d Symphony Program

At the 22d pair of Boston Symphony concerts, next Friday afternoon and Saturday evening, April 15 and 16, the soloist will be Heinrich Gebhard, the noted Bostonian pianist, playing with the Orchestra Arthur Shepard's Fantasie for Pianoforte and Orchestra, to be heard for the first time in Boston. Also the London Symphony of Vaughan Williams and Tschaikowsky's Overture-Fantasie, "Romeo and Juliet," will be heard.

TRAV. APR. 9

Vaughan Williams's "London Symphony" to Be Repeated—A New Fantasia by Arthur Shepherd to Be Played—A Restored Cecilia in "The Damnation of Faust"

BY his own inclination and in deference to not a few requests from frequenters of the Symphony Concerts, Mr. Monteux and the orchestra will repeat next Friday afternoon and Saturday evening Vaughan Williams's "London Symphony," first heard here two months ago. No new music, the season through, has proved more interesting and impressive. None has seemed to run so deep, so tempted to more thorough acquaintance, seems more likely to ripen under recurring performance. Wisely, then, the conductor has resolved on repetition, while the "London Symphony" is still fresh in many memories. A much-praised piece as yet unheard publicly in Boston will follow—Arthur Shepherd's Fantasia for Piano and Orchestra with Mr. Gebhard for the solo part. It is written in free modern fashion and, if it justifies the praise privately bestowed upon it, the music should prove well worth playing and hearing. From Chaikovsky at his romantic best will come the final number—his tone-poem of Romeo and Juliet.

Chaikovsky—and Chaikovsky alone—will provide the music for the concert of the Symphony Orchestra, tomorrow afternoon in Symphony Hall, for the increase of its Pension Fund. By exception it is the third such concert in the course of the season—added to the usual two to replace omitted occasion when the late war disturbed the even tenor of the band. The programme will bring the Russian's Fifth Symphony—of the long and songful slow movement—unheard in Boston these many years; the lighter Italian Caprice; the sonorous and moody Slavic March; the first movement of the Concerto for Violin; the Rococo Variations—a few omitted—for Violoncello. In the Concerto, Mr. Burgin, the leader of the violins, will play the solo-part. In the Variations it will fall to Mr. Bedetti, leader of the violoncellos. Both sit in the orchestra; yet each by clear title is virtuoso and musician excelling many who wander up and down concert-halls.

TRANS. APR. 9

In Symphony Hall tomorrow afternoon at 3.30, an all-Tschaikowsky program will be presented by the Boston Symphony Orchestra, the net proceeds to be devoted to the Pension Fund for retired musicians of the orchestra. Pierre Monteux will conduct the Fifth Symphony in E minor, which, although one of the finest and most popular of Tschaikowsky's works, has seldom been heard in Boston in recent years. There will be two soloists at this concert—Richard Burgin, the Russian concert-master of orchestra, and Jean Bedetti, the first 'cellist.

At the twenty-second pair of Boston Symphony concerts, to be given in Symphony Hall next Friday afternoon and Saturday evening, April 15 and 16, the soloist will be Heinrich Gebhard, the noted Bostonian pianist, playing with the orchestra Arthur Shepard's Fantasie for Pianoforte and Orchestra, to be heard for the first time in Boston.

Pierre Monteux will repeat the London Symphony of Vaughan Williams, which was heard earlier in the season, and in New York and Boston both have aroused considerable interest and enthusiasm. The closing number will be Tschaikowsky's Overture-Fantasia, "Romeo

RECORD-APR. 9

SYMPHONY CONCERT

BACK TO SCHUBERT; FORWARD TO FOOTE

Sentiment and Music in Mingled Flow—Mr. Monteux Resurrects a Piece from 1816 and Another, Quite as Ancient, in the Big Bow-Wow of the Nineties—A Parisian and a New Englander for Livelier Pleasure — Compliments to Mr. Schroeder

SENTIMENT and music flowed freely at the Symphony Concert yesterday afternoon in pleasant stream of entertainment. There was sentiment for Mr. Foote, the composer, at pause and at the end of his Suite for Strings happily revived by Mr. Monteux. The audience so enjoyed the Pizzicato movement that it called the composer from his seat. It so enjoyed the whole piece that it bade him rise again. In fact, it would not have done until it had brought the orchestra also to its feet. Conductor and string choir had played the Suite well, with bright, transparent, plastic tone; each movement had sounded in characteristic pace, rhythm, quality; often the blended or parted voices had been agreeably shaded. None the less the music was not such as to test the finest mettle of the band any more than was Kalinnikov's Symphony, a week ago, when the audience of Friday insisted upon like tribute to the performance. On both occasions the music had pleased it much; because of that pleasure it seemed to infer that the orchestra had achieved some rare feat of virtuosity; whereas it had done with the piece merely what any band of its abilities should do. It may excel itself, as it has done more than once this season, in novel and highly exacting pieces; but if the music failed to stir hearers, the performance has gone unacknowledged. Some day some one will write a little book, "The Philosophy (sic) of Applause." It should be an amusing monograph—of lively human interest.

Sentiment flowed again over Mr. Schroeder, violoncellist in the orchestra, and usually at the first desk, since 1891, less an occasional interval. For the first time in ten years he was invited to play the solo-part of a Concerto in the regular course of the concerts. Modestly he came from his place to begin; as modestly he returned to it when he had finished. Mr. Monteux set chair for him; Mr. Burgin replaced it; Mr. Bedetti who shares his music-stand, shook him warmly by the hand; the men of the orchestra were quick with sincere friendly applause. Equal was the good will of the listeners, some of whom had known Mr. Schroeder while he was a young man newly come from Germany. It was two or three minutes before the clapping made room for the music; as many were the recalls of reward. Had the violoncellist been no familiar figure, high in the regard of hearers, he would have deserved these plaudits. Saint-Saëns's Concerto in A minor was the chosen piece—a continuous music through which the solo-voice threads in unsentimentalized song, polished "figures," reticent ornament-work of a composer designing clearly, proceeding dexterously and surely, using measure in all things. Discerningly Mr. Schroeder played, pliant of bow and fingers in pattern-weaving; clear, round, flowing and just of tone in sustained song; sensitive of accent, light of stroke always—the performance of virtuoso and musician in whom quiet poise is now the harvest of the years.

As the music of the day went, the elder and familiar composers had much the better of it. Since a Concerto for Violoncello still remains a part of the whole duty of music-making, Saint-Saëns's piece may pass for a model in kind. Writing continuously, he avoids the division into three compartments—one to display the 'cello in expanding motiv and diligent figuration; one to reveal it in sustained melody; one to set it capering—and sometimes squeaking—apace. Writing with discretion, he neither sugars the song nor turns the capering grotesque. Writing lightly, artfully, he does not overtax the form, the instrument, the patience of the audience. Writing elegantly, he is fanciful with motiv and mechanism, apt with euphony and transition, flowing, uninsistent always. A model Concerto, indeed, full of French discernment of the fitness of things—one that will bear repetition quite as well as Haydn's, Dvorak's, Lalo's, Schumann's. And—to dare boldly—there might be relief from this recurring round. Elgar has lately written a Concerto for Violoncello; it has given pleasure to audiences in England; it can be bought they say—it might be profitably heard as well, in America.

In kind, Mr. Foote's Suite, overpassed for eleven years at the Symphony Concerts, returned similar satisfactions. The design is modest—no more than a brief, concise music for string orchestra in three divisions, with an interlude of quiet song in the midst of pizzicato playfulness. Mr. Foote is simple of form—a Prelude running short course from a single motiv reticently developed; the Pizzicato and the Adagietto aforesaid and as unlabored; a miniature Fugue that ought to be in the handbooks of composition, because it is at once so clear, terse and well-gaited. Everywhere Mr. Foote is economical. He strives not to shape motivs. Fitly they come at his bidding. He does not exhaust them in development, preferring to choose only the best that his material may yield. A quiet skill plays through the Suite finding the clear means to the desired end, touching it, besides, with a quiet reticent fancy. Charm as well as dexterity please in the shadings of the Prelude; the Pizzicato is playfulness for the sake of sport, not show; the Adagietto has the gentle grace of the like measures in Bizet's music to "L'Arlésienne"—the fragrance of remote things remembered; the Fugue is mirror to happy inventions. Again, like Mr. Chadwick's "Melpomene" the other day—though in different quality—a New Englander's music, cool, clear, circumspect, choice.

The younger composers of the afternoon were a certain Franz Schbert, aged nineteen in the Vienna of 1816, and one Sergei Vassilenko still living in Moscow, as the programme-book noted with the precaution of the interrogation point that might plausibly be the symbol of present Russia. This Franz Schubert had written a Symphony in C minor which "in entirety" was played for the first time at the Symphony Concerts. Often—say on twenty occasions apiece—his Unfinished Symphony and his Symphony in C major have been heard there. Perhaps for that reason, conductors, a little weary of such alternate repetition and believing some of their hearers like-minded, have quested among Schubert's earlier Symphonies. Dr. Muck chose for resurrection the Fifth, in B flat, and over a dozen years recollection still resents the thin, unfertile, uncharacteristic music. Mr. Monteux pitched upon the Fourth in C minor, labelled "Tragic," and for no discoverable reason in the content. Throughout, it is a light, airy, fluent music much more in the manner of Mozart, Haydn—and many a minor Viennese composer—than of Schubert in the masterpieces of the swiftly ripening years.

An Andante, of old played by itself, is presumed to halo and perpetuate this Tragic Symphony. It contains frank, flowing, suave and songful periods; it contrasts with them more restless measures, as a hint of a frequent procedure in the maturer music; occasionally a modulation suggests the imagination that is intuition; occasionally Schubert prefers a vivid instrumental voice to assembled choirs, countering one another. Inevitably the listener hears the Andante retrospectively, fancies he detects these tokens of a later Schubert; yet his reason tells him that he might find almost every one of these omens on the crackling pages of some other Viennese composer, dust these hundred years? Nearly all else in Schubert's Symphony is workaday according to the time and the fashion descended from Mozart and Haydn. The grave sonorities, the large modelling of the introductory measures hark back to the "greater" Mozart. The Minuet, in spite of a few chromatic touches, is Haydn-like in simple tune and contrasts. The two Allegros are quick-spirited, straightforward, deft and smiling music-making in the prevailing mode. In 1921 we read Schubertian touches into them, as in a disposition to modulation or instrumental color not quite conventional. Probably a Viennese audience of 1816, had it heard the symphony, would not have though twice of either. Yet withal a cheerful music in spite of resurrection, retrospect and other "funeral baked meats."

Vassilenko's "Epic Poem," heard also for the first time in Boston, is as conventional as Schubert's Tragic Symphony, though the particular convention to which it conforms is quite different. The earlier convention prevailed over the end of the eighteenth century into the nineteenth; the later convention stretched, say, from 1890 through 1910. Less rather than more the Russians practised it in comparison with the Germans, the French and other makers of music. Everyone who frequents orchestral concerts was long since saturated with both matter and manner. The largely shaped, deeply voiced beginning; a first division choppy and turbulent; a second division sustained and songful; a third and last division in which these motivs and moods struggle for mastery, ascend to resounding climax, fall away into drab silence. The manner is chromatic; the counterpoint runs in thickly woven strands; the trowel is often an implement of contrast; the instruments move en masse in patches of color and blunt strokes. Set on a cosmic title—"Epic Poem," "The World Well Lost," "From Blackness to Bliss," "The Riddle of Life" and the deed is done. Of course each conjurer with these conventions makes play with individual tricks, but Vassilenko's are neither many nor salient. Occasionally, in the blending or the parting of the instrumental voices, in a passing harmonic suggestion, he achieves a workmanship of his own. Once at least—in the gaunt and sombre introduction, striding through an ancient chant, come personal imagination and illuding power. They flash only to fade and the rest proceeds in fuss and formula. If Mr. Monteux and many another like the species, by all means let us hear a masterpiece in it—say "Death and Transfiguration," by Richard Strauss.

H. T. PARKER

TRANS. APR. 9

One could have dispensed with the repetition of Vaughn-Williams' "London Symphony" promised for this week's symphony concerts. But there are those who prefer their moderns not too modern. Stravinsky would please some younger listeners better than the disguised commonplaces of Vaughn-Williams. Arthur Shepard's Fantasy will be awaited with interest by his many Boston friends.

Friday at 2:30 and Saturday at 8—Boston Symphony Orchestra, 22d program. "London Symphony," Vaughn-Williams; Fantasy, Arthur Shepard; "Romeo and Juliet" overture, Tschaikowsky. Soloist Heinrich Gebhard.

SYMPHONY HALL, Huntington and Mass Avs—Today at 3:30, Boston Symphony Orchestra. Concert in aid of the Pension Fund. Tschaikowsky program. Fifth Symphony, in E minor; First Movement from Violin Concerto; Rococo Variations; Italian Caprice; Marche Slave. Soloists: Richard Burgin, and Jean Bedetti.

GLOBE APR. 10

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Gerardi alone because of the dif- music but because of the of his position. It was not that at first he should show nervousness, but he soon recov- self and throughout the rest of e played with technical ease, ample for the peculiar elegance of the and—especially in the Andante—a owing tone. self. Lalo's music sounded a little g and ineffectual after the refresh- eness of Mendelssohn's and in its Vassilenko's "Epic Poem" seemed nat labored and manufactured; rather than essentially creative ginal. Yet it is interesting, at times xciting, to hear and the t[illegible] finds stification in a certain largeness, a quality, that pervades it—du[illegible] partly massive, brassy instrumentation. music has plangency and pomp, yet little of it is emptily noisy, nor are emes particularly striking, though the melody of which the composer seems nd has a certain impressiveness and ds itself well to the sonorous treat- it receives.

W. S. S.

ANS. APR. 8

ST CONCERT BY SYMPHONY

ogram Includes "Tragic" Symphony by Schubert and Vassilenko Epic

OLONCELLO PIECE IVEN BY SCHROEDER

By PHILIP HALE

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That a Schubert symphony could remain unperformed until this late date in Boston seems incredible, yet the fourth symphony, known as the "Tragic," was given yesterday at the Boston Symphony concert for the first time as a whole.

The Andante, which is very lovely Schubert in his most exquisite and lyric vein, has had a number of performances, but the remainder of the symphony was a novelty.

Franz Shubert is best known by his songs. Nobody ever lived who could equal him as a song writer. His symphonic works found favor much more slowly. Most of them remained in manuscript for half a century after his death. The fourth symphony was published in 1884. Schubert died in 1828, being only thirty-one years of age.

The Tragic symphony is not to be considered a great work. Produced by a modern composer it would be severely criticised for its poverty of orchestral design, and yet it is noble in its mood and full of pleasant and interesting melody. There is usually a reason when the work of a great composer is ignored for a long period. There were more interesting Schubert symphonies to play, and the Andante is really all you remember after hearing the complete fourth symphony.

It was good to hear the Arthur Foote suite for strings in E major. Arthur Foote, more than most American composers, has the gift of melody, and his suite is agreeable and pleasant, while the fugue is exceedingly ingenious.

Another first performance in Boston was the Vassilenko Epic poem. Vassilenko is a Russian composer still living in Moscow if the Bolshevists haven't got him since the Slav nation was covered by a fog of revolution. This tone poem is couched in a grand manner, you might almost say dactylic hexameters, and it proceeds in an imposing and sonorous manner with a narrative suggestive of great deeds and mighty achievement. Vassilenko is solemn, almost Gregorian in places, but he avoids the wild cacophony of most of his Russian confreres and tells his tale tunefully if grandiloquently. It was worth hearing.

Alwin Schroeder, the veteran 'cellist of the orchestra, played the Saint-Saens concerto in A minor, a work which is by no means in the great Frenchman's best style, and which as Schroeder played it was rather tiresome. But the library of 'cello music is not large and very great 'cellists are rare.

AMER. APR

SYMPHONY RESTORES OLD WORK

Schubert's 4th Played; Schroeder, 'Cellist, Soloist

BY OLIN DOWNES

Schubert's "Tragic" Symphony in C minor, No. 4, was played for the first time as a whole in Boston at the concert of the Boston Symphony Orchestra, yesterday afternoon in Symphony Hall. The two Schubert symphonies which figure in the standard repertory of the orchestra are of course the 9th and the 10th symphonies in C major and B minor. The others are seldom heard and are commonly accounted negligible and immature manifestations of Schubert's genius.

A VERY VITAL WORK

On the contrary, this fourth symphony is a very vital work. First of all, it is much more concise than the great symphony in C major, and although in the early work, developments of ideas are not as rich and as varied as they are in the C major symphony, there is a directness of expression and a coherence of structure fitting well the dramatic and melancholy character of the work. The symphony is of a piece. It is not a string of four movements put together in a shambling way by a composer whose ideas came out too fast for him to whip them into proper shape, as often happened with Schubert. The instrumentation is somewhat immature, a little blocky, a little of first one group of instruments and then another.

Charm in Melodic Passages

On the other hand, there are inspired places where Schubert uses the one inevitable instrument for an idea, as only he knew how to use it in a way that could not be learned, and always there is adequate sonority and appropriate changes of color for different passages. There are unforgettable melodic passages, as witness the principal melodies of the slow movement and the characteristic charm of the middle section of the minuet, one of the countless pearls of melody always dropping from Schubert's sleeve.

But above all there is the powerful mood of the symphony. The audience greatly enjoyed the symphony. It was moved by this simple, songful work, with an almost childish and naive instrumental scheme, with no idea on the part of the composer that he was doing a wonderful thing.

Mr. Schroeder, the Master

Alwin Schroeder, a veteran of the orchestra, a member of the former Kneisel Quartet, and intermittently of the Boston Symphony since 1891, stepped from his seat in the ranks and played his solo—the Saint-Saens A minor concerto, played it with the wisdom that years bring, and that nothing else but years and experience of life may bring; with the mental grip and mastery of a master of many great performances, with a rhythm that ruled, with a cantilena never sentimental, yet superbly expressive and capable of transforming trivial passages into expressions of significance.

He was applauded long and loudly, after which he modestly returned to his seat in the orchestra.

Arthur Foote's Suite

It was a pleasure to hear again Arthur Foote's melodious and admirably written E major suite for string orchestro, op. 63. It is music written in a spirit of true modesty, in which ideas are treated felicitously, and not pretentiously, for what they are worth.

The instrumental dress is simple, as befits the substance of the music. The music is artistic in form and finish, in workmanship, and it gave much pleasure.

The composer was several times called to his feet to accept the thanks and appreciation of the audience.

Vassilenko's Epic Poem

An Epic Poem for Orchestra by Sergei Vassilenko was played for the first time here. It has an imposing introduction, like a gloomy medieval castle in a painting by Roerich, in which a thundering old religious chant is heard. This is heroic, sombre, and, on the whole, magnificent. Then there is much orchestral pother, leading to the complete announcement of a savage, warlike theme. One catches now and then a savor of that great wind which blows across the Russian steppes and through the pages, for example, of Gogol's "Taras Bulba." Yes, there is here the germ of a truly epic, medieval Russian symphonic poem.

Unfortunately, the flight is not sustained, and the instrumentation is swollen and almost throughout very noisy. The climax is reached almost at once, therefore there is no climax. Would there were. Would that that grim old chant might have grown upon us and reached its apotheosis through battle music, and gathered force till the very earth trembled under it. But it is not easy to write a symphonic poem. A composer must be as great as his theme. Few composers may match in their scores the spirit of Taras Bulba.

POST- APR. 9

SCHROEDER HAILED IN 'CELLO CONCERTO

Veteran of the Symphony Orchestra Is Soloist

Schubert and Vassilenko Provide Novelties in the Program

Alwin Schroeder, well known here for 30 years as a 'cellist in the Symphony Orchestra and the Kneisel Quartet, was applauded with unusual warmth at yesterday's Symphony concert both before and after his performance of Saint-Saens' A minor concerto. It was his 18th appearance as soloist at these concerts. To many in the audience he seems an old and valued friend. His playing, as always, showed rare technical skill and soundly imaginative musicianship. The concerto is well made, agreeable music.

There were two novelties on the program, one of them composed in 1816, but never before played in its entirety in this city, despite the fame of Schubert, its composer. This "Tragic Symphony," in C minor, is the work of a boy of 19, immature in technique, influenced too strongly by Beethoven and Mozart, yet with a thoroughly ingratiating sincerity and spontaneity.

A wise teacher could have done much in teaching Schubert as a boy to scrutinize the sources of his musical ideas and to make his expression of them polished and well considered. But such a teacher would have killed the adolescent quality, the imaginative innocence that makes this symphony so thoroughly delightful to the sophisticated listener. He might have killed the genuine originality that crops out in it again and again in curious anticipations of the later songs and the C major symphony. The performance was excellent.

The other novelty, pretentiously entitled "Epic Poem," by a living Russian, Vassilenko, hitherto unknown to Boston, is of coarser fiber than Schubert. Except that its harmonies are less vulgar and its vitality less genuine, this "Epic Poem" is akin to Tschaikowsky's "1812" overture. The influence of Rimsky-Korsakoff and of Wagner pervades much of the music. Vassilenko often "plays the sedulous ape" to musical betters, something Schubert never did, despite his many unconscious borrowings. The performance was appropriately obstreperous.

Arthur Foote's suite in E major, for string orchestra, is carefully contrived and correctly entertaining music. If Mr Foote does not set the Charles on fire he at least pleases without surprising his audience. The improvement in the work of the orchestra was manifest in this number. Mr Monteux was able to achieve a few nuances successfully, something he failed to do earlier in the season in Mendelssohn's octet for strings.

GLOBE-APR. 9

Pension Fund Concert Tomorrow

In Symphony Hall tomorrow afternoon at 3:30 an all-Tschaikowsky program will be presented by the Boston Symphony orchestra, the net proceeds to be devoted to the pension fund for retired musicians of the orchestra. There will be two soloists at this concert—Richard Burgin, concert-master of Orchestra, and Jean Bedetti, the first 'cellist.

22d Symphony Program

At the 22d pair of Boston Symphony concerts, next Friday afternoon and Saturday evening, April 15 and 16, the soloist will be Heinrich Gebhard, the noted Bostonian pianist, playing with the Orchestra Arthur Shepard's Fantasie for Pianoforte and Orchestra, to be heard for the first time in Boston. Also the London Symphony of Vaughan Williams and Tschaikowsky's Overture-Fantasie, "Romeo and Juliet," will be heard.

TRAV. APR. 9

Vaughan Williams's "London Symphony" to Be Repeated—A New Fantasia by Arthur Shepherd to Be Played—A Restored Cecilia in "The Damnation of Faust"

BY his own inclination and in deference to not a few requests from frequenters of the Symphony Concerts, Mr. Monteux and the orchestra will repeat next Friday afternoon and Saturday evening Vaughan Williams's "London Symphony," first heard here two months ago. No new music, the season through has proved more interesting and impressive. None has seemed to run so deep so tempted to more thorough acquaintance seems more likely to ripen under recurring performance. Wisely, then, the conductor has resolved on repetition, while the "London Symphony" is still fresh in many memories. A much-praised piece as yet unheard publicly in Boston will follow—Arthur Shepherd's Fantasia for Piano and Orchestra with Mr. Gebhard for the solo-part. It is written in free modern fashion and, if it justifies the praise privately bestowed upon it, the music should prove well worth playing and hearing. From Chaikovsky at his romantic best will come the final number—his tone-poem of Romeo and Juliet.

Chaikovsky—and Chaikovsky alone—will provide the music for the concert of the Symphony Orchestra, tomorrow afternoon in Symphony Hall, for the increase of its Pension Fund. By exception it is the third such concert in the course of the season—added to the usual two to replace omitted occasion when the late war disturbed the even tenor of the band. The programme will bring the Russian's Fifth Symphony—of the long and songful slow movement—unheard in Boston these many years; the lighter Italian Caprice; the sonorous and moody Slavic March; the first movement of the Concerto for Violin; the Rococo Variations—a few omitted—for Violoncello. In the Concerto, Mr. Burgin, the leader of the violins, will play the solo-part. In the Variations it will fall to Mr. Bedetti, leader of the violoncellos. Both sit in the orchestra; yet each by clear title is virtuoso and musician excelling many who wander up and down concert-halls.

TRANS. APR. 9

In Symphony Hall tomorrow afternoon at 3.30, an all-Tschaikowsky program will be presented by the Boston Symphony Orchestra, the net proceeds to be devoted to the Pension Fund for retired musicians of the orchestra. Pierre Monteux will conduct the Fifth Symphony in E minor, which, although one of the finest and most popular of Tschaikowsky's works, has seldom been heard in Boston in recent years. There will be two soloists at this concert—Richard Burgin, the Russian concert-master of orchestra, and Jean Bedetti, the first 'cellist.

At the twenty-second pair of Boston Symphony concerts, to be given in Symphony Hall next Friday afternoon and Saturday evening, April 15 and 16, the soloist will be Heinrich Gebhard, the noted Bostonian pianist, playing with the orchestra Arthur Shepard's Fantasie for Pianoforte and Orchestra, to be heard for the first time in Boston.

Pierre Monteux will repeat the London Symphony of Vaughan Williams, which was heard earlier in the season, and in New York and Boston both have aroused considerable interest and enthusiasm. The closing number will be Tschaikowsky's Overture-Fantasia, "Romeo

RECORD-APR. 9

SYMPHONY CONCERT

BACK TO SCHUBERT; FORWARD TO FOOTE

Sentiment and Music in Mingled Flow—Mr. Monteux Resurrects a Piece from 1816 and Another, Quite as Ancient, in the Big Bow-Wow of the Nineties—A Parisian and a New Englander for Livelier Pleasure — Compliments to Mr. Schroeder

SENTIMENT and music flowed freely at the Symphony Concert yesterday afternoon in pleasant stream of entertainment. There was sentiment for Mr. Foote, the composer, at pause and at the end of his Suite for Strings happily revived by Mr. Monteux. The audience so enjoyed the Pizzicato movement that it called the composer from his seat. It so enjoyed the whole piece that it bade him rise again. In fact, it would not have done until it had brought the orchestra also to its feet. Conductor and string choir had played the Suite well, with bright, transparent, plastic tone; each movement had sounded in characteristic pace, rhythm, quality; often the blended or parted voices had been agreeably shaded. None the less the music was not such as to test the finest mettle of the band any more than was Kalinnikov's Symphony, a week ago, when the audience of Friday insisted upon like tribute to the performance. On both occasions the music had pleased it much; because of that pleasure it seemed to infer that the orchestra had achieved some rare feat of virtuosity; whereas it had done with the piece merely what any band of its abilities should do. It may excel itself, as it has done more than once this season, in novel and highly exacting pieces; but if the music failed to stir hearers, the performance has gone unacknowledged. Some day some one will write a little book, "The Philosophy (sic) of Applause." It should be an amusing monograph—of lively human interest.

Sentiment flowed again over Mr. Schroeder, violoncellist in the orchestra, and usually at the first desk, since 1891, less an occasional interval. For the first time in ten years he was invited to play the solo-part of a Concerto in the regular course of the concerts. Modestly he came from his place to begin; as modestly he returned to it when he had finished. Mr. Monteux set chair for him; Mr. Burgin replaced it; Mr. Bedetti who shares his music-stand, shook him warmly by the hand; the men of the orchestra were quick with sincere friendly applause. Equal was the good will of the listeners. some of whom had known Mr. Schroeder while he was a young man newly come from Germany. It was two or three minutes before the clapping made room for the music; as many were the recalls of reward. Had the violoncellist been no familiar figure, high in the regard of hearers, he would have deserved these plaudits. Saint-Saëns's Concerto in A minor was the chosen piece—a continuous music through which the solo-voice threads in unsentimentalized song, polished "figures," reticent ornament-work of a composer designing clearly, proceeding dexterously and surely, using measure in all things. Discerningly Mr. Schroeder played, pliant of bow and fingers in pattern-weaving; clear, round, flowing and just of tone in sustained song; sensitive of accent, light of stroke always—the performance of virtuoso and musician in whom quiet poise is now the harvest of the years.

As the music of the day went, the elder and familiar composers had much the better of it. Since a Concerto for Violoncello still remains a part of the whole duty of music-making, Saint-Saëns's piece may pass for a model in kind. Writing continuously, he avoids the division into three compartments—one to display the 'cello in expanding motiv and diligent figuration; one to reveal it in sustained melody; one to set it capering—and sometimes squeaking—apace. Writing with discretion, he neither sugars the song nor turns the capering grotesque. Writing lightly, artfully, he does not overtax the form, the instrument, the patience of the audience. Writing elegantly, he is fanciful with motiv and mechanism, apt with euphony and transition, flowing, uninsistent always. A model Concerto, indeed, full of French discernment of the fitness of things—one that will bear repetition quite as well as Haydn's, Dvořák's, Lalo's, Schumann's. And—to dare boldly—there might be relief from this recurring round. Elgar has lately written a Concerto for Violoncello; it has given pleasure to audiences in England; it can be bought they say—it might be profitably heard as well, in America.

In kind, Mr. Foote's Suite, overpassed for eleven years at the Symphony Concerts, returned similar satisfactions. The design is modest—no more than a brief, concise music for string orchestra in three divisions, with an interlude of quiet song in the midst of pizzicato playfulness. Mr. Foote is simple of form—a Prelude running short course from a single motiv reticently developed; the Pizzicato and the Adagietto aforesaid and as unlabored; a miniature Fugue that ought to be in the handbooks of composition, because it is at once so clear, terse and well-gaited. Everywhere Mr. Foote is economical. He strives not to shape motivs. Fitly they come at his bidding. He does not exhaust them in development, preferring to choose only the best that his material may yield. A quiet skill plays through the Suite finding the clear means to the desired end, touching it, besides, with a quiet reticent fancy. Charm as well as dexterity please in the shadings of the Prelude; the Pizzicato is playfulness for the sake of sport, not show; the Adagietto has the gentle grace of the like measures in Bizet's music to "L'Arlésienne"—the fragrance of remote things remembered; the Fugue is mirror to happy inventions. Again, like Mr. Chadwick's "Melpomene" the other day—though in different quality—a New Englander's music, cool, clear, circumspect, choice.

The younger composers of the afternoon were a certain Franz Schbert, aged nineteen in the Vienna of 1816, and one, Sergei Vassilenko still living in Moscow, as the programme-book noted with the precaution of the interrogation point that might plausibly be the symbol of present Russia. This Franz Schubert had written a Symphony in C minor which "in entirety" was played for the first time at the Symphony Concerts. Often—say on twenty occasions apiece—his Unfinished Symphony and his Symphony in C major have been heard there. Perhaps for that reason, conductors, a little weary of such alternate repetition and believing some of their hearers like-minded, have quested among Schubert's earlier Symphonies. Dr. Muck chose for resurrection the Fifth, in B flat, and over a dozen years recollection still resents the thin, unfertile, uncharacteristic music. Mr. Monteux pitched upon the Fourth in C minor, labelled "Tragic," and for no discoverable reason in the content. Throughout, it is a light, airy, fluent music much more in the manner of Mozart, Haydn—and many a minor Viennese composer—than of Schubert in the masterpieces of the swiftly ripening years.

An Andante, of old played by itself, is presumed to halo and perpetuate this Tragic Symphony. It contains frank, flowing, suave and songful periods; it contrasts with them more restless measures, as a hint of a frequent procedure in the maturer music; occasionally a modulation suggests the imagination that is intuition; occasionally Schubert prefers a vivid instrumental voice to assembled choirs, countering one another. Inevitably the listener hears the Andante retrospectively, fancies he detects these tokens of a later Schubert; yet his reason tells him that he might find almost every one of these omens on the crackling pages of some other Viennese composer, dust these hundred years? Nearly all else in Schubert's Symphony is workaday according to the time and the fashion descended from Mozart and Haydn. The grave sonorities, the large modelling of the introductory measures hark back to the "greater" Mozart. The Minuet, in spite of a few chromatic touches, is Haydn-like in simple tune and contrasts. The two Allegros are quick-spirited, straightforward, deft and smiling music-making in the prevailing mode. In 1921 we read Schubertian touches into them, as in a disposition to modulation or instrumental color not quite conventional. Probably a Viennese audience of 1816, had it heard the symphony, would not have though twice of either. Yet withal a cheerful music in spite of resurrection, retrospect and other "funeral baked meats."

Vassilenko's "Epic Poem," heard also for the first time in Boston, is as conventional as Schubert's Tragic Symphony, though the particular convention to which it conforms is quite different. The earlier convention prevailed over the end of the eighteenth century into the nineteenth; the later convention stretched, say, from 1890 through 1910. Less rather than more the Russians practised it in comparison with the Germans, the French and other makers of music. Everyone who frequents orchestral concerts was long since saturated with both matter and manner. The largely shaped, deeply voiced beginning; a first division choppy and turbulent; a second division sustained and songful; a third and last division in which these motivs and moods struggle for mastery, ascend to resounding climax, fall away into drab silence. The manner is chromatic; the counterpoint runs in thickly woven strands; the trowel is often an implement of contrast; the instruments move en masse in patches of color and blunt strokes. Set on a cosmic title—"Epic Poem," "The World Well Lost," "From Blackness to Bliss," "The Riddle of Life" and the deed is done. Of course each conjurer with these conventions makes play with individual tricks, but Vassilenko's are neither many ncr salient. Occasionally, in the blending or the parting of the instrumental voices, in a passing harmonic suggestion, he achieves a workmanship of his own. Once at least—in the gaunt and sombre introduction, striding through an ancient chant, come personal imagination and illuding power. They flash only to fade and the rest proceeds in fuss and formula. If Mr. Monteux and many another like the species, by all means let us hear a masterpiece in it—say "Death and Transfiguration," by Richard Strauss.

H. T. PA[illegible]

TRANS. APR. 9

One could have dispensed with the repetition of Vaughn-Williams' "London Symphony" promised for this week's symphony concerts. But there are those who prefer their moderns not too modern. Stravinsky would please some younger listeners better than the disguised commonplaces of Vaughn-Williams. Arthur Shepard's Fantasy will be awaited with interest by his many Boston friends.

Friday at 2:30 and Saturday at 8—Boston Symphony Orchestra, 22d program. "London Symphony," Vaughn-Williams; Fantasy, Arthur Shepard; "Romeo and Juliet" overture, Tschaikowsky. Soloist Heinrich Gebhard.

SYMPHONY HALL, Huntington and Mass Avs—Today at 3:30, Boston Symphony Orchestra. Concert in aid of the Pension Fund. Tschaikowsky program. Fifth Symphony, in E minor; First Movement from Violin Concerto; Rococo Variations; Italian Caprice; Marche Slave. Soloists: Richard Burgin, and Jean Bedetti.

GLOBE APR. 10

[11.4]

TSCHAIKOWSKY TODAY

The 39th concert by the Boston Symphony Orchestra in aid of its pension fund for retired musicians will be given in Symphony Hall this afternoon at 3:3 Mr. Monteux will devote the concert to the compositions of Tschaikowsky. The symphony will be the Fifth in E minor, which, while one of the Russian master's greatest works and a favorite in other cities, has seldom been heard in Boston in recent years. There will be two soloists, Richard Burgin, concertmaster of the orchestra, who will play the opening movement of the Violin Concerto, and Jean Bedetti, the first violoncellist, who will play the Rococo Variations. The remaining purely orchestral numbers will be the Italian Caprice and the Marche Slav.

22D SYMPHONY PROGRAM

Mr. Monteux, in response to the evident desire on the part of the Symphony subscribers to hear again the London Symphony by Vaughan Williams, recently played at these concerts, will repeat this work at the twenty-second pair of Boston Symphony concerts next Friday afternoon and Saturday evening. The symphony, which has created so much interest in New York and Boston this season, is said to describe—the Thames at dawn; the morning bustle of the Strand and nearby streets; the shabby district known as Bloomsbury, where a strolling musician is heard playing his plaintive tune; evening on the Thames embankment, and, finally, the poverty and cruel oppression of the slums. The Fantaisie for piano and orchestra by Arthur Shepard, formerly of Boston, now assistant conductor of the Cleveland orchestra, will be played. Mr. Gebhard will be the pianist. The final piece will be Tschaikowsky's Overture Fantaisie "Romeo and Juliet."

HERALD. APR. 10.

SYMPHONY CONCERT FOR PENSION FUND

Program of Exceptional Merit Receives Warm Applause

The Boston Symphony Orchestra gave its 39th concert for the benefit of the orchestra's pension fund yesterday afternoon in Symphony Hall. Pierre Monteux conducted. The hall was well filled and an appreciative audience listened to the rather long program, which was made up of works by Tschaikowsky.

The first half of the program was his symphony in E minor. Even with its finale of tremendous force, this symphony largely gives the impression of sombre and plaintive melody. The second half was in strong contrast, and the violin concerto in D major gave Richard Burgin, the concert master of the orchestra, a rare opportunity for the display of his excellent technic and emotional expression. Mr. Burgin was recalled four times to receive the applause of the audience.

The "Italian Caprice" brought out the full strength of the orchestra. Jean Bedetti, first 'cellist, played the "Variations on a Rococo Theme" with orchestral accompaniment, and he also returned several times to acknowledge the hearty plaudits which his playing justified.

The "Marche Slave," with its strongly marked Russian characteristics, was a fitting ending to a program of exceptional merit.

HERALD. APR. 10.

Symphony Offers Tschaikowsky Program

At Symphony Hall this afternoon will be given the thirty-ninth concert by the Boston Symphony Orchestra in aid of the orchestra's pension fund. Pierre Monteux will devote the entire concert to the compositions of Tschaikowsky. The symphony will be the fifth, in E minor, which has seldom been heard in Boston in recent years.

There will be two soloists, Richard Burgin, concert-master of the orchestra, who will play the opening movement of the violin concerto, and Jean Bedetti, the first 'cellist, who will be heard in the "Rococo Variations." The "Italian Caprice" and "Marche Slav" will also be played.

SYMPHONY PROGRAM

Pierre Monteux, in response to the evident desire on the part of the Symphony subscribers to hear again the "London Symphony" by Vaughan Williams, will repeat this work at the concerts to be given next Friday afternoon and Saturday evening. The "Fantaisie for Pianoforte and Orchestra," by the noted Bostonian composer, Arthur Shepard, will be played with Heinrich Gebhard as soloist, and Tschaikowsky's overture-fantasia, "Romeo and Juliet."

ADVERTISER. APR. 10.

CONCERT - CHRONICLE

D'INDY'S ANNOUNCED VISIT TO AMERICA

An Opportunity for the Symphony Orchestra to Make Him Its Guest—Chaikovsky Restored and Vindicated — The People's Orchestra in Merit and Shortcoming—Mr. Monteux's and Mr. McCormack's Plans

By invitation of Mr. Flagler, the sustainer, and Mr. Damrosch, the conductor, of the New York Symphony Orchestra, Monsieur d'Indy, the French composer, will revisit America late next autumn. According to official outgiving, he will conduct in his own music and in other Parisian pieces at two concerts early in December. It is not likely that he wil cross and recross the Atlantic merely for the fortnight necessary to prepare and acomplish these concerts or that he will tarry in New York only. He will be disposed to go elsewhere, to be guest of other conductors. In particular, he may be inclined to revisit Boston where he spent a month in 1905 at the invitation of Mr. Higginson, Mr. Gericke and the orchestra of this town. He then lead the band in concerts at home and abroad, shared in performances of his own chamber-music, lectured at Harvard, went the round of illustrious guests in the arts. He interested the public concerned with these things, seemed pleased with its regard, made known sundry French music—some of his own included—that impressed American ears.

As Monsieur d'Indy was made welcome in Boston in 1905, so should he be made welcome there in 1921. In the sixteen intervening years, his music has become familiar part of the "standard repertory" at the Symphony Concerts under German and French conductors alike. His high place among the composers of our time is better understood. Many nowadays have come to know something of his other activities, as master of the Schola Cantorum, as zealous propagandist of his own faiths. He needed introductions in 1905; in 1921 his credentials would speak largely for themselves. Again the Symphony Orchestra might wisely honor him. In a few weeks Mr. Monteux will depart for Paris. He should carry with him an invitation to Monsieur d'Indy to symphony concerts in Boston as well as in New York. With such a guest in question, there should be no thought of polite orchestral rivalries or of ancient and restricted routine, of distrust of composers as conductors. Sixteen years ago Monsieu d'Indy won his spurs in Boston. In the interval, no doubt he has sharpened them.

H. T. P.

Two Hours of Chaikovsky

The Symphony Orchestra is generous to the public of the concerts for the increase of its Pension Fund. Many such hearers—conductor and manager seem to believe—seek it only on these occasions. To them accordingly it would return full measure. Hence programmes two hours long and programmes as often as not of the music of a single composer. Even Beethoven has so served a good cause; these many years Wagner has been prop and pillar to it; and next to Wagner, Chaikovsky. Usually, it has been the Chaikovsky of the Pathetic Symphony, the Nutcracker Ballet, or both. Yesterday, however, Mr. Monteux, as his frequent way is, departed from precedent. "All-Chaikovsky," as the patois of the concert-hall puts it, was to be the programme; but by will of the conductor it traversed his Fifth Symphony, his Italian Caprice, his Slavic March, his Rococo Variations for Violoncello and Orchestra, the first movement of his Concerto for Violin. As frequenters of the regular Symphony Concerts know, Chaikovsky has there been in long eclipse. Dr. Muck disliked his music and mistrusted himself as conductor in it; Mr. Rabaud accepted unquestioned parochial Parisian scorn of it; only Mr. Monteux—and of late—has been open-minded to it and by no means unresponsive under the tests of actual performance. The more the pity then that no larger audience came to the well-spread board of yesterday. Possibly a casual public begins and ends with the Chaikovsky of the Pathetic Symphony and the Nutcracker Dances. Possibly a superior public mislikes the Slavic March or the Italian Caprice because they are played at the Pops. Yet they are not less inspiriting pieces in kind; while for many years in many cities, the Russian's Fifth Symphony has borne many sons of scrutiny.

There was no mistaking either the pleasure that this music yielded or the just desert that it received in such restoration to the active repertory. The Rococo Variations may be as intricate, ornate and long-spun as the title implies; the violoncellist may for instant stumble, as did Mr. Bedetti on Sunday; yet in his tone the songful measures do not lack sensuous beauty nor the ornate measures fluent grace, nor the pattern-weaving piquant intricacy. A fragment of the Concerto for Violin remains a fragment, but in it Mr. Burgin did feats of virtuosity in the weaving of the cadenza, caught not a little of Russian fire and bite in the transitions, sounded the sensuous fullness of Chaikovsky's melody. Too finely in the cadenza he sometimes drew his tone, but elsewhere it warmed the ear. Agreed that the Italian Caprice is no match for Rimsky-Korsakov's similar Spanish adventure in instrumental and harmonic dress and in artful play with rhythms. But the very candors of Chaikovsky speak for him in the drenched Italian dance-tunes the rhythmic vigors, the high colors, the broad strokes of a music designed to blaze and crackle. And the Slavic March is a march of racial moods as well as of racial hymn.

Yet it was the Symphony that brought Chaikovsky, conductor and orchestra fullest deserving. Theorize about the composer and his music as the doubter may "in the closet," pose as some of us do over both when we are in the company of the superior, yet in the concert-hall and in this Fifth Symphony, there is no resisting him. Hear again the sombre introduction follow the tumults of the first movement; catch the mood of the half-sensuous, half-sentimental, full-throated, amply paced melody, and illusion begins. The long song of the Andante from the instant that the horn sounds it through the instant in which the violins resummon it makes of illusion emotion. The Waltz that is Scherzo is music of Chaikovsky haunted and fantasmal. The dark beginnings, the thrust into riotous turbulence in the Finale may be no more than routine Chaikovsky; but the splendors, the vigors, the proclamation of the will to live and the joy of living, flame at the end with power. Chaikovsky like Puccini may not abide the contacts of the study. The one, the other needs the contacts of concert-hall or opera house. For in their music, above all shortcomings, is human voice to as human emotion.

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Within a week after the close of the Symphony Concerts, Mr. Monteux will depart, on May 6, for a visit to Paris, London and possibly other European cities in quest of interesting music for next season, of a few recruits for the orchestra and for the rest and change he well deserves.

TRANS. APR. 11.

At the Symphony Concerts of next week Mr. Monteux and the orchestra will play for the first times anywhere a short Rhapsody on a Persian Theme, written by Stuart Mason, a resident composer—teacher of music and writer about it as well. The other novel number will be the long promised Suite of Milhaud, one of the newest Parisians, cause for hisses in the concert-hall and acrid debate in the newspapers. His music does sometimes emit strange sounds.

TRANS. APR. 13

TSCHAIKOWSKY FOR PENSION FUND MUSIC

Symphony Orchestra Gives a Varied Program

Dai Buell, Pianist, Assists at the People's Concert

The Boston Symphony Orchestra gave a Tschaikowsky program yesterday afternoon to an audience which left numerous vacant seats in Symphony Hall. There was warm applause for the orchestra, for Mr Monteux, and for the two soloists, Richard Burgin, concertmaster, and Jean Bedetti, first cellist. The concert was the third this season for the benefit of the pension fund.

Mr Burgin gave a spirited performance of the allegro moderato from Tschaikowsky's violin concerto. Mr Bedetti coped successfully with the intricate, but tiresome variations on a Rococo theme. The orchestra did better work than at the two previous pension fund concerts.

Its playing was not perfunctory this time, though there might have been more absolute precision in ensemble. Only at regular concerts, however, are Mr Monteux and his men thoroughly on their mettle, a state of affairs which contrasts with that which prevailed under Muck, who often surpassed himself at such special concerts as this one.

It is the critical fashion nowadays to sneer at Tschaikowsky's music as vulgar and uninspired. His reputation has shrunk tremendously in the past 15 years. But even an unsympathetic listener cannot help feeling the crude, nervous vitality of the Marche Slave, the Italian Caprice, and the first and last movements of the Fifth Symphony.

The harmonies are too often banal, the rhythms lack subtlety, the themes are never delicate. Yet, like Verdi and Puccini, of whom the same criticisms are often made, Tschaikowsky had inspiration. His taste is not that of Mozart or Debussy, but he is in his way a genius, a sort of musical Kipling.

GLOBE APR. 11.

PENSION FUND CONCERT

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Mr. Bedetti would make far more trivial music than the "Variations on a Roccoco Theme" significant. He gives superficial ornamentation of a melody character and importance. He sings a melody itself with a nobility of tone and sentiment gloriously typical of his instrument, and he in turn reaped applause.

The Fifth Symphony is the one work in which Tschaikowsky is an optimist. The first three movements are tragic or of a poetic melancholy, like the slow movement with the celebrated horn solo. The finale repeats a theme, which had been introduced in the minor key, in the major, and the dirge is turned to a wild chant of victory.

POST APR. 11.

Last Concert

OF BOSTON SYMPHONY TO-NIGHT.

Pierre Monteux Will Lead Orchestra in Notable Concert. Felix Fox Piano Soloist.

Pierre Monteux will conduct the Boston Symphony Orchestra to-night in Infantry Hall in their last concert of this season, Tschaikowsky's Fifth Symphony in E Minor. This symphony was one of the great Russian composer's final works, and, in the opinion of many, is one of his most splendid achievements. It was written in the spring of 1888 at Foolooskoe, near Moscow, the landscape of which Tschaikowsky declared he preferred to all the sublimities of Switzerland, the Caucasus, and Italy. The success of this masterpiece was evident to the world when it was first performed in St Petersburg a little later.

Felix Fox, the noted pianist who will be the soloist at this concert, will play with the orchestra another work which figures prominently on every orchestral repertoire, the Fourth Pianoforte Concerto of Beethoven in G Minor. In the poetic beauty of its conception this splendid achievement is considered by many to be finer tha the "Emperor" Concerto.

The brilliant overture of Lal "Le Roi d' Ys" ("The King Ys"), with a notable cello sol will close the concert.

This concert promises to be t most remarkable of a successf year of the Boston Symphony this city.

BROWN HERALD APR

BOSTON SYMPHONY ENDS SEASON HERE

Tschaikowsky Composition Features Final Concert.

FELIX FOX PIANO SOLOIST

Event Fitting Climax to Year's Series.—Large Audience Shows Enthusiasm Over Both Orchestra and Assisting Artists. — Monteux Commanding Figure.

The Boston Symphony Orchestra played the final concert of its Providence season in Infantry Hall last evening. Felix Fox, the well-known Boston pianist, was the assisting soloist. The concert proved a fitting climax to a series which, in some respects, has been the most successful in the history of the organization's visits here. In the matter of attendance this season's showing eclipses all records for previous years, and interest and enthusiasm have been correspondingly great. Mr. Monteux has accomplished much with his forces since the recent change in the orchestra's personnel. It is, indeed, a herculean task to mould into artistic ensemble such a great body of players, no matter how efficient individually each may be; and by his success as orchestral drill master, and his gifts as interpreter of the symphonic classics, he has become a commanding figure among our American orchestral conductors.

The programme was as follows:

Tschaikowsky....Symphony No. 5 in E-minor, Op. 64.
Andante.
Andante cantabile, con alcuna licenza.
Valse (Allegro moderato).
Finale (andante maestoso); Allegro vivace.
Beethoven....Concerto in G-major No. 4, for Pianoforte and Orchestra, Op. 58.
Allegro moderato.
Andante con moto.
Rondo: Vivace.
Lalo................Overture to "Le Roi d'Ys"

The feature number, Tchaikowsky's Symphony No. 5, in E-minor, is one of his greatest symphonic writings. In it is foreshadowed the brooding melancholy which reaches complete expression in his sixth symphony, the "Pathetic." The first two movements of the E-minor are its best in creative thought. The solemn principal theme, recurring again and again in sombre tonal dress seems to suggest despairing effort, to solve the mystery of life, while the steady, rythmic beat of bass viol and percussion instruments stalks like inexorable fate through the dark hued but gorgeous harmonies. The third movement, a waltz, strikes the listener as a pathetic attempt to be gay and the finale an eager but futile effort to portray a triumphant solution of the great riddle.

Mr. Fox, who has many Providence friends, received very cordial recognition after his playing of the Beethoven concerto. This is a work in which the soloist is not required to battle with superior instrumental numbers. It is one that gives the solo instrument a decorative part in the ensemble.

Grace, lightness and the utterance of flowing phrase are qualities which enter largely into its most effective portrayal. The performance was delightfully clear

in the technical
musicianly and artistic
strongly in evidence.

The Andante is a particula
and attractive movement and
made much of its opportuni
sweetness and deft finger wor
mentation. It was an exhibi
tistry that brought a great
burst of applause at the close
Fox was obliged to return sever
in acknowledgment.

Lalo's overture to "Le Roi d'Y
brilliantly orchestrated piece. Th
is used effectively on many occ
and the overture is brought to a
ous and stirring climax. Decided
and virtuosity in its playing were
ing features in this closing number
which both Mr. Monteux and his
were required to bow to the app
of an apparently well-satisfied audi

A. F.

PROV. JOURN. APR 13

Arthur Shepherd's New Fantasia
Piano and Orchestra at the Symph
Concert Tomorrow—Music According
Mrs. John Barrymore—Programme
Prospect

Perhaps never before in the his
of the Symphony Concerts
music by American composers
peared with such regularity as in
Monteux's recent and prospective
grammes. Since the first of March
positions by Gilbert, Carpenter, Loeff
Chadwick and Foote have all been he
and, now, this week comes Arthur Sh
herd and next Stuart Mason. Fo
while Mr. Monteux seemed indiffe
toward our native music; but he has
made ample reparation. Mr. Shephe
piece is a Fantasia for piano and
chestra, first played two years ago
concert of the New England Conse
tory, with Mr. Lee Pattison as the
ist. It was then rewritten and prod
last November by the Cleveland S
phony Orchestra, of which Mr. Sheph
is now the assistant conductor. In C
land the piano-part was taken by
Heinrich Gebhard, to whom the pi
dedicated, and he will be the soloi
the forthcoming performance here.
far as the prominence of the solo in
ment is concerned, it may be said
the Fantasia is not a concerto in
older sense of the word, nor yet is
piece for orchestra with pianoforte
bligato as, for example, d'Indy's "S
phony on a Mountain Air," or Loeff
"Pagan Poem."

In other words Mr. Shepherd has f
a golden mean between these two extre
In glancing through the score the preva
impression is of the composer's econom
musical material. From an introduc
motive of ascending fifths, repeated a fo
higher and followed by a cadenza for
solo instrument, is evolved the princ
theme which, with a cantabile motiv
measures in length, holds sway for the
thirty-two pages. A broad, essen
lyric theme then makes its appearance
in the orchestra, then repeated by the p
Music in the character of a Scherzo fo
with the lyric theme constantly in the b
ground. There is a return to the first
ject, a succeeding slow movement bas
the songful theme, a division ma
"maetoso molto e ben cantando," in w
the same melody predominates. The p
ends with a spirited coda derived from t
opening fifths. Mr. Shepherd has wri
skillfully, but not dryly, his orchestra
is well made and effective; the piano p
though difficult and complex, is essen

For the Symphony Concerts of
week, Mr. Monteux proposes a program
traversing Mozart's "Jupiter" Sympho
Stuart Mason's "Rhapsody on a Pers
Theme"; Milhaud's Second Suite;
Dukas's familiar Scherzo, "The Sorcer
Apprentice." Mr. Mason's Rhapsody w
be played for the first time anywhe
Monsieur Milhaud's Suite for the first tim
in America. It runs in five divisio
Overture, Prelude and Fugue, Pasto
Nocturne, Finale. At the last pair
Symphony Concerts on April 29 and 30, a
another piece new to Boston will be play
Bloch's tone-poem, "Winter-Spring."
deserves place among our moderns.

The programme for the final concert
the Musical Association in Jordan Hall
Wednesday evening, April 27, has been a
tered in a single item. Mr. Bingham
"Citizens of the Barnyard or Tame Anim
Tunes"—a piece for small orchestra—w
not be heard. Instead, Reginald Swee
Prelude to his opera drawn from Synge
tragedy of Irish fisher-folk, "Riders to t
Sea," will be played for the first time
Boston. A month ago, at concerts of t
Philharmonic Society in New York, it m
some stir.

TRANS. APR. 14

TSCHAIKOWSKY TODAY

The 39th concert by the Boston Symphony Orchestra in aid of its pension fund for retired musicians will be given in Symphony Hall this afternoon at 3:30. Mr. Monteux will devote the concert to the compositions of Tschaikowsky. The symphony will be the Fifth in E minor, which, while one of the Russian master's greatest works and a favorite in other cities, has seldom been heard in Boston in recent years. There will be two soloists, Richard Burgin, concertmaster of the orchestra, who will play the opening movement of the Violin Concerto, and Jean Bedetti, the first violoncellist, who will play the Rococo Variations. The remaining purely orchestral numbers will be the Italian Caprice and the Marche Slav.

22D SYMPHONY PROGRAM

Mr. Monteux, in response to the evident desire on the part of the Symphony subscribers to hear again the London Symphony by Vaughan Williams, recently played at these concerts, will repeat this work at the twenty-second pair of Boston Symphony concerts next Friday afternoon and Saturday evening. The symphony, which has created so much interest in New York and Boston this season, is said to describe—the Thames at dawn; the morning bustle of the Strand and nearby streets; the shabby district known as Bloomsbury, where a strolling musician is heard playing his plaintive tune; evening on the Thames embankment, and, finally, the poverty and cruel oppression of the slums. The Fantaisie for piano and orchestra by Arthur Shepard, formerly of Boston, now assistant conductor of the Cleveland orchestra, will be played. Mr. Gebhard will be the pianist. The final piece will be Tschaikowsky's Overture Fantaisie "Romeo and Juliet."

HERALD. APR. 10.

SYMPHONY CONCERT FOR PENSION FUND

Program of Exceptional Merit Receives Warm Applause

The Boston Symphony Orchestra gave its 39th concert for the benefit of the orchestra's pension fund yesterday afternoon in Symphony Hall. Pierre Monteux conducted. The hall was well filled and an appreciative audience listened to the rather long program, which was made up of works by Tschaikowsky.

The first half of the program was his symphony in E minor. Even with its finale of tremendous force, this symphony largely gives the impression of sombre and plaintive melody. The second half was in strong contrast, and the violin concerto in D major gave Richard Burgin, the concert master of the orchestra, a rare opportunity for the display of his excellent technic and emotional expression. Mr. Burgin was recalled four times to receive the applause of the audience.

The "Italian Caprice" brought out the full strength of the orchestra. Jean Bedetti, first 'cellist, played the "Variations on a Rococo Theme" with orchestral accompaniment, and he also returned several times to acknowledge the hearty plaudits which his playing justified.

The "Marche Slave," with its strongly marked Russian characteristics, was a fitting ending to a program of exceptional merit.

HERALD. APR. 11.

Symphony Offers Tschaikowsky Program

AT Symphony Hall this afternoon will be given the thirty-ninth concert by the Boston Symphony Orchestra in aid of the orchestra's pension fund. Pierre Monteux will devote the entire concert to the compositions of Tschaikowsky. The symphony will be the fifth, in E minor, which has seldom been heard in Boston in recent years.

There will be two soloists, Richard Burgin, concert-master of the orchestra, who will play the opening movement of the violin concerto, and Jean Bedetti, the first 'cellist, who will be heard in the "Rococo Variations." The "Italian Caprice" and "Marche Slav" will also be played.

SYMPHONY PROGRAM

Pierre Monteux, in response to the evident desire on the part of the Symphony subscribers to hear again the "London Symphony" by Vaughan Williams, will repeat this work at the concerts to be given next Friday afternoon and Saturday evening. The "Fantaisie for Pianoforte and Orchestra," by the noted Bostonian composer, Arthur Shepard, will be played with Heinrich Gebhard as soloist, and Tschaikowsky's overture-fantasia, "Romeo and Juliet."

ADVERTISER. APR. 10.

CONCERT - CHRONICLE

D'INDY'S ANNOUNCED VISIT TO AMERICA

An Opportunity for the Symphony Orchestra to Make Him Its Guest—Chaikovsky Restored and Vindicated — The People's Orchestra in Merit and Shortcoming—Mr. Monteux's and Mr. McCormack's Plans

BY invitation of Mr. Flagler, the sustainer, and Mr. Damrosch, the conductor, of the New York Symphony Orchestra, Monsieur d'Indy, the French composer, will revisit America late next autumn. According to official outgiving, he will conduct in his own music and in other Parisian pieces at two concerts early in December. It is not likely that he wil cross and recross the Atlantic merely for the fortnight necessary to prepare and acomplish these concerts or that he will tarry in New York only. He will be disposed to go elsewhere, to be guest of other conductors. In particular, he may be inclined to revisit Boston where he spent a month in 1905 at the invitation of Mr. Higginson, Mr. Gericke and the orchestra of this town. He then lead the band in concerts at home and abroad, shared in performances of his own chamber-music, lectured at Harvard, went the round of illustrious guests in the arts. He interested the public concerned with these things, seemed pleased with its regard, made known sundry French music—some of his own included—that impressed American ears.

As Monsieur d'Indy was made welcome in Boston in 1905, so should he be made welcome there in 1921. In the sixteen intervening years, his music has become familiar part of the "standard repertory" at the Symphony Concerts under German and French conductors alike. His high place among the composers of our time is better understood. Many nowadays have come to know something of his other activities, as master of the Schola Cantorum, as zealous propagandist of his own faiths. He needed introductions in 1905; in 1921 his credentials would speak largely for themselves. Again the Symphony Orchestra might wisely honor him. In a few weeks Mr. Monteux will depart for Paris. He should carry with him an invitation to Monsieur d'Indy to symphony concerts in Boston as well as in New York. With such a guest in question, there should be no thought of polite orchestral rivalries or of ancient and restricted routine, of distrust of composers as conductors. Sixteen years ago Monsieu d'Indy won his spurs in Boston. In the interval, no doubt he has sharpened them. H. T. P.

Two Hours of Chaikovsky

The Symphony Orchestra is generous to the public of the concerts for the increase of its Pension Fund. Many such hearers—conductor and manager seem to believe—seek it only on these occasions. To them accordingly it would return full measure. Hence programmes two hours long and programmes as often as not of the music of a single composer. Even Beethoven has so served a good cause; these many years Wagner has been prop and pillar to it; and next to Wagner, Chaikovsky. Usually, it has been the Chaikovsky of the Pathetic Symphony, the Nutcracker Ballet, or both. Yesterday, however, Mr. Monteux, as his frequent way is, departed from precedent. "All-Chaikovsky," as the patois of the concert-hall puts it, was to be the programme; but by will of the conductor it traversed his Fifth Symphony, his Italian Caprice, his Slavic March, his Rococo Variations for Violoncello and Orchestra, the first movement of his Concerto for Violin. As frequenters of the regular Symphony Concerts know, Chaikovsky has there been in long eclipse. Dr. Muck disliked his music and mistrusted himself as conductor in it: Mr. Rabaud accepted unquestioned parochial Parisian scorn of it; only Mr. Monteux—and of late—has been open-minded to it and by no means unresponsive under the tests of actual performance. The more the pity then that no larger audience came to the well-spread board of yesterday. Possibly a casual public begins and ends with the Chaikovsky of the Pathetic Symphony and the Nutcracker Dances. Possibly a superior public mislikes the Slavic March or the Italian Caprice because they are played at the Pops. Yet they are not less inspiriting pieces in kind; while for many years in many cities, the Russian's Fifth Symphony has borne many sons of scrutiny.

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POST APR. 11.

[115]

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Tschaikowsky....Symphony No. 5 in E-minor, Op. 64.
- Andante.
- Andante cantabile, con alcuna licenza.
- Valse (Allegro moderato).
- Finale (andante maestoso); Allegro vivace.

Beethoven....Concerto in G-major No. 4, for Pianoforte and Orchestra, Op. 58.
- Allegro moderato.
- Andante con moto.
- Rondo: Vivace.

Lalo................Overture to "Le Roi d'Ys"

The feature number, Tchaikowsky's Symphony No. 5, in E-minor, is one of his greatest symphonic writings. In it is foreshadowed the brooding melancholy which reaches complete expression in his sixth symphony, the "Pathetic." The first two movements of the E-minor are its best in creative thought. The solemn principal theme, recurring again and again in sombre tonal dress seems to suggest despairing effort, to solve the mystery of life, while the steady, rythmic beat of bass viol and percussion instruments stalks like inexorable fate through the dark hued but gorgeous harmonies. The third movement, a waltz, strikes the listener as a pathetic attempt to be gay and the finale an eager but futile effort to portray a triumphant solution of the great riddle.

Mr. Fox, who has many Providence friends, received very cordial recognition after his playing of the Beethoven concerto. This is a work in which the soloist is not required to battle with superior instrumental numbers. It is one that gives the solo instrument a decorative part in the ensemble.

Grace, lightness and the utterance of flowing phrase are qualities which enter largely into its most effective portrayal. The performance was delightfully clear in the technical sense and musicianly and artistic qualit strongly in evidence.

The Andante is a particularly and attractive movement and the made much of its opportunities sweetness and deft finger work mentation. It was an exhibition of ar tistry that brought a great and burst of applause at the close and Mr. Fox was obliged to return several times in acknowledgment.

Lalo's overture to "Le Roi d'Ys" is a brilliantly orchestrated piece. The is used effectively on many occasions and the overture is brought to a vigo ous and stirring climax. Decided and virtuosity in its playing were ing features in this closing number, after which both Mr. Monteux and his men were required to bow to the applause of an apparently well-satisfied audience. A. F. P.

JOURNAL. APR. 13

Arthur Shepherd's New Fantasia
Piano and Orchestra at the Symph
Concert Tomorrow—Music According
Mrs. John Barrymore—Programmes
Prospect

PERHAPS never before in the his of the Symphony Concerts music by American composers peared with such regularity as in Monteux's recent and prospective grammes. Since the first of March positions by Gilbert, Carpenter, Loeff Chadwick and Foote have all been he and, now, this week comes Arthur Sh herd and next Stuart Mason. For while Mr. Monteux seemed indiffe toward our native music, but he has made ample reparation. Mr. Sheph piece is a Fantasia for piano and chestra, first played two years ago concert of the New England Conse tory, with Mr. Lee Pattison as the ist. It was then rewritten and prod last November by the Cleveland phony Orchestra, of which Mr. Shep is now the assistant conductor. In Cl land the piano-part was taken by Heinrich Gebhard, to whom the pi dedicated, and he will be the solois the forthcoming performances here far as the prominence of the solo ins ment is concerned, it may be said the Fantasia is not a concerto in older sense of the word, nor yet is piece for orchestra with pianoforte bligato as, for example, d'Indy's " phony on a Mountain Air," or Loeff "Pagan Poem."

In other words Mr. Shepherd has f a golden mean between these two extre In glancing through the score the preva impression is of the composer's econom musical material. From an introduc motive of ascending fifths, repeated a fo higher and followed by a cadenza for solo instrument, is evolved the princ theme which, with a cantabile motiv measures in length, holds sway for the thirty-two pages. A broad, essent lyric theme then makes its appearance, in the orchestra, then repeated by the p Music in the character of a Scherzo fo with the lyric theme constantly in the ground. There is a return to the first ject, a succeeding slow movement base the songful theme, a division ma "maetoso molto e ben cantando," in w the same melody predominates. The ends with a spirited coda derived from opening fifths. Mr. Shepherd has wr skillfully, but not dryly, his orchestra is well made and effective; the piano though difficult and complex, is essen

For the Symphony Concerts of week, Mr. Monteux proposes a program traversing Mozart's "Jupiter" Sympho Stuart Mason's "Rhapsody on a Per Theme"; Milhaud's Second Suite; Dukas's familiar Scherzo, "The Sorcer Apprentice." Mr. Mason's Rhapsody be played for the first time anywh Monsieur Milhaud's Suite for the first in America. It runs in five divisi Overture, Prelude and Fugue, Pasto Nocturne, Finale. At the last pair Symphony Concerts on April 29 and 30, another piece new to Boston will be play Bloch's tone-poem, "Winter-Spring," deserves place among our moderns.

The programme for the final concert the Musical Association in Jordan Hall Wednesday evening, April 27, has been tered in a single item. Mr. Bingham's "Citizens of the Barnyard or Tame Anim Tunes"—a piece for small orchestra—wi not be heard. Instead, Reginald Swee Prelude to his opera drawn from Synge tragedy of Irish fisher-folk, "Riders to th Sea," will be played for the first time Boston. A month ago, at concerts of Philharmonic Society in New York, it m some stir.

APR. 14

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OV. JOURN. APR 13

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ANS. APR. 14

22D CONCERT BY SYMPHONY

Vaughan Williams's "London Symphony" Is the Feature of Program

SHEPHERD FANTASY HEARD FIRST TIME

By PHILIP HALE

The 22d concert of the Boston Symphony Orchestra, Mr. Monteux conductor took place yesterday afternoon in Symphony Hall. The program was as follows: Vaughan Williams, A London Symphony; Shepherd, Fantasy for piano and orchestra (Mr. Gebbard, pianist); Tschaikowsky, "Romeo and Juliet;" Overture Fantasia (after Shakespeare).

The London Symphony will bear many repetitions. The impression made by it when it was produced here last February was yesterday enlarged and deepened. The music might have been frankly panoramic, it might have been a variant of Elgar's "Cockaigne," but Vaughan Williams, as other music of his has proved, while he is sufficiently realistic in this symphony, while he reproduces the roar and the din of the streets, is imaginative and emotional. The Thames is more to him than a convenient river for commercial purposes; he expresses in tones the loneliness of now shabby, once fashionable and frequented districts, as if he had been inspired by reading "Tales of Mean Streets," his bustling London is also stony-hearted; he hears the bitter cry of outcast London and reproduces it in tones without undue sentimentalism. And he might have put as motto to this most impressive work a sentence from Thomas Decker's apostrophe to the city uttered over three centuries ago: "Thou hast all things in thee to make thee fairest, and all things in thee to make three foulest." The man that has written the mysterious introduction of this symphony, expressed loneliness and tragic shabbiness in the second movement, the cruelty of the great city in the finale, is more than an accomplished musician; he is a rare poet in tones.

Mr. Shepherd's Fantasy, played at these concerts for the first time, has excellent measures and measures that are ineffectively noisy. The opening arouses pleasurable expectation. The thematic material throughout is salient; but the treatment of it is often confused. The music is modern in its harmonic schemes, but the instrumentation is too often injuriously thick. Nor is there throughout the work a fine sense of proportion in dynamic values, or a due regard for contrasts. Mr. Gebbard played well, as is his habit, but he and the composer's intentions suffered frequently from the crushing orchestration. Mr. Shepherd was in the audience and acknowledged the applause.

We well remember the sensation made by Tschaikowsky's "Romeo and Juliet" when it was brought out by Mr. Nikisch. It was one of his battle horses. His treatment of the passage in which the horns wail in syncopation against the Love Theme, perhaps the most original and the most emotional measures in the overture, stirred all hearers. He left us; other conductors put the overture on their programs; but not till yesterday, under Mr. Monteux's leadership, did this section give the old thrill. Much of the overture has grown old and seedy; the introduction now seems interminably drawn out; the constant repetition of insignificant phrases—the tossing of them about to various instruments—a favorite trick of Tschaikowsky's—distract the attention of the hearer and break the continuity of the dramatic-musical flow.

The performance of the orchestra throughout was of the highest order. The concert will be repeated tonight. The program of next week is as follows: Mozart, "Jupiter" Symphony; Stuart Mason, Rhapsody on a Persian Air, for orchestra with pianoforte obbligato (first performance); Milhaud, Orchestral Suite No. 2 (first time in America); Dukas, "The Sorcerer's Apprentice."

HERALD APR

THE POPS AGAIN

The regular season of concerts at Symphony Hall is nearly over. In fact, two weeks from next Monday the last will have been given and the season of Pop concerts will open on May 2, to take complete possession of the hall every night except Sunday for ten weeks. A full sized orchestra of eighty players will be conducted by Agide Jacchia. Refreshments will be served at the tables and at the bar as usual. Splendid things in the way of new popular music are already being prepared by Mr. Jacchia. Negotiations are under way by the Boston Chamber of Commerce, the Women's City Club and other organizations to engage parts of the house on particular nights for their special entertainment.

AMER. APR

GEBHARD SOLOIST IN SHEPHERD'S FANTASY

Pianist Plays With the Symphony Orchestra

Williams and Tschaikowsky Pieces Fill Out the Program

Heinrich Gebhard played the solo part in a new fantasy for pianoforte and orchestra by Arthur Shepherd at yesterday's Symphony concert with the skill and taste which long since won him many admirers in this, his home city. Since Mr Shepherd was for many years connected as student and teacher with the New England Conservatory, his piece had also a local interest. Friendly applause compelled him to rise in his place in the audience and share the credit with Mr Gebhard and Mr Monteux.

The fantasy was originally entitled "Fantaisie Humoresque," a designation fully warranted by the whimsical rhythms of much of the music. It is adroitly written, sprightly and solemn by turns, in an individual modern style. The performance did full justice to the music.

The listener found no reason yesterday to change his previous unfavorable opinion of Vaughan Williams' "A London Symphony," first played earlier in the season. Its orchestration is clumsy, there is no trace of melodic inspiration, no sign of constructive power. A certain harmonic gift is this composer's entire stock in trade. He has nothing else in common with the true great.

Debussy, Stravinsky and all their great predecessors in the history of music have the gift of inventing new and distinctive melodies. Vaughan Williams, in default of it, is reduced to restless and impotent juggling with fragments of street songs and other borrowed or meaningless bits of tune. Mr Monteux and the orchestra galvanized the huge mass of notes into a semblance of life, and were rewarded for their pains by prolonged applause from about one-tenth of those present.

Tschaikowsky's "Romeo and Juliet" overture, the other number on an exceptionally uninteresting program, has at least several genuinely original tunes in it, and consierable imaginative power. It is akin to Verdi rather than to Berlioz, Debussy and Mozart, vigorous without refinement.

For next week, Mr Monteux has arranged a program of far greater interest. Mozart's "Jupiter" symphony, novelties by Stuart Mason and Darius Milhaud and Dukas' "L'Apprenti Sorcier" should make a concert as attractive as most of those under his conductorship have been.

GLOBE APR. 16.

MODERN MUSIC BY SYMPHONY

Sheperd's Fantasy for First Time—Gebhard Soloist

BY OLIN DOWNES

Vaughn Williams' London Symphony was repeated after a first Boston performance given some weeks ago, at the concert of the Boston Symphony Orchestra, Pierre Monteux, conductor, yesterday afternoon in Symphony Hall. Arthur Sheperd's Fantasy for piano and orchestra was played for the first time in Boston, with Heinrich Gebhard as pianist, and Tschaikowsky's "Romeo and Juliet" overture brought the end.

GENUINE MUSIC OF A CITY

Williams' symphony gains, and does not lose, by repetition. Mr. Monteux and the orchestra gave a surpassingly brilliant performance. This reviewer was able, not unnaturally, to find more in the work than he found when he first heard it. It is highly original and imaginative. It is genuine music of a city, in that it has both the exterior stir and bustle and the more profound and recurrent pulse of a great centre of life. It has, in addition, a racial melancholy, characteristic, one believes, of the English temperament.

The second movement, which seemed at a first hearing overlong, and perhaps is, has, nevertheless, that which De Quincey felt when he wandered about forlorn and silent streets of London town. Most impressive was the climax of the dramatic final movement, and the epilogue, harking back to the poetic introduction of the dramatic final movement, and the sounds of the city heard from afar off, the flowing river, the striking of Big Ben. Again one notes in this symphony the influence of Strawinsky and of modern Frenchmen, but it is an influence, not a determining factor in the makeup of the work. The composer retains his sincerity and individuality. He is sufficiently master of himself to utilize this and that device in a way to intensify the effect of his ideas.

Sheperd's Fantasy Liked

Mr. Sheperd's fantasy received a very enthusiastic greeting from the audience. There was a hearty and long-continued applause, craning of necks to look at the composer, a composer who neither seeks nor enjoys publicity, and who has shunned at all times in his career the slightest superficiality by which he might have made a quick momentary appeal. The fantasy, as explained in the programme book, is based on three themes, and is roughly after the Dondo form. Of these three themes the third, the most lyrical, has also, in the abominable parlance of professional musicmakers, the most "juice." It is poetically employed, and it is matter for a sweeping apotheosis at the end. Also, it is over-orchestrated at this place. The earlier themes are more nimble but also more dry. The humor is to us a little sour—not merely sardonic, fanatical, but sour. The piano part is brilliant, very difficult, and, one would say, not too grateful to the player, and too frequently overbalanced by the orchestra.

Inclined to Academic

At a first hearing the exposition of tho first two themes was inclined to the academic. Later the composer lets himself go. Well, he could have begun earlier. There is a certain constraint, a certain feeling of corners. We wish Mr. Sheperd would write more, or perhaps it would be more accurate to say we wish he played more, so that he could gain greater ease and perspective on his own work. We believe that in that case he would throw half this fantasy away, reorchestrate the other half, add a little fresh development to work it of required length, and find himself with a handsome concert piece on his hands.

The "Romeo and Juliet" overture would be worth a journey if only to hear Tschaikowsky's love music. Here is the incomparable expression in tones of the southern passion of Juliet, and it is strangely Shaksperian. The remainder of the overture is rather rank Russian, with the exception of the music of Friar Laurence and the noble requiem at the end.

Tschaikowsky Underrated

But always there haunts the memory that sensuous love theme, and the gorgeous orchestral coloring, the purple and gold with which it is decked out—decked out, as one might say, for the final tragedy. Tschaikowsky, yesterday overrated, is today underrated. He should be heard more often at the Symphony concerts.

It is easy to point to his coarseness, his howling and groaning. Once let him become possessed of an emotion, and there are few modern composers whom he does not leave behind. His intense feeling, his childlike naivete found their way into his music. Listening to it one forgets its dross; one is moved past politenesses or reservations. One calls this man "brother."

POST. APR 16

Boston Notes

BOSTON, Massachusetts — The twenty-second concert of the Boston Symphony Orchestra was given on April 15. The program was as follows: Vaughn Williams, A London Symphony; Arthur Shepherd, Fantasy for Pianoforte and Orchestra; Tschaikowsky, "Romeo and Juliet."

The "London" symphony was given for the second time this season. This second performance was more than justified for it brought forth many new and interesting points in the symphony. A work of such large conception must be heard many times before an adequate idea of it can be obtained. Curiously enough the parts which created the most striking impressions at the time of the first hearing proved to be the least interesting. The beauty of the work as a whole, however, is undoubted and the selection of any particular parts for praise or blame would be to record impressions which are purely personal. The performance was thoroughly sympathetic.

Arthur Shepherd's fantasy was played for the first time at these concerts. It is difficult to describe music of this character. The composer is quite evidently of serious intent. There are well-constructed pages; occasional happy effects of orchestration; a few moments of lyrical expressiveness. Yet the work as a whole left us cold. Heinrich Gebhard was the pianist. He played with evident admiration for the composition and must be praised for his conscientious performance of it.

Mr. Monteux gave an admirable reading of Tschaikowsky's overture. For all its theatricalism it is still appealing when interpreted as it was at yesterday's concert.

MONITOR. APR 16.

SYMPHONY CONCERT

REPETITION, REVIVAL—AND ALSO NOVELTY

Vaughan Williams's Music of London Deservingly Heard and Applauded Anew—Chaikovsky's "Romeo and Juliet" After Six Years—The Russian in the Ears of 1921—Mr. Shepherd's Fantasy for Type and Moral

FOR a composer, admittedly out of the fashion and by some called moribund, Chaikovsky has fared well of late with the Symphony Orchestra. Last Sunday his music filled a whole concert; yesterday afternoon the final number was his Fantasia, "Romeo and Juliet"; soon his pieces will dapple the programmes of The Pops. Beyond doubting, the workaday public hears him gladly, though, by more than one sign of Sunday, it may not care for him through two hours on end. As plainly many a frequenter of the Symphony Concerts is not displeased to find a piece by Chaikovsky on Mr. Monteux's lists. That conductor has been more generous to him than either of his immediate predecessors. Mr. Rabaud would have none of the Russian's music; Dr. Muck added to distaste for it, distrust of himself with it. Mr. Monteux, on the other hand, plays Chaikovsky well. Often he seems to visualize the piece in hand; almost always he can find in it tang of the theatre; he takes Chaikovsky at his word in directness, even obviousness, of effect.

The conductor, as he should, spared not in the music of strife and brawl that recurs in the tone-poem of yesterday; he wrung as much as he might out of the love-music, though as voice of passion, it is far inferior to that bestowed by Chaikovsky in another Fantasia upon Paolo and Francesca of Rimini. Mr. Monteux did more, however, than make the obvious emphatic; he caught and conveyed the note of mystery that winds through many a measure as though these loves of Montague for Capulet were as spell predestined and unconquerable, laid upon both by fate. Such fatality touches a transitional passage here and there; Mr. Monteux did not overlook it; while so doing he restored to a fading music, occasional color of imagination. Last Sunday again, he was as penetrating and communicating with the fantasmal quality of the Scherzo-Waltz in the Fifth Symphony, with the moodiness that makes the Slavic March racial expression as well as racial glorification. And the orchestra—perhaps any orchestra—plays Chaikovsky zealously. Not for nothing in the Fifth Symphony may the first horn publish the song of the slow movement, or the strings lead it in glowing return. The square-cut sonorities of the Finale are an easy orchestral eloquence; even the snapping rhythms of the Italian Caprice, common as they are, spur the assembled virtuosi. Blessed be effects, designed or spontaneous, so long as they be obvious. Orchestras and audiences both crave them.

The Chaikovsky that has faded and withered wrote many a measure of "Romeo and Juliet." However ears heard it twenty or thirty years ago, bettered taste and widening view have dried the music of strife into commonplace stuff, recurring to weariness. Most Russian composers—Musorgsky excepted—seem repetitious; but while others, like Rimsky-Korsakov, vary the repeating, Chaikovsky renews obvious and sometimes tricky means. To ears, again, of 1921, the love-music neither plumbs the depths nor scales the heights of passion. It is of Chaikovsky, in a limbo of striving, imagining intensities for which he hardly finds full expression, missing the inspiration—there is no other word—which, when it really kindles him, makes him irresistible still. In "Romeo and Juliet," it comes only in the music of a love that is mysterious spell predestined. Then it is at finest; the hearer heeds not the manner of saying; the emotion, the illusion sway him, as, doubtless, they swayed the composer.

To write enduringly Chaikovsky seems to have needed almost a demoniac possession. The slow song of the Fifth Symphony is such outpouring. If ever music was written because it swelled within the composer and swept away every barrier to release, it is this Andante. Hence beauty, power, permanence, recurring human response. So also come into tonal being the bleak and carking desolation, the black and suffocating despair, the sheer spiritual annihilation of the Finale of the Pathetic Symphony. From inspiration, yet again, springs the love-music of the tone-poem of Francesca, Paolo and Dante. In yet other voice, albeit in less degree, it winds through the fantasmal movements—the Scherzo-Waltz, the Allegro of the ghostly drum-beat—in the Fifth and the Sixth Symphonies. It is such visitation, present or absent, recurring, upspringing, that sets the best of Chaikovsky, as in the cited passages, so far from the worst of Chaikovsky—as in the trumpery street-tunes of the Italian Caprice, the march movement of the Pathetic Symphony. Therein only a frenzy of rhythm, a fury of unloosed sound may save him—and not to all judges—from mere din.

Between these extremes are likewise two Chaikovskys—he who was labored and dull at mere music-making as in the Rococo Variations for violoncello; he who could summon the power that sends the orchestra striding superbly through the final measures of the Fifth Symphony or that sweeps the piano through the great chords that martial the flaming melody of the familiar Concerto. In turn the melody of the Russian points these contrasts. He may drench it with the beauty of longing as in the Andante aforesaid; he may wing it with power as in the introduction to the Piano-Concerto; he may permeate it with singular and penetrating suggestion—some call it obscenity—as in the first movement of the Pathetic Symphony. Yet again and it is the obvious—sentimentalized, tricked out almost beyond Puccinian powers. No wonder Chaikovsky so mettled, so enduring the passage of the years, teases conductors, puzzles hearers, sounds antiquated, seems perennial, is neither altogether alive nor quite dead, now holds, again wearies, the public ear. Place, however, he does keep and may long keep on orchestral programmes. Through glowing moments inspiration or something near to it did come to Chaikovsky and down wind blow tricks and triteness.

To this revival from Chaikovsky—"Romeo and Juliet" had not been heard in Boston for six years—Mr. Monteux mated Arthur Shepherd's Fantasy for Piano and Orchestra, hitherto known hereabouts by private performance only and praised as it seemed yesterday, beyond actual desert. Mr. Gebhard played the solo-part, with understanding and sympathy, with impeccable skill and such compass of tone as circumstances permitted him. Mr. Monteux was as well disposed with the orchestral voices. There were plentiful plaudits at the end; the composer, sought by curious eyes, rose to acknowledge them. By these tokens, piece and performance will pass as "successful." Yet, almost steadily, the music left impression of the dryness, the neutrality, the "middle grayness" that beset so many American composers of both the elder and the younger generations. Mediocre may be too harsh a word for them and their music. Lack of individuality better describes—the more because it is a negative phrase—their pervading quality. They miss distinctive imagination, they yield no personal flavor, they almost never depart from those twin bourgeois blessings, safety and sanity; they are too discreet to fall low—or to rise high. Beside them our few composers with a clear flame of their own—a Loeffler, a Carpenter, a Gilbert, a Bloch—gain by sheer contrast a merit, perhaps beyond their actual and enduring worth. Individuality is the zest of the arts. In them, safety is the dullest of virtues.

To write these things is not to reproach Mr. Shepherd's Fantasy beyond the degree of its kind. It is a well-made piece, articulated in short divisions, each flowing into each and everyone by workmanlike device, maintaining the unity, advancing the cumulation of the whole. The harmonic background sets off and diversifies the progress and the development of motiv and melody; the instrumental coloring often gives pleasure, utilizes, without quite embracing, modern ways with tonal speech; sundry thick and unwieldy measures aside, the voices of piano and orchestra are well balanced. Everywhere through the Fantasy plays the schooled skill of a considerate craftsman.

Mr. Shepherd knows the routine of his job; invention, imagination, emotion with it are another thing. With the best will in the world, it is hard to find the three motivs whence the Fantasy springs either interesting or individual. In varying degree, dry they are in statement and dry in progress and amplification. Workmanship interlaces or contrasts them, distributes them between orchestra and piano, draws this, that or the other suggestion from them. But where do they or all this process touch the listening imagination, impart more than obvious mood, stir responsive emotion, hint that Arthur Shepherd, making music, is of other mind, spirit, outlook, than a hundred more makers thereof? Once and again for a passing moment comes a personal stroke, but the rest, the considerable rest, seems neither more nor less than a music of dry competence, no more individual, significant or pleasurable than a working journalist's daily stint when it happens to be a good article. Competence may do the work of the world, but hardly the work of the arts therein.

Deserved repetition of Vaughan Williams's London Symphony, as the outstanding and abiding novel music of the year, filled the other half of the concert—in more eloquent and plastic, if not in more rugged performance than it has hitherto received and at last to eager interest and tense applause. It was good to see an audience so engrossed and stirred, since little symphonic music of recent years is freer from rhetoric and device. The composer works with bare hand, with eye fixed on the object of his vision—the life, the aspects, the spirit of London that have wakened in him sensation and creation. From inner impulse and not from composer's working will seems to spring this London Sympathy. Before music so generated and produced, the hearer takes little thought of method and means. So fused are the matter and the manner, the substance and the form that structure and procedure seem only the flow into expression of thought, mood, sensation. Few modern symphonies begin in such sombre and mysterious splendor; few end in a rarer music of austere brooding. In both there are depths as well as surfaces. Night as well as dawn may brood upon Williams's city. Between goes a manifold London—first in ardent rhythmical and melodic tumult; again in the melancholy and the pity of the gray quarters haunted and shrivelled by decay; once more in the din of jigging, squeaking, snarling slum only a little mist-softened; finally in the thud and grind, the mockery, the seeming hate of great cities upon those who may not master their way through them. Again not merely surfaces, but also depths. A city has entered into Williams's imagination and possessed it. He pictures its life, he summons its spirit; yet is there a symphony. In our day music has done few such feats.

H. T. PARKER

TRANS. APR. 16

Symphony Programme

At the last pair of Boston Symphony concerts but one of the present season, to take place in Symphony Hall next Friday afternoon and Saturday evening, April 22 and 23, Pierre Monteux will conduct for the first time in this country the Second Orchestral Suite by the daring young French composer, Darius Milhaud. When first played in Paris this score was greeted with a violent demonstration and hisses which in that city has more than once been the reception of a new great work. Mr. Monteux will conduct from the manuscript score which he has received from the composer.

Another new work at these concerts will be the "Rhapsody on a Persian Air" by the Boston composer, Stuart Mason. Th symphony will be the masterpiece of Mozart in C major, which is called "Jupiter," and the closing number "The Sorcerer's Apprentice," by Paul Dukas.

POST-APR.17

[416]

echnical sense and Mr. Ge
and artistic qualities were
in evidence.
ndante is a particularly delicate
ractive movement and the artist
much of its opportunities for tonal
ness and deft finger work in orna-
ation. It was an exhibition of ar-
that brought a great and sincere
of applause at the close and Mr.
was obliged to return several times
knowledgment.
o's overture to "Le Roi d'Ys" is a
antly orchestrated piece. The brass
sed effectively on many occasions
the overture is brought to a vigor-
and stirring climax. Decided rythm
virtuosity in its playing were pleas-
features in this closing number, after
h both Mr. Monteux and his men
required to bow to the applause
n apparently well-satisfied audience.

A. F. P.

RAV. JOURN. APR. 13

ur Shepherd's New Fantasia fo
ano and Orchestra at the Symphony
ncert Tomorrow—Music According t
s. John Barrymore—Programmes in
spect

ERHAPS never before in the history
of the Symphony Concerts has
music by American composers ap-
ed with such regularity as in Mr.
teux's recent and prospective pro-
mmes. Since the first of March com-
tions by Gilbert, Carpenter, Loeffler,
dwick and Foote have all been heard,
now, this week comes Arthur Shep-
and next Stuart Mason. For
le Mr. Monteux seemed indifferent
ard our native music, but he has now
e ample reparation. Mr. Shepherd's
e is a Fantasia for piano and or-
tra, first played two years ago at a
cert of the New England Conserva-
, with Mr. Lee Pattison as the solo-
It was then rewritten and produced
November by the Cleveland Sym-
ny Orchestra, of which Mr. Shepherd
ow the assistant conductor. In Cleve-
the piano-part was taken by Mr.
rich Gebhard, to whom the piece is
cated, and he will be the soloist in
forthcoming performances here. S
as the prominence of the solo instru-
t is concerned, it may be said the
Fantasia is not a concerto in the
r sense of the word, nor yet is it
e for orchestra with pianoforte ob-
ato as, for example, d'Indy's "Sym-
y on a Mountain Air," or Loeffler's
gan Poem."
other words Mr. Shepherd has found
den mean between these two extremes
ancing through the score the prevailing
ession is of the composer's economy of
ical material. From an introductory
ve of ascending fifths, repeated a fourth
er, and followed by a cadenza for the
instrument, is evolved the principal
e which, with a cantabile motiv two
sures in length, holds sway for the fir
y-two pages. A broad, essentially
theme then makes its appearance, fir
e orchestra, then repeated by the piano.
e in the character of a Scherzo follows
the lyric theme constantly in the back-
nd. There is a return to the first sub-
a succeeding slow movement based on
songful theme, a division marked
etoso molto e ben cantando," in which
same melody predominates. The piece
s with a spirited coda derived from the
ing fifths. Mr. Shepherd has written
fully, but not dryly, his orchestration
ell made and effective; the piano part
gh difficult and complex, is essentially

the Symphony Concerts of ne
Mr. Monteux proposes a programme
rsing Mozart's "Jupiter" Symphony,
Mason's "Rhapsody on a Persian
e"; Milhaud's Second Suite; and
s's familiar Scherzo, "The Sorcerer's
ntice." Mr. Mason's Rhapsody will
layed for the first time anywhere;
ieur Milhaud's Suite for the first time
merica. It runs in five divisions—
ure, Prelude and Fugue, Pastoral,
rne, Finale. At the last pair of
hony Concerts on April 29 and 30, still
er piece new to Boston will be played,
's tone-poem, "Winter-Spring." He
ves place among our moderns.
programme for the final concert of
Musical Association in Jordan Hall on
nesday evening, April 27, has been al-
in a single item. Mr. Bingham's
zens of the Barnyard or Tame Animal
s"—a piece for small orchestra—will
be heard. Instead, Reginald Sweet's
de to his opera drawn from Synge's
edy of Irish fisher-folk, "Riders to the
" will be played for the first time in
on. A month ago, at concerts of the
armonic Society in New York, it made
stir.

ANS APR. 14

22D CONCERT BY SYMPHONY

Vaughan Williams's "London Symphony" Is the Feature of Program

SHEPHERD FANTASY HEARD FIRST TIME

By PHILIP HALE

The 22d concert of the Boston Symphony Orchestra, Mr. Monteux conductor took place yesterday afternoon in Symphony Hall. The program was as follows: Vaughan Williams, A London Symphony; Shepherd, Fantasy for piano and orchestra (Mr. Gebhard, pianist); Tschaikowsky, "Romeo and Juliet;" Overture Fantasia (after Shakespeare).

The London Symphony will bear many repetitions. The impression made by it when it was produced here last February was yesterday enlarged and deepened. The music might have been frankly panoramic, it might have been a variant of Elgar's "Cockaigne," but Vaughan Williams, as other music of his has proved, while he is sufficiently realistic in this symphony, while he reproduces the roar and the din of the streets, is imaginative and emotional. The Thames is more to him than a convenient river for commercial purposes; he expresses in tones the loneliness of now shabby, once fashionable and frequented districts, as if he had been inspired by reading "Tales of Mean Streets," his bustling London is also stony-hearted; he hears the bitter cry of outcast London and reproduces it in tones without undue sentimentalism. And he might have put as motto to this most impressive work a sentence from Thomas Decker's apostrophe to the city uttered over three centuries ago: "Thou hast all things in thee to make thee fairest, and all things in thee to make three foulest." The man that has written the mysterious introduction of this symphony, expressed loneliness and tragic shabbiness in the second movement, the cruelty of the great city in the finale, is more than an accomplished musician; he is a rare poet in tones.

Mr. Shepherd's **Fantasy**, played at these concerts for the first time, has excellent measures and measures that are ineffectively noisy. The opening arouses pleasurable expectation. The thematic material throughout is salient; but the treatment of it is often confused. The music is modern in its harmonic schemes, but the instrumentation is too often injuriously thick. Nor is there throughout the work a fine sense of proportion in dynamic values, or a due regard for contrasts. Mr. Gebbard played well, as is his habit, but he and the composer's intentions suffered frequently from the crushing orchestration. Mr. Shepherd was in the audience and acknowledged the applause.

We well remember the sensation made by Tschaikowsky's "Romeo and Juliet" when it was brought out by Mr. Nikisch. It was one of his battle horses. His treatment of the passage in which the horns wail in syncopation against the Love Theme, perhaps the most original and the most emotional measures in the overture, stirred all hearers. He left us; other conductors put the overture on their programs; but not till yesterday, under Mr. Monteux's leadership, did this section give the old thrill. Much of the overture has grown old and seedy; the Introduction now seems interminably drawn out; the constant repetition of insignificant phrases—the tossing of them about to various instruments—a favorite trick of Tschaikowsky's—distract the attention of the hearer and break the continuity of the dramatic-musical flow.

The performance of the orchestra throughout was of the highest order. The concert will be repeated tonight. The program of next week is as follows: Mozart, "Jupiter" Symphony; Stuart Mason, Rhapsody on a Persian Air, for orchestra with pianoforte obbligato (first performance); Milhaud, Orchestral Suite No. 2 (first time in America); Dukas, "The Sorcerer's Apprentice."

HE

THE POPS AGAIN

The regular season of concerts at Symphony Hall is nearly over. In fact, two weeks from next Monday the last will have been given and the season of Pop concerts will open on May 2, to take complete possession of the hall every night except Sunday for ten weeks. A full sized orchestra of eighty players will be conducted by Agide Jacchia. Refreshments will be served at the tables and at the bar as usual. Splendid things in the way of new popular music are already being prepared by Mr. Jacchia. Negotiations are under way by the Boston Chamber of Commerce, the Women's City Club and other organizations to engage parts of the house on particular nights for their special entertainment.

HERALD

GEBHARD SOLOIST IN SHEPHERD'S FANTASY

Pianist Plays With the Symphony Orchestra

Williams and Tschaikowsky Pieces Fill Out the Program

Heinrich Gebhard played the solo part in a new fantasy for pianoforte and orchestra by Arthur Shepherd at yesterday's Symphony concert with the skill and taste which long since won him many admirers in this, his home city. Since Mr Shepherd was for many years connected as student and teacher with the New England Conservatory, his piece had also a local interest. Friendly applause compelled him to rise in his place in the audience and share the credit with Mr Gebhard and Mr Monteux.

The fantasy was originally entitled "Fantaisie Humoresque," a designation fully warranted by the whimsical rhythms of much of the music. It is adroitly written, sprightly and solemn by turns, in an individual modern style. The performance did full justice to the music.

The listener found no reason yesterday to change his previous unfavorable opinion of Vaughan Williams' "A London Symphony," first played earlier in the season. Its orchestration is clumsy, there is no trace of melodic inspiration, no sign of constructive power. A certain harmonic gift is this composer's entire stock in trade. He has nothing else in common with the true great.

Debussy, Stravinsky and all their great predecessors in the history of music have the gift of inventing new and distinctive melodies. Vaughan Williams, in default of it, is reduced to restless and impotent juggling with fragments of street songs and other borrowed or meaningless bits of tune. Mr Monteux and the orchestra galvanized the huge mass of notes into a semblance of life, and were rewarded for their pains by prolonged applause from about one-tenth of those present.

Tschaikowsky's "Romeo and Juliet" overture, the other number on an exceptionally uninteresting program, has at least several genuinely original tunes in it, and consierable imaginative power. It is akin to Verdi rather than to Berlioz, Debussy and Mozart, vigorous without refinement.

For next week, Mr Monteux has arranged a program of far greater interest. Mozart's "Jupiter" symphony, novelties by Stuart Mason and Darius Milhaud and Dukas' "L'Apprenti Sorcier" should make a concert as attractive as most of those under his conductorship have been.

GLOBE APR. 16.

MODERN MUSIC BY SYMPHONY

Sheperd's Fantasy for First Time—Gebhard Soloist

BY OLIN DOWNES

Vaughn Williams' London Symphony was repeated after a first Boston performance given some weeks ago, at the concert of the Boston Symphony Orchestra, Pierre Monteux, conductor, yesterday afternoon in Symphony Hall. Arthur Sheperd's Fantasy for piano and orchestra was played for the first time in Boston, with Heinrich Gebhard as pianist, and Tschaikowsky's "Romeo and Juliet" overture brought the end.

GENUINE MUSIC OF A CITY

Williams' symphony gains, and does not lose, by repetition. Mr. Monteux and the orchestra gave a surpassingly brilliant performance. This reviewer was able, not unnaturally, to find more in the work than he found when he first heard it. It is highly original and imaginative. It is genuine music of a city, in that it has both the exterior stir and bustle and the more profound and recurrent pulse of a great centre of life. It has, in addition, a racial melancholy, characteristic, one believes, of the English temperament.

The second movement, which seemed at a first hearing overlong, and perhaps is, has, nevertheless, that which De Quincey felt when he wandered about forlorn and silent streets of London town. Most impressive was the climax of the dramatic final movement, and the epilogue, harking back to the poetic introduction of the dramatic final movement, and the sounds of the city heard from afar off, the flowing river, the striking of Big Ben. Again one notes in this symphony the influence of Strawinsky and of modern Frenchmen, but it is an influence, not a determining factor in the makeup of the work. The composer retains his sincerity and individuality. He is sufficiently master of himself to utilize this and that device in a way to intensify the effect of his ideas.

Sheperd's Fantasy Liked

Mr. Sheperd's fantasy received a very enthusiastic greeting from the audience. There was a hearty and long-continued applause, craning of necks to look at the composer, a composer who neither seeks nor enjoys publicity, and who has shunned at all times in his career the slightest superficiality by which he might have made a quick momentary appeal. The fantasy, as explained in the programme book, is based on three themes, and is roughly after the Dondo form. Of these three themes the third, the most lyrical, has also, in the abominable parlance of professional musicmakers, the most "juice." It is poetically employed, and it is matter for a sweeping apotheosis at the end. Also, it is over-orchestrated at this place. The earlier themes are more nimble but also more dry. The humor is to us a little sour—not merely sardonic, fanatical, but sour. The piano part is brilliant, very difficult, and, one would say, not too grateful to the player, and too frequently overbalanced by the orchestra.

Inclined to Academic

At a first hearing the exposition of the first two themes was inclined to the academic. Later the composer lets himself go. Well, he could have begun earlier. There is a certain constraint, a certain feeling of corners. We wish Mr. Sheperd would write more, or perhaps it would be more accurate to say we wish he played more, so that he could gain greater ease and perspective on his own work. We believe that in that case he would throw half this fantasy away, reorchestrate the other half, add a little fresh development to work it of required length, and find himself with a handsome concert piece on his hands.

The "Romeo and Juliet" overture would be worth a journey if only to hear Tschaikowsky's love music. Here is the incomparable expression in tones of the southern passion of Juliet, and it is strangely Shaksperian. The remainder of the overture is rather rank Russian, with the exception of the music of Friar Laurence and the noble requiem at the end.

Tschaikowsky Underrated

But always there haunts the memory that sensuous love theme, and the gorgeous orchestral coloring, the purple and gold with which it is decked out—decked out, as one might say, for the final tragedy. Tschaikowsky, yesterday overrated, is today underrated. He should be heard more often at the Symphony concerts.

It is easy to point to his coarseness, his howling and groaning. Once let him become possessed of an emotion, and there are few modern composers whom he does not leave behind. His intense feeling, his childlike naivete found their way into his music. Listening to it one forgets its dross; one is moved past politenesses or reservations. One calls this man "brother."

POST. APR 16

Boston Notes

BOSTON, Massachusetts — The twenty-second concert of the Boston Symphony Orchestra was given on April 15. The program was as follows: Vaughn Williams, A London Symphony; Arthur Shepherd, Fantasy for Pianoforte and Orchestra; Tschaikowsky, "Romeo and Juliet."

The "London" symphony was given for the second time this season. This second performance was more than justified for it brought forth many new and interesting points in the symphony. A work of such large conception must be heard many times before an adequate idea of it can be obtained. Curiously enough the parts which created the most striking impressions at the time of the first hearing proved to be the least interesting. The beauty of the work as a whole, however, is undoubted and the selection of any particular parts for praise or blame would be to record impressions which are purely personal. The performance was thoroughly sympathetic.

Arthur Shepherd's fantasy was played for the first time at these concerts. It is difficult to describe music of this character. The composer is quite evidently of serious intent. There are well-constructed pages; occasional happy effects of orchestration; a few moments of lyrical expressiveness. Yet the work as a whole left us cold. Heinrich Gebhard was the pianist. He played with evident admiration for the composition and must be praised for his conscientious performance of it.

Mr. Monteux gave an admirable reading of Tschaikowsky's overture. For all its theatricalism it is still appealing when interpreted as it was at yesterday's concert.

MONITOR. APR 16.

SYMPHONY CONCERT

REPETITION, REVIVAL—AND ALSO NOVELTY

Vaughan Williams's Music of London Deservingly Heard and Applauded Anew—Chaikovsky's "Romeo and Juliet" After Six Years—The Russian in the Ears of 1921—Mr. Shepherd's Fantasy for Type and Moral

FOR a composer, admittedly out of the fashion and by some called moribund, Chaikovsky has fared well of late with the Symphony Orchestra. Last Sunday his music filled a whole concert; yesterday afternoon the final number was his Fantasia, "Romeo and Juliet"; soon his pieces will dapple the programmes of The Pops. Beyond doubting, the workaday public hears him gladly, though, by more than one sign of Sunday, it may not care for him through two hours on end. As plainly many a frequenter of the Symphony Concerts is not displeased to find a piece by Chaikovsky on Mr. Monteux's lists. That conductor has been more generous to him than either of his immediate predecessors. Mr. Rabaud would have none of the Russian's music; Dr. Muck added to distaste for it, distrust of himself with it. Mr. Monteux, on the other hand, plays Chaikovsky well. Often he seems to visualize the piece in hand; almost always he can find in it tang of the theatre; he takes Chaikovsky at his word in directness, even obviousness, of effect.

The conductor, as he should, spared not in the music of strife and brawl that recurs in the tone-poem of yesterday; he wrung as much as he might out of the love-music, though as voice of passion, it is far inferior to that bestowed by Chaikovsky in another Fantasia upon Paolo and Francesca of Rimini. Mr. Monteux did more, however, than make the obvious emphatic; he caught and conveyed the note of mystery that winds through many a measure as though these loves of Montague for Capulet were as spell predestined and unconquerable, laid upon both by fate. Such fatality touches a transitional passage here and there; Mr. Monteux did not overlook it; while so doing he restored to a fading music, occasional color of imagination. Last Sunday again, he was as penetrating and communicating with the fantasma. quality of the Scherzo-Waltz in the Fifth Symphony, with the moodiness that makes the Slavic March racial expression as well as racial glorification. And the orchestra—perhaps any orchestra—plays Chaikovsky zealously. Not for nothing in the Fifth Symphony may the first horn publish the song of the slow movement, or the strings lead it in glowing return. The square-cut sonorities of the Finale are an easy orchestral eloquence; even the snapping rhythms of the Italian Caprice, common as they are, spur the assembled virtuosi. Blessed be effects, designed or spontaneous, so long as they be obvious. Orchestras and audiences both crave them.

The Chaikovsky that has faded and withered wrote many a measure of "Romeo and Juliet." However ears heard it twenty or thirty years ago, bettered taste and widening view have dried the music of strife into commonplace stuff, recurring to weariness. Most Russian composers—Musorgsky excepted—seem repetitious; but while others, like Rimsky-Korsakov, vary the repeating, Chaikovsky renews obvious and sometimes tricky means. To ears, again, of 1921, the love-music neither plumbs the depths nor scales the heights of passion. It is of Chaikovsky, in a limbo of striving, imagining intensities for which he hardly finds full expression, missing the inspiration—there is no other word—which, when it really kindles him, makes him irresistible still. In "Romeo and Juliet," it comes only in the music of a love that is mysterious spell predestined. Then it is at finest; the hearer heeds not the manner of saying; the emotion, the illusion sway him, as, doubtless, they swayed the composer.

To write enduringly Chaikovsky seems to have needed almost a demoniac possession. The slow song of the Fifth Symphony is such outpouring. If ever music was written because it swelled within the composer and swept away every barrier to release, it is this Andante. Hence beauty, power, permanence, recurring human response. So also come into tonal being the bleak and carking desolation, the black and suffocating despair, the sheer spiritual annihilation of the Finale of the Pathetic Symphony. From inspiration, yet again, springs the love-music of the tone-poem of Francesca, Paolo and Dante. In yet other voice, albeit in less degree, it winds through the fantasmal movements—the Scherzo-Waltz, the Allegro of the ghostly drum-beat—in the Fifth and the Sixth Symphonies. It is such visitation, present or absent, recurring, upspringing, that sets the best of Chaikovsky, as in the cited passages, so far from the worst of Chaikovsky—as in the trumpery street-tunes of the Italian Caprice, the march movement of the Pathetic Symphony. Therein only a frenzy of rhythm, a fury of unloosed sound may save him—and not to all judges—from mere din.

Between these extremes are likewise two Chaikovskys—he who was labored and dull at mere music-making as in the Rococo Variations for violoncello; he who could summon the power that sends the orchestra striding superbly through the final measures of the Fifth Symphony or that sweeps the piano through the great chords that martial the flaming melody of the familiar Concerto. In turn the melody of the Russian points these contrasts. He may drench it with the beauty of longing as in the Andante aforesaid; he may wing it with power as in the introduction to the Piano-Concerto; he may permeate it with singular and penetrating suggestion—some call it obscenity—as in the first movement of the Pathetic Symphony. Yet again and it is the obvious—sentimentalized, tricked out almost beyond Puccinian powers. No wonder Chaikovsky so mettled, so enduring the passage of the years, teases conductors, puzzles hearers, sounds antiquated, seems perennial, is neither altogether alive nor quite dead, now holds, again wearies, the public ear. Place, however, he does keep and may long keep on orchestral programmes. Through glowing moments inspiration or something near to it did come to Chaikovsky and down wind blow tricks and triteness.

To this revival from Chaikovsky—"Romeo and Juliet" had not been heard in Boston for six years—Mr. Monteux mated Arthur Shepherd's Fantasy for Piano and Orchestra, hitherto known hereabouts by private performance only and praised as it seemed yesterday, beyond actual desert. Mr. Gebhard played the solo-part, with understanding and sympathy, with impeccable skill and such compass of tone as circumstances permitted him. Mr. Monteux was as well disposed with the orchestral voices. There were plentiful plaudits at the end; the composer, sought by curious eyes, rose to acknowledge them. By these tokens, piece and performance will pass as "successful." Yet, almost steadily, the music left impression of the dryness, the neutrality, the "middle grayness" that beset so many American composers of both the elder and the younger generations. Mediocre may be too harsh a word for them and their music. Lack of individuality better describes—the more because it is a negative phrase—their pervading quality. They miss distinctive imagination, they yield no personal flavor, they almost never depart from those twin bourgeois blessings, safety and sanity; they are too discreet to fall low—or to rise high. Beside them our few composers with a clear flame of their own—a Loeffler, a Carpenter, a Gilbert, a Bloch—gain by sheer contrast a merit, perhaps beyond their actual and enduring worth. Individuality is the zest of the arts. In them, safety is the dullest of virtues.

To write these things is not to reproach Mr. Shepherd's Fantasy beyond the degree of its kind. It is a well-made piece, articulated in short divisions, each flowing into each and everyone by workmanlike device, maintaining the unity, advancing the cumulation of the whole. The harmonic background sets off and diversifies the progress and the development of motiv and melody; the instrumental coloring often gives pleasure, utilizes, without quite embracing, modern ways with tonal speech; sundry thick and unwieldy measures aside, the voices of piano and orchestra are well balanced. Everywhere through the Fantasy plays the schooled skill of a considerate craftsman.

Mr. Shepherd knows the routine of his job; invention, imagination, emotion with it are another thing. With the best will in the world, it is hard to find the three motivs whence the Fantasy springs either interesting or individual. In varying degree, dry they are in statement and dry in progress and amplification. Workmanship interlaces or contrasts them, distributes them between orchestra and piano, draws this, that or the other suggestion from them. But where do they or all this process touch the listening imagination, impart more than obvious mood, stir responsive emotion, hint that Arthur Shepherd, making music, is of other mind, spirit, outlook, than a hundred more makers thereof? Once and again for a passing moment comes a personal stroke, but the rest, the considerable rest, seems neither more nor less than a music of dry competence, no more individual, significant or pleasurable than a working journalist's daily stint when it happens to be a good article. Competence may do the work of the world, but hardly the work of the arts therein.

Deserved repetition of Vaughan Williams's London Symphony, as the outstanding and abiding novel music of the year, filled the other half of the concert—in more eloquent and plastic, if not in more rugged performance than it has hitherto received and at last to eager interest and tense applause. It was good to see an audience so engrossed and stirred, since little symphonic music of recent years is freer from rhetoric and device. The composer works with bare hand, with eye fixed on the object of his vision—the life, the aspects, the spirit of London that have wakened in him sensation and creation. From inner impulse and not from composer's working will seems to spring this London Sympathy. Before music so generated and produced, the hearer takes little thought of method and means. So fused are the matter and the manner, the substance and the form that structure and procedure seem only the flow into expression of thought, mood, sensation. Few modern symphonies begin in such sombre and mysterious splendor; few end in a rarer music of austere brooding. In both there are depths as well as surfaces. Night as well as dawn may brood upon Williams's city. Between goes a manifold London—first in ardent rhythmical and melodic tumult; again in the melancholy and the pity of the gray quarters haunted and shrivelled by decay; once more in the din of jigging, squeaking, snarling slum only a little mist-softened; finally in the thud and grind, the mockery, the seeming hate of great cities upon those who may not master their way through them. Again not merely surfaces, but also depths. A city has entered into Williams's imagination and possessed it. He pictures its life, he summons its spirit; yet is there a symphony. In our day music has done few such feats.

H. T. PARKER

TRANS. APR. 16

Symphony Programme

At the last pair of Boston Symphony concerts but one of the present season, to take place in Symphony Hall next Friday afternoon and Saturday evening, April 22 and 23, Pierre Monteux will conduct for the first time in this country the Second Orchestral Suite by the daring young French composer, Darius Milhaud. When first played in Paris this score was greeted with a violent demonstration and hisses which in that city has more than once been the reception of a new great work. Mr. Monteux will conduct from the manuscript score which he has received from the composer.

Another new work at these concerts will be the "Rhapsody on a Persian Air" by the Boston composer, Stuart Mason. Th symphony will be the masterpiece of Mozart in C major, which is called "Jupiter," and the closing number "The Sorcerer's Apprentice," by Paul Dukas.

POST-APR. 17

[416]

POP CONCERTS TO OPEN MAY 2

Two weeks from to-morrow, on Monday, May 2, the Pop concerts will begin at Symphony Hall. An orchestra of eighty Boston Symphony players, a number sufficient not only for popular music but for the most exacting modern scores, will be conducted by the favorite leader, Agide Jacchia. An enlarged menu of refreshments will be served at the tables and the new bar.

SYMPHONY PROGRAM

At the concerts next Friday afternoon and Saturday evening, Pierre Monteux will conduct for the firsft time in this country the second orchestral suite by the young French composer, Darius Milhaud. Mr. Monteux will conduct from the manuscript score which he has received from the composer. Another novelty will be the "Rhapsody on a Persian Air," by the Boston composer, Stuart Mason. Mozart's "Jupiter" symphony and "The Sorcerer's Apprentice," by Paul Dukas will also be played.

ADVERTISER APR. 17

Twenty-Third Symphony

For the last pair of Boston Symphony concerts but one of the present season, to be given at Symphony Hall next Friday afternoon and Saturday evening, April 22 and 23, Pierre Monteux will conduct the following program: Mozart's "Jupiter" Symphony in C major; Rhapsody on a Persian Air, by Stuart Mason, and the Second Orchestral Suite of Darius Milhaud. The closing number will be "The Sorcerer's Apprentice," by Paul Dukas.

The Pops

The regular season of concerts at Symphony Hall being nearly over, the season of Pop concerts will open on May 2. A full-sized orchestra of 80 players will be conducted by Agide Jacchia. Refreshments will be served as usual. Negotiations are under way by the Boston Chamber of Commerce, the Women's City Club and other organizations to engage parts of the house on particular nights for their special entertainment.

TRAV. APR 16

Musical Jottings

The regular season of concerts at Symphony Hall is nearly over. In fact, two weeks from next Monday the last will have been given and the season of Pop Concerts will open on May 2, to take complete possession of the hall every night except Sunday for 10 weeks. A full-sized orchestra of 80 players will be conducted by Agide Jacchia. Refreshments will be served at the tables and at the bar as usual. Splendid things in the way of new popular music are already being prepared by Mr. Jacchia. Negotiations are under way by the Boston Chamber of Commerce, the Women's City Club and other organizations to engage parts of the house on particular nights for their special entertainment.

For the last pair of Boston Symphony concerts but one of the present season, to be given at Symphony Hall next Friday afternoon and Saturday evening, April 22 and 23, Pierre Monteux will conduct the following program: Mozart's "Jupiter" Symphony in C major; Rhapsody on a Persian Air by the Bostonian composer, Stuart Mason, to be heard for the first time at these concerts, and the Second Orchestral Suite of the daring young French composer, Darius Milhaud, which will on this occasion have its first performance in America. This score, hissed in Paris, will be conducted by Mr. Monteux from the manuscript. The closing number will be the "Sorcerer's Apprentice" by Paul Dukas.

RECORD. APR 16

Milhaud's Suite and Mason's Rhapsody for Novel Music—Mme. Gauthier and Mr. Schmitz in a Notable Programme — A Flute-Players' Matinee—Mr. Zimbalist and Mme. Gluck Return

THOUGH the season wanes, the zest for novel music in Mr. Monteux, his orchestra and his audience at the Symphony Concerts does not lessen. For next Friday afternoon and Saturday evening, at Symphony Hall, he announces two such pieces: the Second Orchestral Suite of Milhaud; a Rhapsody on a Persian Theme by Stuart Mason. The Suite will bring to hearing one of the newer generation of Parisian composers whose music has occasioned tumults in concert-hall and sharp debate in print. Here, though it sound strangely, it will probably be heard tranquilly. The Rhapsody is work of a Bostonian composer, known also as writer about music. It is brief and warmly colored; and among the voices is a piano obligato to be played by the composer. More about both these novel numbers will be printed in this place. For the rest Mozart's familiar "Jupiter Symphony" will begin Mr. Monteux's programme; while Dukas's sprightly and graphic Scherzo, "The Sorcerer's Apprentice," will end it.

TRAN. APR. 16

23D SYMPHONY PROGRAM

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POST - MAY 1.

From..

Address New York City APR 2 192

Date..

BOSTON ORCHESTRA WITHDRAWS FROM THREE CITIES

Will Not Play in Phila., Baltimore or Washington Next Year.

LOSES MUCH PRESTIGE

Organization Never Recovered from Muck Scandal During the War.

Musical circles in New York are much interested in the news that the famous Boston Symphony Orchestra, once the leading organization of its kind in America, if not in the world, will greatly curtail its activities outside of its home city next season.

While the Boston orchestra will give its customary five pairs of concerts at Carnegie Hall next winter, it will not go to Philadelphia, Baltimore or Washington, which have been regularly on its visiting list for upwards of a third of a century.

It is reported that other cities also will be dropped from the orchestra's itinerary and that its work will be confined almost entirely to Boston and New York.

There seems to be several reasons for this situation. One is the black eye received by the orchestra because of pro-German activities of its former conductor, Dr. Karl Muck, and of a dozen or more Teutonic members of the ensemble during the war.

The Muck scandal resulted in the elimination of the conductor himself and of the German members of the orchestra, thus sadly disturbing the balance of what was once a perfect musical machine.

This blow never has been fully recovered from, from an artistic sense, which has had something to do with the orchestra not holding its popularity and prestige, not only in Boston but in other cities.

While in its heyday the Boston orchestra concerts at Carnegie Hall were fully subscribed before the opening of the season, but there has been plenty of seats available during the past two or three years, and the Philadelphia orchestra has stepped into the popularity once enjoyed here by the elder organization, as all of its concerts this year were sold out before the season began.

Aside from this loss of prestige, another reason for the decrease in attendance in Philadelphia, Washington and Baltimore has been the growth in popularity in all these cities, not only of the Philadelphia orchestra, but of Walter Damrosch's New York Symphony Orchestra as well, the latter now being as firmly established in the three cities mentioned as the Boston orchestra formerly was.

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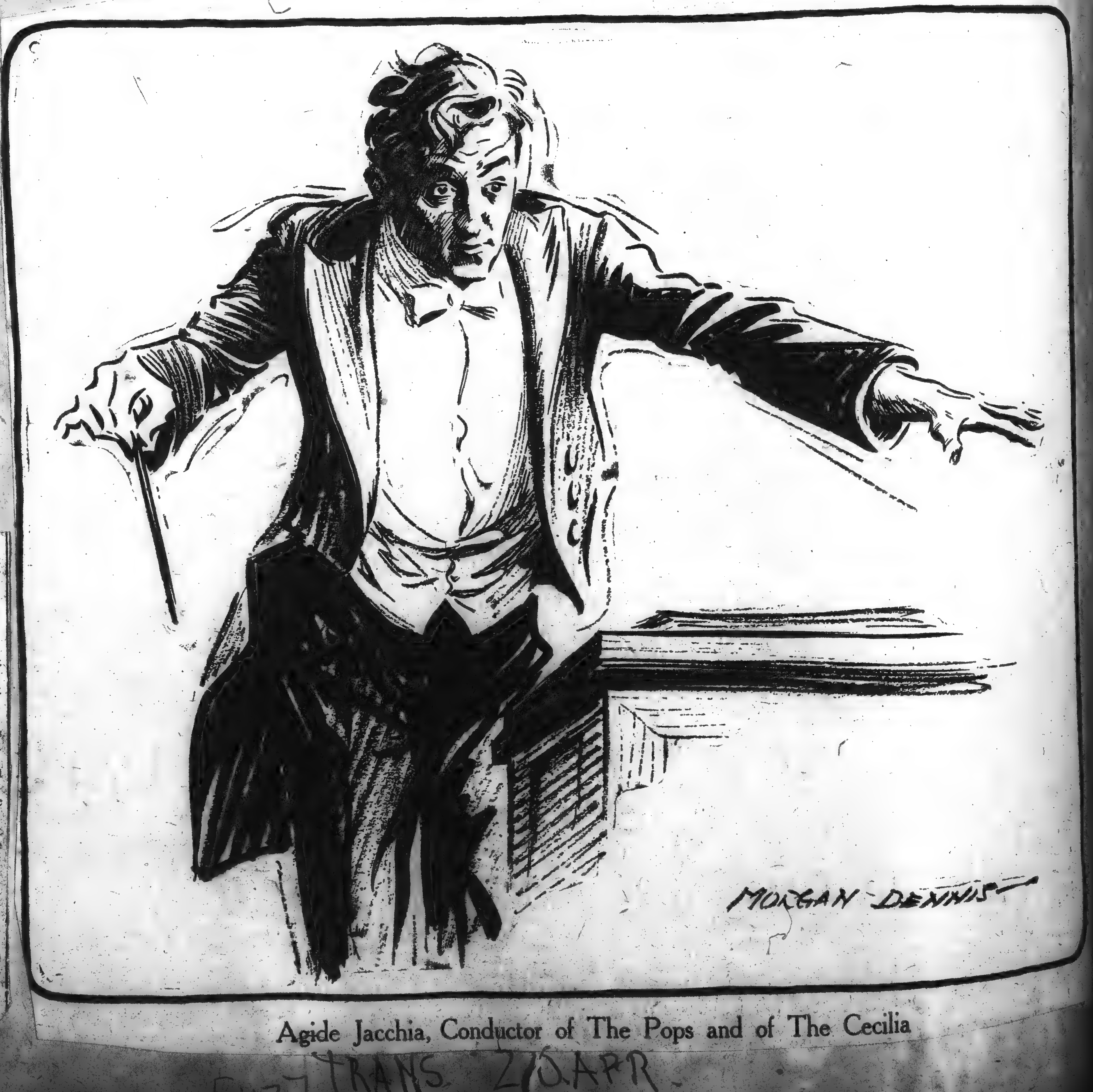
ERALD

Rochester, N. Y.

The Boston Symphony Orchestra deficit for its last fiscal year is $130,000. So, Boston doesn't bite its thumb at New York or Chicago. But is the condition to be blamed on canned music, or the movies?

His Wonted Fires



Agide Jacchia, Conductor of The Pops and of The Cecilia

TRANS. 2/30 APR

POP CONCERTS TO OPEN MAY 2

Two weeks from to-morrow, on Monday, May 2, the Pop concerts will begin at Symphony Hall. An orchestra of eighty Boston Symphony players, a number sufficient not only for popular music but for the most exacting modern scores, will be conducted by the favorite leader, Agide Jacchia. An enlarged menu of refreshments will be served at the tables and the new bar.

SYMPHONY PROGRAM

At the concerts next Friday afternoon and Saturday evening, Pierre Monteux will conduct for the firsfit time in this country the second orchestral suite by the young French composer, Darius Milhaud. Mr. Monteux will conduct from the manuscript score which he has received from the composer. Another novelty will be the "Rhapsody on a Persian Air," by the Boston composer, Stuart Mason. Mozart's "Jupiter" symphony and "The Sorcerer's Apprentice," by Paul Dukas, will also be played.

ADVERTISER APR. 17

Twenty-Third Symphony

For the last pair of Boston Symphony concerts but one of the present season, to be given at Symphony Hall next Friday afternoon and Saturday evening, April 22 and 23, Pierre Monteux will conduct the following program: Mozart's "Jupiter" Symphony in C major; Rhapsody on a Persian Air, by Stuart Mason, and the Second Orchestral Suite of Darius Milhaud. The closing number will be "The Sorcerer's Apprentice," by Paul Dukas.

The Pops

The regular season of concerts at Symphony Hall being nearly over, the season of Pop concerts will open on May 2. A full-sized orchestra of 80 players will be conducted by Agide Jacchia. Refreshments will be served as usual. Negotiations are under way by the Boston Chamber of Commerce, the Women's City Club and other organizations to engage parts of the house on particular nights for their special entertainment.

TRAV. APR 16

Musical Jottings

The regular season of concerts at Symphony Hall is nearly over. In fact, two weeks from next Monday the last will have been given and the season of Pop Concerts will open on May 2, to take complete possession of the hall every night except Sunday for 10 weeks. A full-sized orchestra of 80 players will be conducted by Agide Jacchia. Refreshments will be served at the tables and at the bar as usual. Splendid things in the way of new popular music are already being prepared by Mr. Jacchia. Negotiations are under way by the Boston Chamber of Commerce, the Women's City Club and other organizations to engage parts of the house on particular nights for their special entertainment.

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RECORD. APR. 16

Milhaud's Suite and Mason's Rhapsody for Novel Music—Mme. Gauthier and Mr. Schmitz in a Notable Programme — A Flute-Players' Matinee—Mr. Zimbalist and Mme. Gluck Return

THOUGH the season wanes, the zest for novel music in Mr. Monteux, his orchestra and his audience at the Symphony Concerts does not lessen. For next Friday afternoon and Saturday evening, at Symphony Hall, he announces two such pieces: the Second Orchestral Suite of Milhaud; a Rhapsody on a Persian Theme by Stuart Mason. The Suite will bring to hearing one of the newer generation of Parisian composers whose music has occasioned tumults in concert-hall and sharp debate in print. Here, though it sound strangely, it will probably be heard tranquilly. The Rhapsody is work of a Bostonian composer, known also as writer about music. It is brief and warmly colored; and among the voices is a piano obligato to be played by the composer. More about both these novel numbers will be printed in this place. For the rest Mozart's familiar "Jupiter Symphony" will begin Mr. Monteux's programme; while Dukas's sprightly and graphic Scherzo, "The Sorcerer's Apprentice," will end it.

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From

Address New York City

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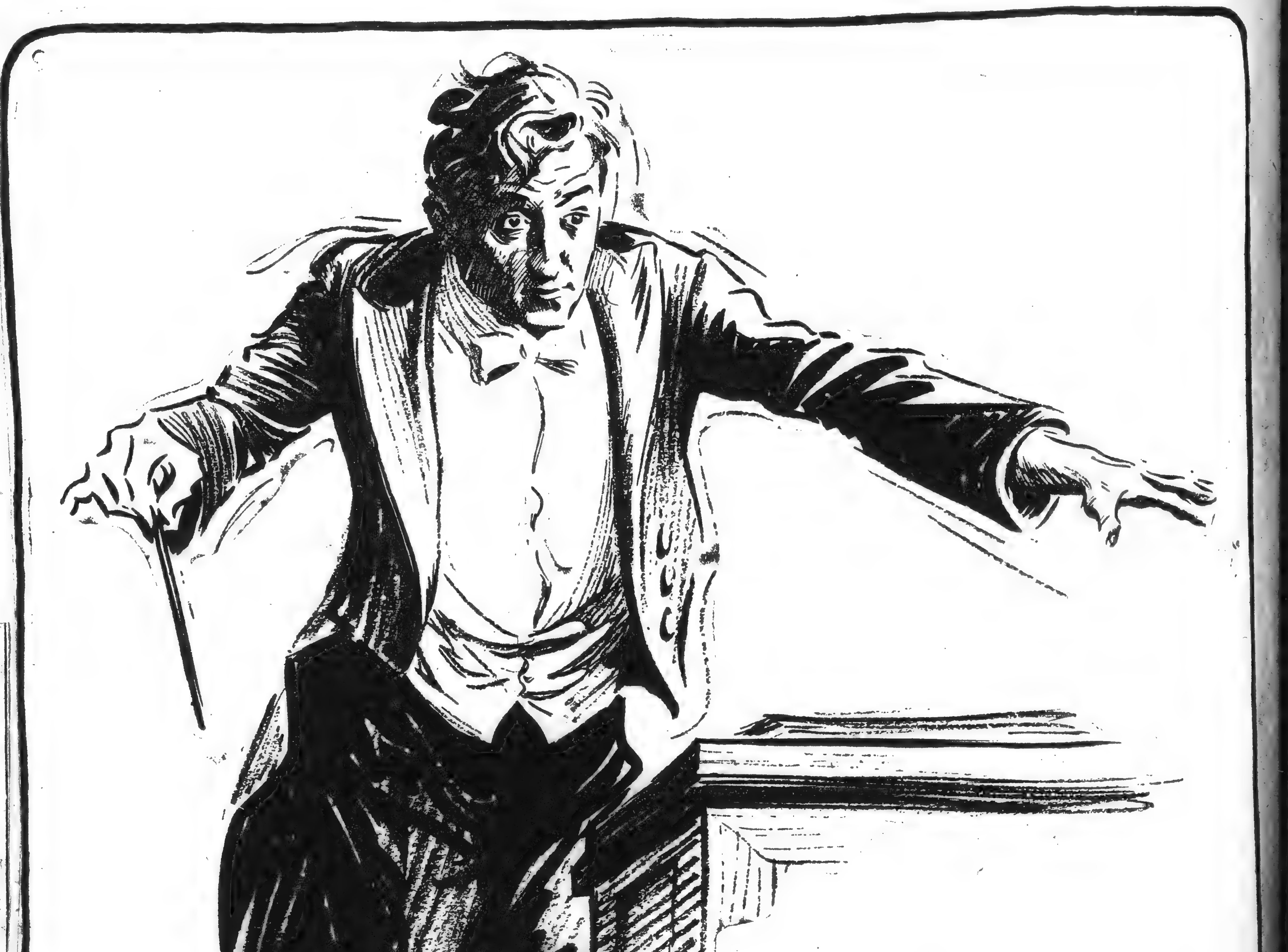

Agide Jacchia, Conductor of The Pops and of The Cecilia

TRANS 20 APR.

FROM APR 3 1921
Providence, R. I.

pupils.

For the last concert here this season by the Boston Symphony on the night of Tuesday, April 12, Mr. Monteux has arranged a particularly interesting programme of which the magnificent Fifth Symphony in E-minor by Tschaikowsky will be the chief number.

This, one of the Russian composer's last works, is generally conceded to be also one of his finest achievements. Beethoven's Fourth Pianoforte Concerto in G-major is always popular wherever heard and will be played on this occasion by Felix Fox, the pianist, of Boston, who was enthusiastically applauded when he appeared as soloist with the same orchestra in Symphony Hall, Boston, last season. Although this concerto is less brilliant than the "Emperor" concerto of Beethoven, it is regarded as equally beautiful and, in particular, the poetry of the slow movement which blends the tones of piano and orchestra in miraculous fashion, marks Beethoven's finest moments.

The brilliant closing number will be Lalo's Overture to "Le Roi d'Ys" ("The King of Ys"), particularly notable for the beauty of the incidental cello solo.

NEW YORK Journal
ESTABLISHED 1881
FROM APR 3 1921
Providence R. I.

Last Symphony Concert.

Felix Fox of Boston will be the soloist at the last Boston Symphony concert of the present season, to be given in Infantry Hall on Tuesday evening, April 12th, at 8:15. He will be heard in the fourth pianoforte concerto in G-major of Beethoven. The symphony on this occasion will be the fifth of Tschaikowsky in E-minor, and the closing number will be Lalo's Overture to "Le Roi d'Ys" ("The King of Ys"), which contains a beautiful incidental 'cello solo.

TRIBUNE
Address: Providence, R. I.

CLOSING BOSTON SYMPHONY CONCERT

A splendid program should make memorable the closing Boston Symphony concert of this season, to be given in Infantry Hall Tuesday evening, April 12, at 8:15. Pierre Monteux will conduct on this occasion Tschaikowsky's Fifth Symphony in E minor which, written in the Russian master's last years, is generally considered one of his grandest and most artistic achievements. This work has become additionally popular by virtue of the entrancing third movement which is a waltz.

As soloist of the evening Felix Fox, the noted pianist of Boston, will play with the orchestra Beethoven's Fourth Concerto in G minro which, together with the "Emperor" concerto, ranks as the most beautiful concerto for that instrument in all music. It is less brilliant than some, but its beauties mark Beethoven's highest moments of inspiration and the Andante blends the tones of piano and orchestra in a way never achieved before or since.

The brilliant closing number will be Lalo's Overture to "Le Roi d'Ys" (The King of Ys), a popular work on every orchestral repertory, which is made the more so by the beauty of the long 'cello solo.

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PIANO RECITAL

TRIBUNE
Address: Providence, R. I.

NOTES.

Owing to the increasing demand for concerts by the Boston Symphony Orchestra in the vicinity of Boston, and the limited time at the disposal of the orchestra to meet this demand, it has been decided to omit the usual series of concerts. The orchestra is foregoing these visits for three reasons—because it is finding a widening field for concerts in cities nearer Boston—in New England in general and in Massachusetts in particular; because trustees, manager and conductor are planning new ventures at home for next season and the future generally; because present fares on the railroads for a hundred men make the cost of these "southern trips" no small charge upon the treasury of the orchestra. New York, however, remains the musical capital of the United States, where the band deserves to be heard and where it has maintained itself through 30 years and more. Before long, the plans for new work by the orchestra at home and in New England will be announced.

From
Evening Globe
New York

HIGGINSON, PATRON OF MUSIC, LEFT $2,599,564

BOSTON, May 4.—Henry L. Higginson, founder and patron of the Boston Symphony Orchestra, who died several months ago, left $2,599,564, according to an inventory filed in the probate court to-day.

From TRIBUNE
Address: Providence, R. I.
Date

FELIX FOX

Well-Known Boston Pianist, He Will be the Soloist with the Boston Symphony Orchestra in its Fifth and Last Concert of the Season in Infantry Hall on Tuesday Evening, April 12.

From POST
Address New York City
Date

Samuel Gardner

One of the notable events in the Boston Symphony Orchestra's season was the performance at Providence of a new violin concerto by Samuel Gardner, who played the solo part. Franz Kneisel was among those who heard this latest and most mature work of his former pupil, of whom he is particularly proud. It was composed for the most part last summer at Estes Park, Col., but orchestrated in New York. The Providence *Journal* wrote that "the solo violin voice is interesting throughout; originality is written on every page; the thematic material is excellent, and in the working out of his ideas the composer has shown a fine grasp of orchestral technique. . . . The slow movement breathes the spirit of the Orient—or is it a tinge of that Russian sombreness born of generations of oppression?—for Gardner was born in Russia, and inherited mental tendencies are not easily blotted out, even though one is brought up in free America. . . . All in all, this concerto ought to place its creator in the front rank of this country's composers."

Mr. Gardner is only twenty-seven years old, but he has already won signal honors. His most widely known composition is a Southern melody called "From the Canebrake," which according to Schirmer's report is one of the three best sellers among American pieces for violin. His symphonic poem, "New Russia," won the Loeb prize of $500 three years ago, and Columbia University in the same year gave him the Pulitzer prize of $1,500 for a string quartet in D minor, which has been played here by the Flonzaley Quartet and will probably be played by them in London. Mr. Gardner is at present on a European tour, which will keep him busy several months. A few days ago his engagement was announced to the genuinely musical young pianist, Miss Stella Barnard of Montclair, N. J. Mr. Gardner's ambition at present is to become a conductor. He has already conducted his own works and others at the head of half a dozen of the leading American orchestras.

From
AMERICAN
New York City
5/3/'21

Boston Symphony Patron Left Estate of $2,599,564

BOSTON, May 4.—Henry L. Higginson, founder and patron of the Boston Symphony Orchestra, who died several months ago, left an estate valued at $2,599,564. The inventory was filed with the probate court to-day.

His personal property included instruments and scores in use by the orchestra, and many works of art.

From
TIMES
New York City

HIGGINSON LEFT $2,599,694.

Boston Banker's Estate Includes the Scores Used by Symphony Orchestra

Special to The New York Times.

BOSTON, May 4.—Major Henry L. Higginson left an estate valued at $2,599,694.65, $2,498,651.47 in personal property and $101,043.18 in real estate. His stocks ranged in value from five-one-hundredths of a cent to $440 a share.

The inventory discloses that he held one $50 Liberty Bond of the first issue; $200 of the second issue; $350 of the second convertible; $50,000 of the third loan and $30,000 of the fourth. He owned $1.50 in Thrift Stamps and $20 in War Savings Stamps.

The furniture, books, pictures, silver, bric-a-brac, &c., at 191 Commonwealth Avenue are valued at $9,207.14, and at his West Manchester home at $450. His pictures are valued at $56,750; cattle and horses at $34,805. Musical instruments and scores in use by the Boston Symphony Orchestra are valued at $32,765.

His estate received shares of stock and bonds valued at $1,713,624 in settlement of the interest of the testator in the firm of Lee, Higginson & Co. The testator had an undivided interest in securities belonging to the firm of Lee, Higginson & Co., not yet liquidated, which is valued at $185,000.

ESTABLISHED 1881
MAY 5 1921
From Republican
Springfield, Mass.

The Symphony Orchestra

New England has cause for serious concern in the maintenance of the Boston Symphony orchestra, which has incurred a deficit of $150,000 this season and is appealing to the public for fresh guarantees which will put it on a sound financial basis. "The best thing in New 'England,' it is often called in other parts of the country, and what it has done to sustain the artistic prestige of Boston, Massachusetts and New England during the past 30 years or so can hardly be overstated; in literature there might be a decline, but while Boston's famous orchestra was kept at the hight of its perfection cultural leadership could not be wholly lost.

Boston must not let so precious an asset go. If the continuity should once be broken, the orchestra which Maj Higginson built up could never be restored. In such matters traditions and the pride taken in them count for much. The Boston Symphony orchestra has a worldwide fame and a prestige which is the result of half a century of effort. The fame and the prestige are not lost, but they are in peril. There are splendid orchestras now not only in New York, but in Chicago, Philadelphia and other cities; competition is much keener than it was. Boston can hold its own if it will, but if it should let the opportunity pass it would be left hopelessly behind.

It may be hoped that the public-spirited people of Boston will realize in time the critical character of the situation, and not only provide for immediate needs but arrange for such an endowment as will make the future of the orchestra secure. It costs more, in these costly days, than when Mr Higginson used to look on the financing of it as about the equivalent of keeping a steam yacht, but equitably divided the burden would not be heavy, and it is hard to see how Bostonians who seek the welfare of their city could get so much for their money as by helping to keep Boston's most famous institution up to the high standard which it has attained.

After the unusual musical activity at Easter time, the outlook into the immediate future appears somewhat calm by contrast. However, there is quality to make up for quantity in three outstanding events, the first the Ponselle-Vidas joint recital this afternoon at the Shubert Majestic Theatre, the concert by the Rhode Island Trio next Wednesday evening in Churchill House, and the final appearance this season of the Boston Symphony a week from the coming Tuesday in Infantry Hall. Interspersed there are various recitals and club programmes of interest, giving vigor to the waning season.

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[118]

From TRIBUNE
Address: Providence, R. I.
Date APR 10 1921

SEASON'S LAST BOSTON SYMPHONY CONCERT.

A program of direct appeal, but of the highest artistic beauty, will be given by Pierre Monteux at the last Boston Symphony concert of the present season, which will take place in Infantry Hall next Tuesday evening, April 12th, at 8:15.

Tschaikowsky's Fifth Symphony in E minor, particularly famous on account of the waltz movement, will be the principal number on the program. This music, composed in the spring of 1888 on a beautiful estate at Frolovskoe, near Moscow, numbers among the great Russian composer's final creative productions. His high hopes of its success, expressed in a letter written to his friend and confidant, Madame von Meck, were gloriously realized when it was played for the first time in St. Petersburg the following season.

Felix Fox, the noted pianist, who will be soloist at this concert, will play with the orchestra another work which figures prominently on every orchestral repertory—the Fourth Pianoforte Concerto of Beethoven in G major. In the poetic beauty of its conception this splendid achievement of Beethoven is considered to be even finer than the "Emperor" Concerto, and indeed it has been upheld as the greatest pianoforte concerto ever written.

The brilliant overture of Lalo, "Le Roi d'Ys" ("The King of Ys"), with a notable 'cello solo, will close the concert.

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FROM
APR 10 1921

day Night at Infantry Hall

Just preceding the last concert of the Boston Symphony Orchestra in Providence comes the comforting announcement that the programme for the 1921-1922 season will consist of the usual number of five concerts. They will also be held in Infantry Hall.

The present season has been the most successful one of the past few years in Providence, while the Boston season has equalled any on record. The orchestra has also won back the position it held in the esteem of New York audiences before its troubles over leadership and partial disruption by the action of union musicians. The rapid improvement of the reorganized orchestra under the leadership of Pierre Monteux was recognized after the latest New York engagement by the critic who had been most insistent in his disapproval, and who acknowledged that he was ready to retract all that he had previously said by way of condemnation.

Pierre Monteux will conduct Tschaikowski's Fifth Symphony in E-minor at the last Boston Symphony concert of the present season, in Infantry Hall, Tuesday evening, at 8:15. This symphony was one of the great Russian composer's final works and, in the opinion of many, one of his most splendid achievements. It was written in the spring of 1888 at Frolovskoe near Moscow, the landscape of which Tschaikowsky declared he preferred to all the sublimities of Switzerland, the Caucasus and Italy. The success of this masterpiece was evident to the world when it was first performed in St. Petersburg a little later.

Felix Fox, the noted pianist, who will be soloist at this concert, will play with the orchestra another work which figures prominently on every orchestral repertory, the Fourth Pianoforte Concerto of Beethoven in G-minor. In the poetic beauty of its conception this splendid achievement of Beethoven is considered by many to be finer than the "Emperor" concerto.

The brilliant overture of Lalo, "Le Roi d'Ys" ("The King of Ys"), with notable 'cello solo, will close the concert.

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SUN
Address: Baltimore, Md.
APR 13

A New Concert Curtain De

From the Boston Globe.

They tell me that Pierre Mo who now conducts the concerts Boston Symphony Orchestra, has tuted a new device at the rehe This is a great curtain hung dow the ceiling, behind the conduct men on the stage. It is hung that Mr. Monteux may gain a m act idea of the way the music wil at the concert.

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No other conductor than Mr. M has ever adopted this device.

It is also true that Mr. Montet the exception of William Oerick best drillmaster the Boston Sy Orchestra ever had.

From TRIBUNE
Address: Providence, R. I.
Date APR 13 1921

CONCERT BY SYMPHONY.

The fifth and last concert in the series by the Boston Symphony Orchestra took place in Infantry Hall last evening before a very large and a distinctly representative Providence audience. This concert closed one of the most successful series ever given here by the magnificent orchestra, a fact due in large measure to the splendid organized ability as well as the superlative musicianship of its conductor, Mr. Monteux.

Mr. Felix Fox, pianist of Boston, was the soloist, and the program follows: "Symphony No. 5, in E-minor, Op. 64," Tschiakowsky; 1, Andante; 2, Andante cantabile, con alcuna licenza; 3, Valse (Allegro moderato); 4, Finale (andante maestoso); Allegro vivace; "Concerto in G-major No. 4, for Pianoforte and Orchestra, Op. 58, Beethoven; 1, Allegro moderato; 2, Andante con moto; 3, Rondo: Vivace; overture to "Le Roi d'Ys," Lalo.

The Fifth Symphony, as a whole, is one of the composer's most characteristic works. Composed in the spring of 1888, at his beautiful estate at Frolovskoe, near Moscow, it is among the great composer's final creative productions. It was performed for the first time at Petrograd, Nov. 17, 1888, when it created a profound impression and this impression has not lessened with the passing of time. Indeed, it bears well one of the most exacting tests to which music can be subjected, namely, repetition.

The opening movement, the Andante, is one of the most spontaneously beautiful utterances of any composer of Tschaikowsky's time, and the waltz movement of the symphony brought out exquisite effects in harmony and phrasing among the strings, horns and bassoons, while a splendid force was shown in the final movement.

The Symphony, as a whole was given a magnificent reading by Mr. Monteaux and the orchestra played with familiar richness and power of tone and with large sweep emphasis and contrast.

Felix Fox played with the orchestra the fourth piano forte concerto of Beethoven in G-major. It is a composition full of melody lightness, grace and elegance in which fascinating rythmical motives recur again and again under ever-changing conditions of melody, harmony and instruction.

Mr. Fox rose to the requirements of the difficult concerto with such success as to call forth full recognition from his hearers, and he was recalled several times at the close of the concert. Lalo's lovely overture brought the concert to a brilliant close.

BULLETIN,
Providence, R. I.
APR 13 1921

BOSTON SYMPHONY ENDS SUCCESSFUL CONCERT SEASON

The Boston Symphony Orchestra played the final concert of its Providence season in Infantry Hall last evening. Felix Fox, the well-known Boston pianist, was the assisting soloist. The concert proved a fitting climax to a series which, in some respects, has been the most successful in the history of the organization's visits here. In the matter of attendance this season's showing eclipses all records for previous years, and interest and enthusiasm have been correspondingly great. Mr. Monteux has accomplished much with his forces since the recent change in the orchestra's personnel. It is, indeed, a herculean task to mould into artistic ensemble such a great body of players, no matter how efficient individually each may be; and by his success as orchestral drill master, and his gifts as interpreter of the symphonic classics, he has become a commanding figure among our American orchestral conductors.

The programme was as follows:

Tschaikowsky....Symphony No. 5 in E-minor, Op. 64.
Andante.
Andante cantabile, con alcuna licenza.
Valse (Allegro moderato).
Finale (andante maestoso); Allegro vivace.
Beethoven....Concerto in G-major No. 4, for Pianoforte and Orchestra, Op. 58.
Allegro moderato.
Andante con moto.
Rondo: Vivace.
Lalo..............Overture to "Le Roi d'Ys"

The feature number, Tchaikowsky's Symphony No. 5, in E-minor, is one of his greatest symphonic writings. In it is foreshadowed the brooding melancholy which reaches complete expression in his sixth symphony, the "Pathetic." The first two movements of the E-minor are its best in creative thought. The solemn principal theme, recurring again and again in sombre tonal dress seems to suggest despairing effort, to solve the mystery of life, while the steady, rythmic beat of bass viol and percussion instruments stalks like inexorable fate through the dark hued but gorgeous harmonies. The third movement, a waltz, strikes the listener as a pathetic attempt to be gay and the finale an eager but futile effort to portray a triumphant solution of the great riddle.

Mr. Fox, who has many Providence friends, received very cordial recognition after his playing of the Beethoven concerto. This is a work in which the soloist is not required to battle with superior instrumental numbers. It is one that gives the solo instrument a decorative part in the ensemble.

Grace, lightness and the utterance of flowing phrase are qualities which enter largely into its most effective portrayal. The performance was delightfully clear in the technical sense and Mr. Fox's musicianship and artistic qualities were strongly in evidence.

The Andante is a particularly delicate and attractive movement and the artist made much of its opportunities for tonal sweetness and deft finger work in ornamentation. It was an exhibition of artistry that brought a great and sincere burst of applause at the close and Mr. Fox was obliged to return several times in acknowledgment.

Lalo's overture to "Le Roi d'Ys" is a brilliantly orchestrated piece. The brass is used effectively on many occasions and the overture is brought to a ous and stirring max.

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N. Y.

...Symphony Orchestra
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FROM APR 3 1921
...dence, R. I.

pupils.

For the last concert here this seaso[n] by the Boston Symphony on the nigh[t] of Tuesday, April 12, Mr. Monteux ha[s] arranged a particularly interesting pro[-]gramme of which the magnificent Fift[h] Symphony in E-minor by Tschaikowsk[y] will be the chief number.

This, one of the Russian composer's last works, is generally conceded to be also one of his finest achievements. Beethoven's Fourth Pianoforte Concerto in G-major is always popular wherever heard and will be played on this occasion by Felix Fox, the pianist, of Boston, who was enthusiastically applauded when he appeared as soloist with the same orchestra in Symphony Hall, Boston, last season. Although this concerto is less brilliant than the "Emperor" concerto of Beethoven, it is regarded as equally beautiful and, in particular, the poetry of the slow movement which blends the tones of piano and orchestra in miraculous fashion, marks Beethoven's finest moments.

The brilliant closing number will be Lalo's Overture to "Le Roi d'Ys" ("The King of Ys"), particularly notable for the beauty of the incidental 'cello solo.

* * *

NEW YORK
ESTABLISHED 1881
FROM

Last Symphony Concert.

Felix Fox of Boston will be the soloist at the last Boston Symphony concert of the present season, to be given in Infantry Hall on Tuesday evening, April 12th, at 8:15. He will be heard in the fourth pianoforte concerto in G-major of Beethoven. The symphony on this occasion will be the fifth of Tschaikowsky in E-minor, and the closing number will be Lalo's Overture to "Le Roi d'Ys" ("The King of Ys"), which contains a beautiful incidental 'cello solo.

TRIBUNE
ddress: Providence, R. I.

CLOSING BOSTON SYMPHONY CONCERT

A splendid program should make memorable the closing Boston Symphony concert of this season, to be given in Infantry Hall Tuesday evening, April 12, at 8:15. Pierre Monteux will conduct on this occasion Tschaikowsky's Fifth Symphony in E minor which, written in the Russian master's last years, is generally considered one of his grandest and most artistic achievements. This work has become additionally popular by virtue of the entrancing third movement which is a waltz.

As soloist of the evening Felix Fox, the noted pianist of Boston, will play with the orchestra Beethoven's Fourth Concerto in G minro which, together with the "Emperor" concerto, ranks as the most beautiful concerto for that instrument in all music. It is less brilliant than some, but its beauties mark Beethoven's highest moments of inspiration and the Andante blends the tones of piano and orchestra in a way never achieved before or since.

The brilliant closing number will be Lalo's Overture to "Le Roi d'Ys" (The King of Ys), a popular work on every orchestral repertory, which is made the more so by the beauty of the long 'cello solo.

* * *

...PIANO RECITAL

TRIBUNE
ss: Providence, R. I.

NOTES.

Owing to the increasing demand for concerts by the Boston Symphony Orchestra in the vicinity of Boston, and the limited time at the disposal of the orchestra to meet this demand, it has been decided to omit the usual series of concerts. The orchestra is foregoing these visits for three reasons—because it is finding a widening field for concerts in cities nearer Boston—in New England in general and in Massachusetts in particular; because trustees, manager and conductor are planning new ventures at home for next season and the future generally; because present fares on the railroads for a hundred men make the cost of these "southern trips" no small charge upon the treasury of the orchestra. New York, however, remains the musical capital of the United States, where the band deserves to be heard and where it has maintained itself through 30 years and more. Before long, the plans for new work by the orchestra at home and in New England will be announced.

From
Evening Globe
New York

HIGGINSON, PATRON OF MUSIC, LEFT $2,599,564

BOSTON, May 4.—Henry L. Higginson, founder and patron of the Boston Symphony Orchestra, who died several months ago, left $2,599,564, according to an inventory filed in the probate court to-day.

From TRIBUNE
Address: Providence, R. I.
Date

FELIX FOX

Well-Known Boston Pianist, He Will be the Soloist with the Boston Symphony Orchestra in its Fifth and Last Concert of the Season in Infantry Hall on Tuesday Evening, April 12.

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om POST
dress New York City
e

Samuel Gardner

One of the notable events in the Boston Symphony Orchestra's season was the performance at Providence of a new violin concerto by Samuel Gardner, who played the solo part. Franz Kneisel was among those who heard this latest and most mature work of his former pupil, of whom he is particularly proud. It was composed for the most part last summer at Estes Park, Col., but orchestrated in New York. The Providence *Journal* wrote that "the solo violin voice is interesting throughout; originality is written on every page; the thematic material is excellent, and in the working out of his ideas the composer has shown a fine grasp of orchestral technique. . . . The slow movement breathes the spirit of the Orient—or is it a tinge of that Russian sombreness born of generations of oppression?—for Gardner was born in Russia, and inherited mental tendencies are not easily blotted out, even though one is brought up in free America. . . . All in all, this concerto ought to place its creator in the front rank of this country's composers."

Mr. Gardner is only twenty-seven years old, but he has already won signal honors. His most widely known composition is a Southern melody called "From the Canebrake," which according to Schirmer's report is one of the three best sellers among American pieces for violin. His symphonic poem, "New Russia," won the Loeb prize of $500 three years ago, and Columbia University in the same year gave him the Pulitzer prize of $1,500 for a string quartet in D minor, which has been played here by the Flonzaley Quartet and will probably be played by them in London. Mr. Gardner is at present on a European tour, which will keep him busy several months. A few days ago his engagement was announced to the genuinely musical young pianist, Miss Stella Barnard of Montclair, N. J. Mr. Gardner's ambition at present is to become a conductor. He has already conducted his own works and others at the head of half a dozen of the leading American orchestras.

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rom 3/5/21
MERICAN
New York City

Boston Symphony Patron Left Estate of $2,599,564

BOSTON, May 4.—Henry L. Higginson, founder and patron of the Boston Symphony Orchestra, who died several months ago, left an estate valued at $2,599,564. The inventory was filed with the probate court to-day.

His personal property included instruments and scores in use by the orchestra, and many works of art.

TIMES
New York City

HIGGINSON LEFT $2,599,694.

Boston Banker's Estate Includes the Scores Used by Symphony Orchestra

Special to The New York Times.

BOSTON, May 4.—Major Henry L. Higginson left an estate valued at $2,599,694.65, $2,498,651.47 in personal property and $101,043.18 in real estate. His stocks ranged in value from five-one-hundredths of a cent to $440 a share.

The inventory discloses that he held one $50 Liberty Bond of the first issue; $200 of the second issue; $350 of the second convertible; $50,000 of the third loan and $30,000 of the fourth. He owned $1.50 in Thrift Stamps and $20 in War Savings Stamps.

The furniture, books, pictures, silver, bric-a-brac, &c., at 191 Commonwealth Avenue are valued at $9,207.14, and at his West Manchester home at $450. His pictures are valued at $56,750; cattle and horses at $34,805. Musical instruments and scores in use by the Boston Symphony Orchestra are valued at $32,755.

His estate received shares of stock and bonds valued at $1,713,624 in settlement of the interest of the testator in the firm of Lee, Higginson & Co. The testator had an undivided interest in securities belonging to the firm of Lee, Higginson & Co., not yet liquidated, which is valued at $185,000.

ESTABLISHED 1881
From Republican
Springfield, Mass.

The Symphony Orchestra

New England has cause for serious concern in the maintenance of the Boston Symphony orchestra, which has incurred a deficit of $150,000 this season and is appealing to the public for fresh guarantees which will put it on a sound financial basis. "The best thing in New 'England,' it is often called in other parts of the country, and what it has done to sustain the artistic prestige of Boston, Massachusetts and New England during the past 30 years or so can hardly be overstated; in literature there might be a decline, but while Boston's famous orchestra was kept at the hight of its perfection cultural leadership could not be wholly lost.

Boston must not let so precious an asset go. If the continuity should once be broken, the orchestra which Maj Higginson built up could never be restored. In such matters traditions and the pride taken in them count for much. The Boston Symphony orchestra has a worldwide fame and a prestige which is the result of half a century of effort. The fame and the prestige are not lost, but they are in peril. There are splendid orchestras now not only in New York, but in Chicago, Philadelphia and other cities; competition is much keener than it was. Boston can hold its own if it will, but if it should let the opportunity pass it would be left hopelessly behind.

It may be hoped that the public-spirited people of Boston will realize in time the critical character of the situation, and not only provide for immediate needs but arrange for such an endowment as will make the future of the orchestra secure. It costs more, in these costly days, than when Mr Higginson used to look on the financing of it as about the equivalent of keeping a steam yacht, but equitably divided the burden would not be heavy, and it is hard to see how Bostonians who seek the welfare of their city could get so much for their money as by helping to keep Boston's most famous institution up to the high standard which it has attained.

After the unusual musical activity at Easter time, the outlook into the immediate future appears somewhat calm by contrast. However, there is quality to make up for quantity in three outstanding events, the first the Ponselle-Vidas joint recital this afternoon at the Shubert Majestic Theatre, the concert by the Rhode Island Trio next Wednesday evening in Churchill House, and the final appearance this season of the Boston Symphony a week from the coming Tuesday in Infantry Hall. Interspersed there are various recitals and club programmes of interest, giving vigor to the waning season.

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From TRIBUNE
Address: Providence, R. I.
Date APR 10 1921

SEASON'S LAST BOSTON SYMPHONY CONCERT.

A program of direct appeal, but of the highest artistic beauty, will be given by Pierre Monteux at the last Boston Symphony concert of the present season, which will take place in Infantry Hall next Tuesday evening, April 12th, at 8:15.

Tschaikowsky's Fifth Symphony in E minor, particularly famous on account of the waltz movement, will be the principal number on the program. This music, composed in the spring of 1888 on a beautiful estate at Frolovskoe, near Moscow, numbers among the great Russian composer's final creative productions. His high hopes of its success, expressed in a letter written to his friend and confidant, Madame von Meck, were gloriously realized when it was played for the first time in St. Petersburg the following season.

Felix Fox, the noted pianist, who will be soloist at this concert, will play with the orchestra another work which figures prominently on every orchestral repertory—the Fourth Pianoforte Concerto of Beethoven in G major. In the poetic beauty of its conception this splendid achievement of Beethoven is considered to be even finer than the "Emperor" Concerto, and indeed it has been upheld as the greatest pianoforte concerto ever written.

The brilliant overture of Lalo, "Le Roi d'Ys" ("The King of Ys"), with a notable 'cello solo, will close the concert.

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FROM

day Night at Infantry Hall

Just preceding the last concert of t[he] Boston Symphony Orchestra in Pro[vi]dence comes the comforting announ[ce]ment that the programme for the 19 1922 season will consist of the usual nu[m]ber of five concerts. They will also held in Infantry Hall.

The present season has been the m[ost] successful one of the past few years Providence, while the Boston season equalled any on record. The orches has also won back the position it h in the esteem of New York audien before its troubles over leadership partial disruption by the action of u musicians. The rapid improvement of reorganized orchestra under the lea ship of Pierre Monteux was recogn after the latest New York engagen by the critic who had been most sistent in his disapproval, and who knowledged that he was ready to ret all that he had previously said by of condemnation.

Pierre Monteux will conduct Tsc kowski's Fifth Symphony in E-mino the last Boston Symphony concert of t present season, in Infantry Hall, Tuesda evening, at 8:15. This symphony w one of the great Russian composer's fin works and, in the opinion of many, one of his most splendid achievement It was written in the spring of 1888 Frolovskoe near Moscow, the landsca of which Tschaikowsky declared preferred to all the sublimities of Sw zerland, the Caucasus and Italy. T success of this masterpiece was evide to the world when it was first perform in St. Petersburg a little later.

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SUN
ss: Baltimore, Md.

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The Fifth Symphony, as a whole, is one of the composer's most characteristic works. Composed in the spring of 1888, at his beautiful estate at Frolovskoe, near Moscow, it is among the great composer's final creative productions. It was performed for the first time at Petrograd, Nov. 17, 1888, when it created a profound impression and this impression has not lessened with the passing of time. Indeed it bears well one of the most exacting tests to which music can be subjected, namely, repetition.

The opening movement, the Andante, is one of the most spontaneously beautiful utterances of any composer of Tschaikowsky's time, and the waltz movement of the symphony brought out exquisite effects in harmony and phrasing among the strings, horns and bassoons, while a splendid force was shown in the final movement.

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Mr. Fox rose to the requirements of the difficult concerto with such success as to call forth full recognition from his hearers, and he was recalled several times at the close of the concert. Lalo's lovely overture brought the concert to a brilliant close.

BULLETIN,
Providence, R. I.

BOSTON SYMPHONY ENDS SUCCESSFUL CONCERT SEASON

The Boston Symphony Orchestra played the final concert of its Providence season in Infantry Hall last evening. Felix Fox, the well-known Boston pianist, was the assisting soloist. The concert proved a fitting climax to a series which, in some respects, has been the most successful in the history of the organization's visits here. In the matter of attendance this season's showing eclipses all records for previous years, and interest and enthusiasm have been correspondingly great. Mr. Monteux has accomplished much with his forces since the recent change in the orchestra's personnel. It is, indeed, a herculean task to mould into artistic ensemble such a great body of players, no matter how efficient individually each may be; and by his success as orchestral drill master, and his gifts as interpreter of the symphonic classics, he has become a commanding figure among our American orchestral conductors.

The programme was as follows:

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Valse (Allegro moderato).
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Allegro moderato.
Andante con moto.
Rondo: Vivace.
Lalo................Overture to "Le Roi d'Ys"

The feature number, Tchaikowsky's Symphony No. 5, in E-minor, is one of his greatest symphonic writings. In it is foreshadowed the brooding melancholy which reaches complete expression in his sixth symphony, the "Pathetic." The first two movements of the E-minor are its best in creative thought. The solemn principal theme, recurring again and again in sombre tonal dress seems to suggest despairing effort, to solve the mystery of life, while the steady, rythmic beat of bass viol and percussion instruments stalks like inexorable fate through the dark hued but gorgeous harmonies. The third movement, a waltz, strikes the listener as a pathetic attempt to be gay and the finale an eager but futile effort to portray a triumphant solution of the great riddle.

Mr. Fox, who has many Providence friends, received very cordial recognition after his playing of the Beethoven concerto. This is a work in which the soloist is not required to battle with superior instrumental numbers. It is one that gives the solo instrument a decorative part in the ensemble.

Grace, lightness and the utterance of flowing phrase are qualities which enter largely into its most effective portrayal.

The performance was delightfully clear in the technical sense and Mr. Fox's musicianly and artistic qualities were strongly in evidence.

The Andante is a particularly delicate and attractive movement and the artist made much of its opportunities for tonal sweetness and deft finger work in ornamentation. It was an exhibition of artistry that brought a great and sincere burst of applause at the close and Mr. Fox was obliged to return several times in acknowledgment.

Lalo's overture to "Le Roi d'Ys" is a brilliantly orchestrated piece. The brass is used effectively on many occasions and the overture is brought to a vigorous and stirring climax. Decided rythm and virtuosity in its playing were pleasing features in this closing number, after which both Mr. Monteux and his men were required to bow to the applause of an apparently well-satisfied audience.

A. F. P.

ESTABLISHED 1881
FROM
Providence, R. I.
APR 13 1921 A

BOSTON SYMPHONY ENDS SEASON HERE

Tschaikowsky Composition Features Final Concert.

FELIX FOX PIANO SOLOIST

Event Fitting Climax to Year's Series.—Large Audience Shows Enthusiasm Over Both Orchestra and Assisting Artists.—Monteux Commanding Figure.

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A. F. P.

NEW YORK
ESTABLISHED 1881
FROM

Boston challenges the whole citizenship to back the Symphony Orchestra which has helped to make the city famous the world over. It misses Major Higginson, whose management and money meant so much to it in the past. This year's deficit, which music lovers are asked to make good, totals $150,000; and there is agitation to raise a fund of three millions to make the orchestra permanently a feature of the life of the city.

ESTABLISHED 1881
APR 21 1921 P
Republican
Springfield, Mass.

BOSTON SYMPHONY AT NORTHAMPTON

Large Audience Hears Substantial Orchestral Program—Miss Dale Pleases in Well-Chosen Solos

Northampton, April 20—One of the largest audiences of the season, and as large as the John M. Greene hall could well hold, heard this evening the second concert by the Boston Symphony orchestra, which is always the star attraction of the excellent Smith college course. Several times its appearance has been given an added interest by the co-operation of members of the musical faculty, and tonight the soloist was Miss Esther Dale, soprano, who in addition to her teaching at Smith college has been a well known choir singer in Springfield, and has lately been giving increased attention to concert work. Her song recital in Boston at Jordan hall on March 31 received much praise.

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From Republican
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FROM AND OF "THE SIX"

THE NEWEST PARISIAN MUSIC IN PROSPECT

A Much Debated Suite to Be Played at the Symphony Concerts Tomorrow for the First Time in America—Darius Milhaud, the Composer Who Wrote It—Antecedents and Characteristics as Brief Survey of His Work Discloses Them—His Fellow "Post-Impressionists"

IT is not without significance that Darius Milhaud's first quartet for strings, written in 1912, was dedicated to the memory of Paul Cézanne. For the group of younger French composers, of which Milhaud is at present the dominating figure, may be said to bear the same relation to the school of Debussy that the post-impressionist painters bore to Manet and his followers. Although of an earlier generation and of different musical tendencies, Albert Roussel, in an article contributed two years ago to The Chesterian, has admirably set forth what may be regarded as the common aim and ideal of these musicians. In part he says:

> They are bound by no clanship of origin; some of them have passed through the schools, others have more or less formed themselves. And similarly, the influences they have undergone and the preferences they have for such and such a master are of the most varied, and extend from Chabrier to Satie and Stravinsky. Come into the musical world at a period when impressionism was in full vogue, admiring Claude Debussy but fully aware of the danger that threatens music by an exaggeration of a system of tonal indistinctness, vague outline and blurred design, they strive for a more sober and clear expression with more sharply defined lines and greater directness. This desire to pursue paths that differ appreciably from those of their elders, while advancing still further in their harmonic achievements, is the most striking bond that unites these young people, whose personalities are otherwise quite dissimilar. Does this mean that all their works, from the beginning, give that impression of precision and clearness for which they strive? Certainly not; and it would be futile to be astonished at the fact. It is for the moment sufficient to see that a certain result has rewarded their efforts, and that it is possible to point here and there to traces of such qualities as will bear their fruit in the future.

The members of this conetrie—Georges Auric, Louis Durey, A. Honneger, Francis Poulenc, Germaine Tailleferre and Darius Milhaud—are now popularly known as "Les Six," and as such they have received liberal advertising from certain Parisian journals, and particularly from Jean Cocteau, the public champion of that strange apparition, Erik Satie, regarded by "The Six" as their artistic progenitor and guiding star. In contrast to M. Roussel's optimistic view of their achievements, it is interesting to re-read the comments of Mr. Edwin Evans in the London Outlook, reprinted in these columns a few weeks ago. Mr. Evans had paid a visit to Paris; heard the music of these six composers, observed the fulsome adulation in certain quarters showered upon them, and he regards the situation somewhat skeptically. After decrying the present inactivity of older composers, he proceeds to a discussion of their successors: "Into this temporarily deserted arena enter the group known as 'Les Six' who, whatever else they may create, certainly do create an impression of great activity. This has the effect of distorting the perspective for the observer, who is tempted to attach more importance to these manifestations than rightly belong to them." According to Mr. Evans, "The Six" feel that they are the victims of their friends, that they have been unduly exploited, and they are resentful of the publicity into which they have been thrust. But unless their heads are turned, no harm can come to them through outside encouragement—too many composers have suffered from the lack of it. In the opinion of Mr. Evans the real objection is that the tone of this journalistic campaign has narrowed. In place of the broad enthusiasm provoked by Debussy one detects a purely local exuberance.

In Particular, Milhaud

So much for The Six collectively. At present we in Boston have an especial interest in Milhaud, for, at the Symphony Concerts of tomorrow and Saturday Mr. Monteux will play, for the first times in America, his Second Suite for Orchestra. Milhaud was a pupil of André Gédalge and though he is still comparatively young—he was born at Aix in Provence, Sept. 4, 1892—the list of his compositions is long and imposing. Among his more important pieces may be mentioned an opera in three acts, "La Brebis Egarée," text by Francis Jammès; lyrical scenes from "La Porte Etroite" and "Le Retour de l'Enfant Prodigue" of Gidé, incidental music and choruses for the "Choephori" of Æschylus, in Claudel's translation, and a curious ballet done in collaboration with Cocteau, the title of which reads "Le Bœuf sur le Toit ou The Nothing-Doing Bar." Milhaud has also written two Suites for Orchestra, a Poem for Piano and Orchestra, four String Quartets, two Sonatas for Violin and one for two violins, besides a great quantity of pinao-music and songs.

To estimate the worth and character of Milhaud's music, it is advisable to survey his work chronologically, as his style has undergone marked changes in the few years in which he has been before the public. The earliest of his published compositions was a Sonata for Violin and Piano, written in 1911 and played two years later at a concert of the Independent Musical Society. As we now understand the term, there is little that is radical in this music, yet it bears the stamp of creative independence and, for a composer of nineteen, it is a singularly substantial piece of writing. Its vigor, its open-air quality and scorn of the purely sensuous were perhaps more notable a decade ago than they would be today. That discerning critic, Mr. Montagu-Nathan, wrote eloquently of the one of a series of articles on French violin sonatas which ap during the year 1914 in The Music Stu the London journal. To him in sonata Milhaud "combines the refine of Magnard and the simplicity and cha of Ravel with that glowing quality so spicuously absent from the work of th first-named lamented composer." Nathan lays much stress on Milhau partiality for the poets Paul Claudel and Francis Jammès, and finds in the law and order of the sonata a reflection of their spirit.

Chamber-Music and the Suite

In 1912 Milhaud wrote his First String Quartet, two movements of which have been played in Boston by "The Flonzaleys." There is already a greater boldness than in the sonata; there is also real profundity, a high degree of technical mastery, and there are pregnant musical ideas. In the Sonata for two Violins and Piano and in the Second String Quartet—the former dated 1914, the latter 1914-15—the more characteristic Milhaud begins to show himself. We find adumbrations of the poly-harmony so much used in his later music, the dissonances are harsher, the themes more angular, the whole style tending toward greater acridness and severity. In the second Sonata for Violin alone, written in 1917, the reader is immediately struck by the seeming simplicity and clearness of musical texture (the Sonata for two violins is often a contrapuntal labyrinth), but this simplicity is deceiving. Nothing could be more innocuous than the pastoral theme for the violin with which the piece begins and two chords suffice for the accompaniment, but on the second page Milhaud plunges without reserve into his poly-harmony. There are not many notes but those that there are make themselves conspicuous. In one passage the bass of the piano part stands in B-flat minor, the treble in D-major, while the violin plays "double stops"—mostly fifths—in the key of B-flat major! Yet such procedures are the merest commonplace in Milhaud's more recent music. Another and equally favored device which makes its appearance here is the prolonged repetition in one voice of a single figure that may occupy from one to three measures—a device that has become almost a hall-mark of Milhaud's style.

As the Suite to be played tomorrow was composed in 1919, it may be taken as fairly typical of his present methods. There are five movements—an Overture, Prelude and Fugue, Pastorale, Nocturne and Finale—and the entire suite occupies more than forty minutes. Again the music presents an outward clearness, but closer inspection reveals dissonances of the most acid variety and poly-harmony is much in evidence. In one singular passage the three trumpets play "first position" triads in the key of A minor against F-sharp major harmonies in the trombones, and in the Fugue there is a conspicuous instance of another favored procedure. Full forty times the double basses play, in even quarter notes, the tones G, A, B, C sharp, B, A while against and utterly at variance with this monotonous undulation, the brass perform contrapuntal evolutions. Milhaud's orchestral stipulations are exceedingly reasonable, even in the percussion section, though he does require the services of a "fouet" or whip. The Suite is dedicated to the memory of Albèric Magnard, who was killed in 1914 defending his house against the Germans.

Songs and Piano-Pieces

Turning to Milhaud's songs we find the same development that to some may signify retrogression. Between April, 1912, and April, 1913, he set to music six poems by Claudel, extracts from "La Connaissance de l'Est." One of them, "Dissolution," was sung here last season by Mr. Lawrence Haynes and made an immediate impression. Remarkable settings of remarkable poems, these songs are conspicuous for their sombre power and sober beauty. As the music of a youth of twenty they are notable, both for what they are and for what they are not. Debussy died a romanticist, Ravel and even d'Indy are romantics. But Milhaud seemingly was born a realist. But if these songs are stern, and impatient of sheer lusciousness, they are supremely moving, and devoid of musical perversities and extravagances. In the following year Milhaud composed the music to four exquisitely lyric poems of Léo Latil, the acid character of which is often strangely at variance with the nature of the verse. (No doubt some of this harshness would be softened in actual performance). In the eight "Poëmes Juifs," written in 1916, there is a breadth and often a noble simplicity in the setting that well matches the poems, translations from the Hebrew. With one or two exceptions they are not exacting of the singer and, with the six songs from Claudel, there is no good reason why they should not be heard hereabouts. A second set of Claudel's songs, to Claudel's verse, composed between 1915 and 1917, are far more drastic than their predecessors, but there is no denying them an equal forcefulness.

During the year 1917 Milhaud lived in South America and among the pieces which he wrote while there are the settings of Mallarmé's fantastic songs of labor, "Chansons Bas," many of them less than twenty measures long. They are amusing little skits, but hardly to be taken seriously. Amusing, but in a different way, are the later "Trois Poèmes de Jean Cocteau." The verses are devoid of punctuation, rhyme and reason and brevity is their only virtue. Though the music is entertaining it is of slight value. In the second song, "Fete de Bordeaux" the piano accompaniment runs in two voices—the upper is lower in the key of D flat, the C major, and the singer, to keep peace between them, intones alternately A flat and A. The twelve songs, "Les Saisons de Petrograde," poems by René Chalupt, are thumbnail sketches, pointed and grotesque and often very ugly. They are inscribed "Paris, Juin, 1919."

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ESTABLISHED 1881

FROM

Providence R. I.

APR

BOSTON SYMPHONY ENDS SEASON HERE

Tschaikowsky Composition Features Final Concert.

FELIX FOX PIANO SOLOIST

Event Fitting Climax to Year's Series.—Large Audience Shows Enthusiasm Over Both Orchestra and Assisting Artists.—Monteux Commanding Figure.

The Boston Symphony Orchestra played the final concert of its Providence season in Infantry Hall last evening. Felix Fox, the well-known Boston pianist, was the assisting soloist. The concert proved a fitting climax to a series which, in some respects, has been the most successful in the history of the organization's visits here. In the matter of attendance this season's showing eclipses all records for previous years, and interest and enthusiasm have been correspondingly great. Mr. Monteux has accomplished much with his forces since the recent change in the orchestra's personnel. It is, indeed, a herculean task to mould into artistic ensemble such a great body of players, no matter how efficient individually each may be; and by his success as orchestral drill master, and his gifts as interpreter of the symphonic classics, he has become a commanding figure among our American orchestral conductors.

The programme was as follows:

Tschaikowsky....Symphony No. 5 in E-minor, Op. 64.
  Andante.
  Andante cantabile, con alcuna licenza.
  Valse (Allegro moderato).
  Finale (andante maestoso); Allegro vivace.
Beethoven....Concerto in G-major No. 4, for Pianoforte and Orchestra, Op. 58.
  Allegro moderato.
  Andante con moto.
  Rondo: Vivace.
Lalo................Overture to "Le Roi d'Ys"

The feature number, Tchaikowsky's Symphony No. 5, in E-minor, is one of his greatest symphonic writings. In it is foreshadowed the brooding melancholy which reaches complete expression in his sixth symphony, the "Pathetic." The first two movements of the E-minor are its best in creative thought. The solemn principal theme, recurring again and again in sombre tonal dress seems to suggest despairing effort, to solve the mystery of life, while the steady, rythmic beat of bass viol and percussion instruments stalks like inexorable fate through the dark hued but gorgeous harmonies. The third movement, a waltz, strikes the listener as a pathetic attempt to be gay and the finale an eager but futile effort to portray a triumphant solution of the great riddle.

Mr. Fox, who has many Providence friends, received very cordial recognition after his playing of the Beethoven concerto. This is a work in which the soloist is not required to battle with superior instrumental numbers. It is one that gives the solo instrument a decorative part in the ensemble.

Grace, lightness and the utterance of flowing phrase are qualities which enter largely into its most effective portrayal.

The performance was delightfully clear in the technical sense and Mr. Fox's musicianly and artistic qualities were strongly in evidence.

The Andante is a particularly delicate and attractive movement and the artist made much of its opportunities for tonal sweetness and deft finger work in ornamentation. It was an exhibition of artistry that brought a great and sincere burst of applause at the close and Mr. Fox was obliged to return several times in acknowledgment.

Lalo's overture to "Le Roi d'Ys" is a brilliantly orchestrated piece. The brass is used effectively on many occasions and the overture is brought to a vigorous and stirring climax. Decided rythm and virtuosity in its playing were pleasing features in this closing number; after which both Mr. Monteux and his men were required to bow to the applause of an apparently well-satisfied audience.

A. F. P.

NEW YORK

STABLISHED 1881

ROM

Boston challenges the whole citizenship to back the Symphony Orchestra which has helped to make the city famous the world over. It misses Major Higginson, whose management and money meant so much to it in the past. This year's deficit, which music lovers are asked to make good, totals $150,000; and there is agitation to raise a fund of three millions to make the orchestra permanently a feature of the life of the city.

LISHED 1881 APR 21 1921 P

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A Much Debated Suite to Be Played at the Symphony Concerts Tomorrow for the First Time in America—Darius Milhaud, the Composer Who Wrote It—Antecedents and Characteristics as Brief Survey of His Work Discloses Them—His Fellow "Post-Impressionists"

IT is not without significance that Darius Milhaud's first quartet for strings, written in 1912, was dedicated to the memory of Paul Cézanne. For the group of younger French composers, of which Milhaud is at present the dominating figure, may be said to bear the same relation to the school of Debussy that the post-impressionist painters bore to Manet and his followers. Although of an earlier generation and of different musical tendencies, Albert Roussel, in an article contributed two years ago to The Chesterian, has admirably set forth what may be regarded as the common aim and ideal of these musicians. In part he says:

> They are bound by no clanship of origin; some of them have passed through the schools, others have more or less formed themselves. And similarly, the influences they have undergone and the preferences they have for such and such a master are of the most varied, and extend from Chabrier to Satie and Stravinsky. Come into the musical world at a period when impressionism was in full vogue, admiring Claude Debussy but fully aware of the danger that threatens music by an exaggeration of a system of tonal indistinctness, vague outline and blurred design, they strive for a more sober and clear expression with more sharply defined lines and greater directness. This desire to pursue paths that differ appreciably from those of their elders, while advancing still further in their harmonic achievements, is the most striking bond that unites these young people, whose personalities are otherwise quite dissimilar. Does this mean that all their works, from the beginning, give that impression of precision and clearness for which they strive? Certainly not; and it would be futile to be astonished at the fact. It is for the moment sufficient to see that a certain result has rewarded their efforts, and that it is possible to point here and there to traces of such qualities as will bear their fruit in the future.

The members of this conetrie—Georges Auric, Louis Durey, A. Honneger, Francis Poulenc, Germaine Tailleferre and Darius Milhaud—are now popularly known as "Les Six," and as such they have received liberal advertising from certain Parisian journals, and particularly from Jean Cocteau, the public champion of that strange apparition, Erik Satie, regarded by "The Six" as their artistic progenitor and guiding star. In contrast to M. Roussel's optimistic view of their achievements, it is interesting to re-read the comments of Mr. Edwin Evans in the London Outlook, reprinted in these columns a few weeks ago. Mr. Evans had paid a visit to Paris; and the music of these six composers, deserved the fulsome adulation in certain artists showered upon them, and he regards the situation somewhat skeptically. Deploring the present inactivity of these composers, he proceeds to a discussion of their successors: "Into this temporarily deserted arena enter the group known as 'Les Six' who, whatever else they may create, certainly do create an impression of great activity. This has the effect of distorting the perspective for the observer, who is tempted to attach more importance to these manifestations than really belong to them." According to Mr. Evans, "The Six" feel that they are the victims of their friends, that they have been unduly exploited, and they are resentful of the publicity into which they have been thrust. But unless their heads are turned, no harm can come to them through outside encouragement—too many composers have suffered from the lack of it. In the opinion of Mr. Evans the real objection is that the tone of this journalistic campaign has narrowed. In place of the broad enthusiasm provoked by Debussy one detects a purely local exuberance.

In Particular, Milhaud

So much for The Six collectively. At present we in Boston have an especial interest in Milhaud, for, at the Symphony Concerts of tomorrow and Saturday Mr. Monteux will play, for the first times in America, his Second Suite for Orchestra. Milhaud was a pupil of André Gédalge and though he is still comparatively young—he was born at Aix in Provence, Sept. 4, 1892—the list of his compositions is long and imposing. Among his more important pieces may be mentioned an opera in three acts, "La Brebis Egarée," text by Francis Jammès; lyrical scenes from "La Porte Etroite" and "Le Retour de l'Enfant Prodigue" of Gidé, incidental music and choruses for the "Choephori" of Æschylus, in Claudel's translation, and a curious ballet done in collaboration with Cocteau, the title of which reads "Le Bœuf sur le Toit ou The Nothing-Doing Bar." Milhaud has also written two Suites for Orchestra, a Poem for Piano and Orchestra, four String Quartets, two Sonatas for Violin and one for two violins, besides a great quantity of pinao-music and songs.

To estimate the worth and character of Milhaud's music, it is advisable to survey his work chronologically, as his style has undergone marked changes in the few years in which he has been before the public. The earliest of his published compositions was a Sonata for Violin and Piano, written in 1911 and played two years later at a concert of the Independent Musical Society. As we now understand the term, there is little that is radical in this music, yet it bears the stamp of creative independence and, for a composer of nineteen, it is a singularly substantial piece of writing. Its vigor, its open-air quality and scorn of the purely sensuous were perhaps more notable a decade ago than they would be today. That discerning critic, Mr. Montagu-Nathan, wrote eloquently of the [illegible] one of a series of articles on [illegible] French violin sonatas which appea[illegible] during the year 1914 in The Music Student the London journal. To him in this sonata Milhaud "combines the refinement of Magnard and the simplicity and clarity of Ravel with that glowing quality so conspicuously absent from the work of the first-named lamented composer." Mr. Nathan lays much stress on Milhaud's partiality for the poets Paul Claudel and Francis Jammès, and finds in the law and order of the sonata a reflection of their spirit.

Chamber-Music and the Suite

In 1912 Milhaud wrote his First String Quartet, two movements of which have been played in Boston by "The Flonzaleys." There is already a greater boldness than in the sonata; there is also real profundity, a high degree of technical mastery, and there are pregnant musical ideas. In the Sonata for two Violins and Piano and in the Second String Quartet—the former dated 1914, the latter 1914-15—the more characteristic Milhaud begins to show himself. We find adumbrations of the poly-harmony so much used in his later music, the dissonances are harsher, the themes more angular, the whole style tending toward greater acridness and severity. In the second Sonata for Violin alone, written in 1917, the reader is immediately struck by the seeming simplicity and clearness of the musical texture (the Sonata for two violins is often a contrapuntal labyrinth), but this simplicity is deceiving. Nothing could be more innocuous than the pastoral theme for the violin with which the piece begins and two chords suffice for the accompaniment, but on the second page Milhaud plunges without reserve into his poly-harmony. There are not many notes but those that there are make themselves conspicuous. In one passage the bass of the piano part stands in B-flat minor, the treble in D-major, while the violin plays "double stops"—mostly fifths—in the key of B-flat major! Yet such procedures are the merest commonplace in Milhaud's more recent music. Another and equally favored device which makes its appearance here is the prolonged repetition in one voice of a single figure that may occupy from one to three measures—a device that has become almost a hall-mark of Milhaud's style.

As the Suite to be played tomorrow was composed in 1919, it may be taken as fairly typical of his present methods. There are five movements—an Overture, Prélude and Fugue, Pastorale, Nocturne and Finale—and the entire suite occupies more than forty minutes. Again the music presents an outward clearness, but closer inspection reveals dissonances of the most acid variety and poly-harmony is much in evidence. In one singular passage the three trumpets play "first position" triads in the key of A minor against F-sharp major harmonies in the trombones, and in the Fugue there is a conspicuous instance of another favored procedure. Full forty times the double basses play, in even quarter notes, the tones G, A, B, C sharp, B, A while against and utterly at variance with this monotonous undulation, the brass perform contrapuntal evolutions. Milhaud's orchestral stipulations are exceedingly reasonable, even in the percussion section, though he does require the services of a "fouet" or whip. The Suite is dedicated to the memory of Albèric Magnard, who was killed in 1914 defending his house against the Germans.

Songs and Piano-Pieces

Turning to Milhaud's songs we find the same development that to some may signify retrogression. Between April, 1912, and April, 1913, he set to music six poems by Claudel, extracts from "La Connaissance de l'Est." One of them, "Dissolution," was sung here last season by Mr. Lawrence Haynes and made an immediate impression. Remarkable settings of remarkable poems, these songs are conspicuous for their sombre power and sober beauty. As the music of a youth of twenty they are notable, both for what they are and for what they are not. Debussy died a romanticist, Ravel and even d'Indy are romantics. But Milhaud seemingly was born a realist. But if these songs are stern, and impatient of sheer lusciousness, they are supremely moving, and devoid of musical perversities and extravagances. In the following year Milhaud composed the music to four exquisitely lyric poems of Léo Latil, the acid character of which is often strangely at variance with the nature of the verse. (No doubt some of this harshness would be softened in actual performance). In the eight "Poëmes Juifs," written in 1916, there is a breadth and often a noble simplicity in the setting that well matches the poems, translations from the Hebrew. With one or two exceptions they are not exacting of the singer and, with the six songs from Claudel, there is no good reason why they should not be heard hereabouts. A second set of Claudel's songs, to Claudel's verse, composed between 1915 and 1917, are far more drastic than their predecessors, but there is no denying them an equal forcefulness.

During the year 1917 Milhaud lived in South America and among the pieces which he wrote while there are the settings of Mallarmé's fantastic songs of labor, "Chansons Bas," many of them less than twenty measures long. They are amusing little skits, but hardly to be taken seriously. Amusing, but in a different way, are the later "Trois Poëmes de Jean Cocteau." The verses are devoid of punctuation, rhyme and reason and brevity is their only virtue. Though the music is entertaaining it is of slight value. In the second song, "Fete de Bordeaux" the piano accompaniment runs in two voices—the upper in the key of D flat, the lower in C major, and the singer, to keep peace between them, intones alternately A flat and A. The twelve songs, "Les Soirées de Petrograde," poems by René Chalupt, are thumbnail sketches, pointed and graphic and often very ugly. They are inscribed "Paris, Juin, 1919."

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To Conclude

As no other of Milhaud's stage pieces are readily obtainable, thus precluding a discussion of them in this brief survey, a word as to his "Le Boeuf sur le Toit" may here be inserted. The story is a broadly farcical episode in a bar-room and the music, which is scored for twenty-five instruments, runs almost continuously in the style and rhythm of the Spanish or South American Tango—in fact the composer has added to the score the sub-title, "Cinéma-Symphonie sur des Airs Sud-Américains." The obviousness of these tunes has been relieved by occasional poly-harmonic touches. This ballet was first seen at the Comédie des Champs-Elysées, Paris, on Feb. 21, 1920, and subsequently at the Coliseum in London.

So long as Mr. Evans and Monsieur Roussel's views on "Les Six" have been noted, it may be of interest to add, in conclusion, their specific comments on Milhaud. To the former he is "the possessor of an almost uncanny skill, with which he makes exuberant play, but which often seems to be in itself the end rather than the means of his music." But Roussel, more kindly disposed, finds his compositions "distinguished by a force of expression, a frankness and power, which make short work of the niceties of the impressionist school." And he adds: "His harshness, though occasionally excessive, never impairs the quality of his music, and I feel confident that his incontestable dramatic sense will lead him to give us, in due time, some works of the greatest interest."

WARREN STOREY SMITH.

Into the very last pair of Symphony Concerts, on April 29 and 30, Mr. Monteux happily carries novel numbers. The particular item is Bloch's tone-poem, "Winter-Spring," the first of his symphonic pieces to be heard in Boston since the "Jewish Poems" of Dr. Muck's day. For a composer of such vivid individuality, too little of Bloch's music has been played or sung here, and it is good to find Mr. Monteux lending ear to him. At these final concerts, the conductor will also revive Strauss's tone-poem, "Death and Transfiguration," for the first time since the end of the war restored living German masters to American concert-halls. The other chosen pieces are Franck's Symphony to begin the programme and Wagner's Overture to "Tannhäuser" to end it.

The final Symphony Concert of the year in Cambridge will take place in Sanders Theatre on Thursday evening of next week. Chaikovsky's Fifth Symphony, Strauss's tone-poem, "Death and Transfiguration," and Beethoven's Fourth Concerto for Piano and Orchestra fill the programme. In the Concerto, Mr. Félix Fox will play the solo part.

It is amusing to see upon the first of Mr. Jacchia's programmes for the Pop Concerts this item:

REVE AU CHAMPAGNE............Vollsted

In more senses than one, champagne is indeed dream-like nowadays, by the law of one, Volstead—man of quite another mind than, presumably, the composer unfortunate enough to bear such ill-omened name. Plainly Mr. Jacchia has a pretty sense of timely mockery.

TRANS. APR

FUND FOR THE SYMPHONY

Trustees Ask the Public for Fresh Guarantees

Private Subscriptions No Longer Adequate

Rising Salaries Main Item in Yearly Expenses

Pledges of $150,000 Annually Now Sought

Today the trustees of the Boston Symphony Orchestra have posted to the subscribers to its concerts a circular-letter, setting forth the income and the outgo of the band since they have controlled it, noting the deficits incurred each season, and asking contributions to meet the difference, approximately $150,000, between revenue and expenditure for the current year. They further propose that these contributions be continued from season to season until the orchestra is finally provided with an Endowment Fund. Thus $150,000 would be annually at the disposal of the trustees to meet a deficit, practically unescapable.

By the tables appended to the circular-letter, it appears that the deficit for the musical year 1918-19 was $93,000. It was paid by some hundred guarantors privately gathered. The deficit for the succeeding season, 1919-20, was $83,000. Again these guarantors paid it. For the current season, 1920-21, the deficit is estimated at $131,000—a sum exceeding by $50,000 the pledges of the guarantors. Hence the present appeal for additional subscriptions from the public of the concerts. Moreover, these private guarantees, made in 1919 for three seasons, have but one more year to run.

Past, Present, Future

The circular-letter notes the transfer of the control of the orchestra from the late Henry L. Higginson to the trustees, their assumption of the annual deficit and the pledging of a guarantee fund which covered the losses for the season of 1918-19 and provided "about $83,000" for like purpose through the seasons of 1919-20, 1920-21, 1921-22. The letter then proceeds:

"Last year the deficit fell below the amount of the guarantee fund, and the unused portions of the subscriptions for that year were returned to the subscribers. This year it is evident that the deficit will far exceed the guarantee fund. Substantial increases in the musicians' salaries and in nearly all the other necessary expenses are swelling the deficits in all orchestras; in other cities than Boston they are credibly reported to stand at $200,000 and $300,000.

"The trustees find themselves confronted with the necessity of securing approximately $50,000 beyond the fund guaranteed for this year's deficit, and a substantial increase in the amount pledged for next year. They must similarly obtain adequate provision for subsequent years, pending the establishment of the eventually needed endowment fund of at least $3,000,000. From time to time they have considered the organization of a definite campaign for the raising of this fund, but have not yet been convinced that the time is ripe for it. The foundations for the fund have nevertheless been laid, through subscriptions to the amount of about $150,000.

"The trustees believe that their efforts to continue the Orchestra have been amply justified, both through the satisfaction of lovers of music and through the preservation of a local institution of the highest significance and benefit to the whole community. They have faith that their belief is shared by many besides those who have been giving their financial support to the orchestra. They believe that in addition to the comparatively small number of the friends of music who, in an emergency, have been the annual guarantors, there are many persons who so value the concerts as vital elements in their own lives and in the life of the community that they will welcome the opportunity to contribute.

"To sustain the orchestra, contributions are necessary to make up an annual sum estimated to be $150,000. . . All those who make annual subscriptions will, so long as they continue to do so, be designated "Sustaining Subscribers." All those who subscribe $5000 or more specifically to be added to the permanent endowment fund, the income to be used in accordance with the terms of that fund for current expenses of the orchestra, will be designated as "Endowing Subscribers." If in any year the available subscriptions exceed the deficit, the over-subscriptions may, in the discretion of the trustees of the orchestra, be applied to any other annual deficit or be added to the permanent endowment fund, the growth of which will diminish the total amount needed for annual subscriptions.

"The permanence of the Boston Symphony Orchestra as a musical and civic institution must ultimately depend upon public support. The trustees now confidently appeal for tangible expression of this support. They invite all concert-goers to fill out the enclosed blank, as liberally as their several resources will permit, and mail it to the treasurer, Ernest B. Dane, 6 Beacon Street, Boston, and thereby assure the required sum of $150,0000 a year. Subscriptions to meet the deficit for this year will be particularly welcome."

From the Account Books

Appended tables for the three seasons in which the trustees have administered the affairs of the orchestra, set the gross receipts for the musical year 1918-19 at $414,707. The gross expenditures in that year, of which $194,828.76 was paid in salaries to the orchestra, were $508,029.99, leaving a deficit of $93,322.99. For the musical year 1919-20, the gross income was $522,600.70, and the total outgo $577,532.53, of which $229,748.14 was expended in salaries to the musicians. The resulting deficit was $54,931.83. For the musical year 1920-21, now ending, the receipts, partly estimated, are set down at $519,527.24 and the expenditures, again partly estimated, at $650,816.47. The item that materially swells this outgo is the increase in the salaries of the orchestra to $300,298.67. Thus, the present deficit rises to $131,289.23. Accordingly the trustees need $150,000 as the annual guarantee necessary to security in future.

TRANS. APR. 22.

SYMPHONY CONCERT

MOZART, MILHAUD AND SHARP-SET CONTRASTS

The Parisian's Suite as a Discompose Audience Heard It — A Strange, Ne Speech in Tones, but One by Which th Composer Gains Imaginative and Impressive Ends—An Individual but Not Freakish Music — Mr. Monteux an Mozart—Dukas's Hackneyed Scherzo

MOZART and Milhaud were th poles of the Symphony Co cert yesterday afternoon—Moza with the "Jupiter" Symphony C major; Milhaud with an "Orchestr Suite," played for the first time in Ame ica. Upon both Mr. Monteux and th orchestra bestowed equal pains; but some respects the conductor was more for tunate with the music of his own time To Mozart the audience listened with easy complaisant pleasure. It was hearing a familiar piece; the band was playing it viv idly, animatedly; the music lacked neithe beauty nor zest. It was all, as the dow agers like to say, "so satisfying." No so much as a hair of their good gray coiffures was ruffled. The applaus seemed the smile of this happy content. A little later—and into this symphonic paradise of Friday afternoon, came the disturber of the peace, the intruder, this Darius Milhaud of Paris, indecently young and "wayward," impudently declining to write "respectable" music. Some would not listen to him at all, preferring the perusal of the programme-book; some heard disdainfully, not unwilling that neighbors should note their scorn; others—the saving remnant of every audience—sought to understand and feel with the composer and so gain the pleasure of new, stimulating ways with music; an appreciable company—as one thereof put it—"just wished that it was over." At the end of the Fugue the snickers of superiority mingled with hearty laughs at Milhaud's burletta. At the close of the Pastoral and the Nocturne came plaudits that acknowledged and rewarded beauty. Overture and Finale left most hearers quite cold.

Mr. Monteux could hardly have expected more for an adventure that again praises his openness of mind, his regard for the music of our own time, his encouragement to the innovation and experiment which are the ways of progress. Yet the orchestra deserved more, since the preparation of Milhaud's Suite had been arduous. . . . No doubt there were Viennese, who hearing the "Jupiter Symphony" in early days, believed Mozart young and impudent; who tilted scornful brows; who "wished that it was over." The chroniclers of the time hint as much. Not always did responsive audience answer to Mozart or to them who played him. And all this is not to say that Milhaud, a century and a quarter hence, will be a classic or that he will count for more in the course of music than do nowadays, some of Mozart's contemporaries. Even the dictionaries of music may ignore him. After all only the conservatives and the radicals in this amusing world are quite sure of men and things. The rest of us find the siftings of time much more entertaining than certainties.

In itself and for the information it yielded as to the new courses of Paris, Milhaud's Suite amply justified performance. Like or mislike, the music, there is no mistaking its vitality. By every outward sign, the composer writes not because he would, but because he must. He chooses his own matter, method, manner, because to him, for the time, there are no other. As plainly as music may say, the Suite is self-expression, and since Milhaud is much alive, life pulses through it. There are recognizable motivs, warm with beauty in the Pastoral and the Nocturne; springy and gamesome in the Overture and Finale; meet for broad humor in the Fugue. With élan Milhaud sets to his play with them. In the slower movements it takes course in a clear poetry of tones; at beginning and end, it is eager, graphic exercise of young powers and young zest; in the fugal travesty, it is the gusto of rough-and-ready humor.

From this élan, perhaps, proceeds the rhythmic life of the music. Not once does it plod; never is it merely static, waiting. Always there is motion in it, always stir upon the ear and the imagination. The quicker movements tingle upon the perceptive faculties, whipping them like the measures of Stravinsky in parts of "Petruschka," in the whole of "The Rite of the Spring." The slower divisions are equally vivid and insistent with the mood, the illusion they would convey. The beauty that Milhaud seeks, he feels deeply, would have his hearers receive as intensely. It is, moreover, an individual, a charactered beauty. There is aerial quality in the Pastoral and Nocturne. With all his insistence and reiteration, his use of the higher and more piercing timbres of the orchestra, Milhaud is clearly seeking—and sometimes gaining—a new luminosity, a new undulation of tones. Seemingly he would write a music so supple of motion, so vivid of color, so intense of sensation upon the hearer that it shall seem a more direct and penetrating speech than the older ways with tones often summoned. The mood of the Pastoral, the mood of the Nocturne are not far from the conventions of such music. The one is wistful, musing, fitful; the other broods more deeply. The matter, in a sense, is conventially appropriate to either. In both it is the treatment that intensifies substance and sensation. The ear hears as the eye sees that which is stark, aglow, with no veils between. Similarly with the grimacing rough and tumble of the Fugue. It is music to the tune of Rabelais's broad frank, deep-chested, hugely comic jesting.

With like vitality, in equal intensity Milhaud works upon and with his orchestra. Like most of the innovating composers of our time, he would make as salient as possible the individual quality of each instrument or group of instruments. His band is not an assembly of choirs to be used in unions, contrasts, complements. It is rather a company of individual voices, to be parted, isolated, joined, overlaid, aligned at will of the composer's imagination and desire, for the passing stroke he would make, for the illusion he would achieve. Hence in the Suite, single voices pierce again and again through the instrumental web; or grouped voices go their own way, seemingly regardless of their neighbors; or some stride bravely forward, while others do but make themselves into a repetitious background. With like intent and in like manner, Milhaud's music sometimes proceeds simultaneously in different keys—so far as it answers at all to such tests—moving in parallel lines as it were, upon the ear, each making distinct, different, yet, at bottom, ordered and studied impression upon it. Hence, sudden and reiterated chords, hence sustained strands of counterpoint, hence a horizontal rather than a vertical music, that indeed generate strange sounds and novel sensations.

In this "poly-toned" procedure, as the prophets of the new dispensation call it; in this cacophony, as it seemed yesterday to many years, lies Milhaud's reputed sin against the light—his youth, his waywardness, his impudence, all the other trite reproaches. It is a new, a strange speech in music, but it is not incomprehensible, as Schönberg's idiom seemed, for remembered example, when Dr. Muck hazarded the "Five Pieces" that provoked more irritation for a passing day than even did Milhaud's Suite. Moreover, the Parisian's speech of tones, even at a single hearing and upon ears only a little prepared, does perceptibly fulfill his purpose. For praise or blame, for mockery or for magic, Milhaud's ways are his own; but there was no mistaking yesterday, the vivid stir, the keen sensation of music in ardent motion, like stripped athlete in race, that rose out of Overture and Finale; the broad and hearty burlesquing of the Fugue, in a humor that music, too refined and too abstruse, superfluously disdains; the sharpened beauty piercing from Nocturne and Pastoral. Across the Common, these nights, cuts the sharp gleam of an electric sign advertising a singing-machine. In it the usual intensity of such blaze is many times multiplied. At first it repels the eye; then gradually fascinates it. Somewhat akin were the sensations from Milhaud's Suite.

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The conductor was as zealous with Mozart's Symphony and to as eloquent outcome; but it is possible to regret the Olympian adjective that somehow, from somewhere, has long labelled it. Being a "Jupiter Symphony," it must be played—so runs the tradition—in big, broad, large-voiced fashion by the full forces—so far as Mozart's instruments go—of a twentieth-century orchestra. Yet did Mozart design for it any larger band than those for which he wrote many another symphony? True, he set within it many a large phrase and sounding period. [illegible] the symphony moves in a noble progress. Yet did he not also write therein with many a finely shaded line, many a darting figure and lightly twining arabesque? Full voiced as he was, he did not forget his suppleness, his fragrance of melody. Mr. Monteux took the big broad way with the Symphony in the first movement and finale, as it seemed to some ears with many a blur upon the Mozartean pattern. Better and truer was the lighter, more sensative hand, the gentler voiced orchestra he bestowed upon the manifold song of the Andante, the wistful grace of the Minuet.

H. T. PARKER

TRANS APR. 23

The Symphony Orchestra for the Last Times This Season—The Musical Association Also Takes Leave—A New Russian Pianist—Choral Music Variously—Minor Recitals

THE final pair of Symphony Concerts for the ending season falls on Friday afternoon and Saturday evening next in Symphony Hall. For them, according to custom, Mr. Monteux has set a programme (with one exception) of familiar and well-liked pieces each of signal merit in kind. They are: Franck's upswelling, eloquent and finely touched Symphony, unheard for two seasons; Strauss's graphic and grandiose tone-poem, "Death and Transfiguration," for the first time since the end of the war restored living German composers to American concert-halls; and Wagner's sonorous overture to his opera, "Tannhäuser." The exception is Ernest Bloch's contrasting tone-pictures, designed to be played in sequence, "Winter-Spring." They are relatively early work of a composer who has too seldom gained hearing at the Symphony Concerts; but they do not lack his characteristic vigor of imagination and speech or his sharply colored and firmly set procedure. The contrast in matter and manner of the two pieces readily suggests itself.

On Thursday evening in Sanders Theatre, the Symphony Orchestra, with Mr. Monteux conducting and with Félix Fox as assisting pianist, will play for the last time this season in Cambridge. The programme begins with Chaikovsky's Fifth Symphony (in E minor) lately heard at a concert in Boston for the Pension Fund of the orchestra; proceeds with Beethoven's Fourth Concerto for Piano and Orchestra with the songful slow movement; and ends with Strauss's manifold and magniloquent tone-poem, "Death and Transfiguration."

Monday evening, May 2, in Symphony Hall, the first of a new series of Pop Concerts, with a band eighty strong, drawn from the Symphony Orchestra; Mr. Jacchia for tireless and many-sided conductor; the usual pleasures of light ease, light "refreshments," tobacco and talk between pieces various, unexacting and well chosen. A Bostonian institution, annually renewed from May to July.

TRANS. APR. 2

The Symphony Orches

Boston has come to the partin
ways in the matter of the mainte
the Symphony Orchestra. Our
been favored above all others in
ord up to this time of this fame
The story of the public-spirited
Major Henry L. Higginson is k
everybody. Our city has greatly
not only in high æsthetic enjoym
in honor and general reputatio
business reputation, from the con
patronage of this great enterprise
jor Higginson. Higginson is gone
have worthily carried on his work a
cost to themselves; but the expe
the maintenance of the orchest
risen enormously, and the time ha
when the whole musical public mu
sider whether it will take up the duty and the honor and continue the record of our city, by meeting now a deficit of $150,000 incurred this season in the running of the orchestra—at the same time, let us say, that it faces the larger duty and opportunity of providing an endowment fund of $3,000,000 to make the work of the orchestra perpetual.

The appeal of the trustees for fresh guarantees for the orchestra goes forth not merely to men and women of wealth, but to all citizens who love music and who are proud of their city's reputation. It is possible that the literary sceptre has passed from us, but there is no reason why the artistic preëminence afforded by the fame of the Boston Symphony Orchestra should pass. That may well remain within our grasp, if our people appreciate the situation. On the other hand, if they do not, and if they fail to support the enterprise worthily, the consequence to our city's reputation may indeed be serious. The subject is worthy of every citizen's thought. The efforts of the trustees thus far to maintain the orchestra with full credit to the city have indeed been most creditable, and they have been justified from every point of view. The response to their appeal should convince them, and the whole world, that Boston's star is not waning.

HERALD APR. 23

[20]

INFORMATION OBSCURED

athan, wrote eloquently of the piece in one of a series of articles on modern French violin sonatas which appeared during the year 1914 in The Music Student, he London journal. To him in this onata Milhaud "combines the refinement f Magnard and the simplicity and clarity f Ravel with that glowing quality so con picuously absent from the work of the rst-named lamented composer." Mr. athan lays much stress on Milhaud's artiality for the poets Paul Claudel and rancis Jammes, and finds in the law and rder of the sonata a reflection of their pirit.

amber-Music and the Suite

n 1912 Milhaud wrote his First String rtet, two movements of which have played in Boston by "The Flonzaley". There is already a greater bold- than in the sonata; there is also profundity, a high degree of tech- mastery, and there are pregnant ical ideas. In the Sonata for two Vio- s and Piano and in the Second String artet—the former dated 1914, the latter 4-15—the more characteristic Milhaud to show himself. We find adum- tions of the poly-harmony so much d in his later music, the dissonances harsher, the themes more angular, whole style tending toward greater dness and severity. In the second a for Violin alone, written in 1917, reader is immediately struck by the ming simplicity and clearness of the ical texture (the Sonata for two violins offers a contrapuntal labyrinth), but simplicity is deceiving. Nothing could more innocuous than the pastoral theme the violin with which the piece begins two chords suffice for the accompani- nt, but on the second page Milhaud nges without reserve into his poly- mony. There are not many notes but se that there are make themselves con- cuous. In one passage the bass of piano part stands in B-flat minor, treble in D-major, while the violin s "double stops"—mostly fifths—in the of B-flat major! Yet such procedures the merest commonplace in Milhaud's e recent music. Another and equally red device which makes its appearance is the prolonged repetition in one voice single figure that may occupy from to three measures—a device that has me almost a hall-mark of Milhaud's

the Suite to be played tomorrow was osed in 1919, it may be taken as fairly al of his present methods. There are movements—an Overture, Prélude and e, Pastorale, Nocturne and Finale—he entire suite occupies more than forty tes. Again the music presents an out- clearness, but closer inspection re- dissonances of the most acid variety oly-harmony is much in evidence. In singular passage the three trumpets "first position" triads in the key of A against F-sharp major harmonies in rombones, and in the Fugue there is spicuous instance of another favored dure. Full forty times the double play, in even quarter notes, the G, A, B, C sharp, B, A while against variance with this monoto- undulation, the brass perform contra- l evolutions. Milhaud's orchestral ations are exceedingly reasonable, in the percussion section, though he require the services of a "fouet" or The Suite is dedicated to the mem- Albèric Magnard, who was killed in defending his house against the Ger-

and Piano-Pieces

ing to Milhaud's songs we find the development that to some may signi- rogression. Between April, 1912, and 1913, he set to music six poems by l, extracts from "La Connaissance t." One of them, "Dissolution," was here last season by Mr. Lawrence and made an immediate impres- Remarkable settings of remarkable these songs are conspicuous for ombre power and sober beauty. As sic of a youth of twenty they are , both for what they are and for ey are not. Debussy died a roman- Ravel and even d'Indy are romantics. seemingly was born a realist. But songs are stern, and impatient of usciousness, they are supremely, and devoid of musical perversities ravagances. In the following year composed the music to four ex- lyric poems of Léo Latil, the acid er of which is often strangely at with the nature of the verse. (No ome of this harshness would be in actual performance). In the Poèmes Juifs," written in 1916, there eadth and often a noble simplicity etting that well matches the poems, ions from the Hebrew. With one exceptions they are not exacting of er and, with the six songs from there is no good reason why they ot be heard hereabouts. A second Claudel's songs, to Claudel's verse, d between 1915 and 1917, are far astic than their predecessors, but no denying them an equal forct-

the year 1917 Milhaud lived in America and among the pieces e wrote while there are the set- Mallarmé's fantastic songs of Chansons Bas," many of them less enty measures long. They are little skits, but hardly to be taken Amusing, but in a different the later "Trois Poèmes de Jean The verses are devoid of punct- hyme and reason and brevity is virtue. Though the music is en- it is of slight value. In the ng, "Fete de Bordeaux" the piano iment runs in two voices—the the key of D flat, the upper in and the singer, to keep peace hem, intones alternately A flat he twelve songs, "Les Soirées de e," poems by René Chalupt, are sketches, pointed and graphic very ugly. They are inscribed n, 1913." Milhaud's pieces for the piano rable Suite, in five movements, his earlier years, which any to freshen his repertory with profit. The music is [illegible]

yet it is wholly original and at times singularly impressive. A later Suite of three pieces, "Printemps," is both simpler and more daring, and also perceptibly slighter; and it, too, is well worth the playing.

To Conclude

As no other of Milhaud's stage pieces are readily obtainable, thus precluding a discussion of them in this brief survey, a word as to his "Le Boeuf sur le Toit" may here be inserted. The story is a broadly farcical episode in a bar-room and the music, which is scored for twenty-five instruments, runs almost continuously in the style and rhythm of the Spanish or South American Tango—in fact the composer has added to the score the sub-title, "Cinéma-Symphonie sur des Airs Sud-Américains." The obviousness of these tunes has been relieved by occasional poly-harmonic touches. This ballet was first seen at the Comédie des Champs-Elysées, Paris, on Feb. 21, 1920, and subsequently at the Coliseum in London.

So long as Mr. Evans and Monsieur Roussel's views on "Les Six" have been noted, it may be of interest to add, in conclusion, their specific comments on Milhaud. To the former he is "the possessor of an almost uncanny skill, with which he makes exuberant play, but which often seems to be in itself the end rather than the means of his music." But Roussel, more kindly disposed, finds his compositions "distinguished by a force of expression, a frankness and power, which make short work of the niceties of the impressionist school." And he adds: "His harshness, though occasionally excessive, never impairs the quality of his music, and I feel confident that his incontestable dramatic sense will lead him to give us, in due time, some works of the greatest interest."

WARREN STOREY SMITH.

Into the very last pair of Symphony Concerts, on April 29 and 30, Mr. Monteux happily carries novel numbers. The particular item is Bloch's tone-poem, "Winter-Spring," the first of his symphonic pieces to be heard in Boston since the "Jewish Poems" of Dr. Muck's day. For a composer of such vivid individuality, too little of Bloch's music has been played or sung here, and it is good to find Mr. Monteux lending ear to him. At these final concerts, the conductor will also revive Strauss's tone-poem, "Death and Transfiguration," for the first time since the end of the war restored living German masters to American concert-halls. The other chosen pieces are Franck's Symphony to begin the programme and Wagner's Overture to "Tannhäuser" to end it.

The final Symphony Concert of the year in Cambridge will take place in Sanders Theatre on Thursday evening of next week. Chaikovsky's Fifth Symphony, Strauss's tone-poem, "Death and Transfiguration," and Beethoven's Fourth Concerto for Piano and Orchestra fill the programme. In the Concerto, Mr. Félix Fox will play the solo part.

It is amusing to see upon the first of Mr Jacchia's programmes for the Pop Concert this item:

Reve au Champagne............Vollsted

In more senses than one, champagne, indeed dream-like nowadays, by the la of one, Volstead—man of quite anothe mind than, presumably, the composer u fortunate enough to bear such ill-omene name. Plainly Mr Jacchia has a prett sense of timely mockery.

RANS. APR

FUND FOR THE SYMPHONY

Trustees Ask the Public for Fresh Guarantees

Private Subscriptions No Longer Adequate

Rising Salaries Main Item in Yearly Expenses

Pledges of $150,000 Annually Now Sought

Today the trustees of the Boston Symphony Orchestra have posted to the subscribers to its concerts a circular-letter, setting forth the income and the outgo of the band since they have controlled it, noting the deficits incurred each season, and asking contributions to meet the difference, approximately $150,000, between revenue and expenditure for the current year. They further propose that these contributions be continued from season to season until the orchestra is finally provided with an Endowment Fund. Thus $150,000 would be annually at the disposal of the trustees to meet a deficit, practically unescapable.

By the tables appended to the circular-letter, it appears that the deficit for the musical year 1918-19 was $93,000. It was paid by some hundred guarantors privately gathered. The deficit for the succeeding season, 1919-20, was $83,000. Again these guarantors paid it. For the current season, 1920-21, the deficit is estimated at $131,000—a sum exceeding by $50,000 the pledges of the guarantors. Hence the present appeal for additional subscriptions from the public of the concerts. Moreover, these private guarantees, made in 1919 for three seasons, have but one more year to run.

Past, Present, Future

The circular-letter notes the transfer of the control of the orchestra from the late Henry L. Higginson to the trustees, their assumption of the annual deficit and the pledging of a guarantee fund which covered the losses for the season of 1918-19 and provided "about $83,000" for like purpose through the seasons of 1919-20, 1920-21, 1921-22. The letter then proceeds:

Last year the deficit fell below the amount of the guarantee fund, and the unused portions of the subscriptions for that year were returned to the subscribers. This year it is evident that the deficit will far exceed the guarantee fund. Substantial increases in the musicians' salaries and in nearly all the other necessary expenses are swelling the deficits in all orchestras; in other cities than Boston they are credibly reported to stand at $200,000 and $300,000.

The trustees find themselves confronted with the necessity of securing approximately $50,000 beyond the fund guaranteed for this year's deficit, and a substantial increase in the amount pledged for next year. They must similarly obtain adequate provision for subsequent years, pending the establishment of the eventually needed endowment fund of at least $3,000,000. From time to time they have considered the organization of a definite campaign for the raising of this fund, but have not yet been convinced that the time is ripe for it. The foundations for the fund have nevertheless been laid, through subscriptions to the amount of about $150,000.

The trustees believe that their efforts to continue the Orchestra have been amply justified, both through the satisfaction of lovers of music and through the preservation of a local institution of the highest significance and benefit to the whole community. They have faith that their belief is shared by many besides those who have been giving their financial support to the orchestra. They believe that in addition to the comparatively small number of the friends of music who, in an emergency, have been the annual guarantors, there are many persons who so value the concerts as vital elements in their own lives and in the life of the community that they will welcome the opportunity to contribute.

To sustain the orchestra, contributions are necessary to make up an annual sum estimated to be $150,000. . . All those who make annual subscriptions will, so long as they continue to do so, be designated "Sustaining Subscribers." All those who subscribe $5000 or more specifically to be added to the permanent endowment fund, the income to be used in accordance with the terms of that fund for current expenses of the orchestra, will be designated as "Endowing Subscribers." If in any year the available subscriptions exceed the deficit, the over-subscriptions may, in the discretion of the trustees of the orchestra, be applied to any other annual deficit or be added to the permanent endowment fund, the growth of which will diminish the total amount needed for annual subscriptions.

The permanence of the Boston Symphony Orchestra as a musical and civic institution must ultimately depend upon public support. The trustees now confidently appeal for tangible expression of this support. They invite all concert-goers to fill out the enclosed blank, as liberally as their several resources will permit, and mail it to the treasurer, Ernest B. Dane, 6 Beacon Street, Boston, and thereby assure the required sum of $150,0000 a year. Subscriptions to meet the deficit for this year will be particularly welcome.

From the Account Books

Appended tables for the three seasons in which the trustees have administered the affairs of the orchestra, set the gross receipts for the musical year 1918-19 at $414,707. The gross expenditures in that year, of which $194,828.76 was paid in salaries to the orchestra, were $508,029.99, leaving a deficit of $93,322,99. For the musical year 1919-20, the gross income was $522,600.70, and the total outgo $577,532.53, of which $229,748.14 was expended in salaries to the musicians. The resulting deficit was $54,931.83. For the musical year 1920-21, now ending, the receipts, partly estimated, are set down at $519,527.24 and the expenditures, again partly estimated, at $650,816.47. The item that materially swells this outgo is the increase in the salaries of the orchestra to $300,298.67. Thus, the present deficit rises to $131,289.23. Accordingly the trustees need $150,000 as the annual guarantee necessary to security in future.

TRANS. APR. 22.

SYMPHONY CONCERT

MOZART, MILHAUD AND SHARP-SET CONTRASTS

The Parisian's Suite as a Discompose Audience Heard It — A Strange, Ne Speech in Tones, but One by Which th Composer Gains Imaginative and Im pressive Ends—An Individual but Not Freakish Music — Mr. Monteux an Mozart—Dukas's Hackneyed Scherzo

MOZART and Milhaud were th poles of the Symphony Con cert yesterday afternoon—Moza with the "Jupiter" Symphony C major; Milhaud with an "Orchestr Suite," played for the first time in Amer ica. Upon both Mr. Monteux and th orchestra bestowed equal pains; but i some respects the conductor was more for tunate with the music of his own time To Mozart the audience listened with easy complaisant pleasure. It was hearing a familiar piece; the band was playing it vividly, animatedly; the music lacked neither beauty nor zest. It was all, as the dowagers like to say, "so satisfying." Not so much as a hair of their good gray coiffures was ruffled. The applause seemed the smile of this happy content. A little later—and into this symphonic paradise of Friday afternoon, came the disturber of the peace, the intruder, this Darius Milhaud of Paris, indecently young and "wayward," impudently declining to write "respectable" music. Some would not listen to him at all, preferring the perusal of the programme-book; some heard disdainfully, not unwilling that neighbors should note their scorn; others—the saving remnant of every audience—sought to understand and feel with the composer and so gain the pleasure of new, stimulating ways with music; an appreciable company—as one thereof put it—"just wished that it was over." At the end of the Fugue the snickers of superiority mingled with hearty laughs at Milhaud's burletta. At the close of the Pastoral and the Nocturne came plaudits that acknowledged and rewarded beauty. Overture and Finale left most hearers quite cold.

Mr. Monteux could hardly have expected more for an adventure that again praises his openness of mind, his regard for the music of our own time, his encouragement to the innovation and experiment which are the ways of progress. Yet the orchestra deserved more, since the preparation of Milhaud's Suite had been arduous. . . . No doubt there were Viennese, who hearing the "Jupiter Symphony" in early days, believed Mozart young and impudent; who tilted scornful brows; who "wished that it was over." The chroniclers of the time hint as much. Not always did responsive audience answer to Mozart or to them who played him. And all this is not to say that Milhaud, a century and a quarter hence, will be a classic or that he will count for more in the course of music than do nowadays, some of Mozart's contemporaries. Even the dictionaries of music may ignore him. After all only the conservatives and the radicals in this amusing world are quite sure of men and things. The rest of us find the siftings of time much more entertaining than certainties.

In itself and for the information it yielded as to the new courses of Paris, Milhaud's Suite amply justified performance. Like or mislike, the music, there is no mistaking its vitality. By every outward sign, the composer writes not because he would, but because he must. He chooses his own matter, method, manner, because to him, for the time, there are no other. As plainly as music may say, the Suite is self-expression, and since Milhaud is much alive, life pulses through it. There are recognizable motives, warm with beauty in the Pastoral and the Nocturne; springy and gamesome in the Overture and Finale; meet for broad humor in the Fugue. With élan Milhaud sets to his play with them. In the slower movements it takes course in a clear poetry of tones; at beginning and end, it is eager, graphic exercise of young powers and young zest; in the fugal travesty, it is the gusto of rough-and-ready humor.

From this élan, perhaps, proceeds the rhythmic life of the music. Not once does it plod; never is it merely static, waiting. Always there is motion in it, always stir upon the ear and the imagination. The quicker movements tingle upon the perceptive faculties, whipping them like the measures of Stravinsky in parts of "Petruschka," in the whole of "The Rite of the Spring." The slower divisions are equally vivid and insistent with the mood, the illusion they would convey. The beauty that Milhaud seeks, he feels deeply, would have his hearers receive as intensely. It is, moreover, an individual, a charactered beauty. There is aerial quality in the Pastoral and Nocturne. With all his insistence and reiteration, his use of the higher and more piercing timbres of the orchestra, Milhaud is clearly seeking—and sometimes gaining—a new luminosity, a new undulation of tones. Seemingly he would write a music so supple of motion, so vivid of color, so intense of sensation upon the hearer that it shall seem a more direct and penetrating speech than the older ways with tones often summoned. The mood of the Pastoral, the mood of the Nocturne are not far from the conventions of such music. The one is wistful, musing, fitful; the other broods more deeply. The matter, in a sense, is conventially appropriate to either. In both it is the treatment that intensifies substance and sensation. The ear hears as the eye sees that which is stark, aglow, with no veils between. Similarly with the grimacing rough and tumble of the Fugue. It is music to the tune of Rabelais's broad, frank, deep-chested, hugely comic jesting.

With like vitality, in equal intensity Milhaud works upon and with his orchestra. Like most of the innovating composers of our time, he would make as salient as possible the individual quality of each instrument or group of instruments. His band is not an assembly of choirs to be used in unions, contrasts, complements. It is rather a company of individual voices, to be parted, isolated, joined, overlaid, aligned at will of the composer's imagination and desire, for the passing stroke he would make, for the illusion he would achieve. Hence in the Suite, single voices pierce again and again through the instrumental web; or grouped voices go their own way, seemingly regardless of their neighbors; or some stride bravely forward, while others do but make themselves into a repetitious background. With like intent and in like manner, Milhaud's music sometimes proceeds simultaneously in different keys—so far as it answers at all to such tests—moving in parallel lines as it were, upon the ear, each making distinct, different, yet, at bottom, ordered and studied impression upon it. Hence, sudden and reiterated chords, hence sustained strands of counterpoint, hence a horizontal rather than a vertical music, that indeed generate strange sounds and novel sensations.

In this "poly-toned" procedure, as the prophets of the new dispensation call it; in this cacophony, as it seemed yesterday to many years, lies Milhaud's reputed sin against the light—his youth, his waywardness, his impudence, all the other trite reproaches. It is a new, a strange speech in music, but it is not incomprehensible, as Schönberg's idiom seemed, for remembered example, when Dr. Muck hazarded the "Five Pieces" that provoked more irritation for a passing day than even did Milhaud's Suite. Moreover, the Parisian's speech of tones, even at a single hearing and upon ears only a little prepared, does perceptibly fulfill his purpose. For praise or blame, for mockery or for magic, Milhaud's ways are his own; but there was no mistaking yesterday, the vivid stir, the keen sensation of music in ardent motion, like stripped athlete in race, that rose out of Overture and Finale; the broad and hearty burlesquing of the Fugue, in a humor that music, too refined and too abstruse, superfluously disdains; the sharpened beauty piercing from Nocturne and Pastoral. Across the Common, these nights, cuts the sharp gleam of an electric sign advertising a singing-machine. In it the usual intensity of such blaze is many times multiplied. At first it repels the eye; then gradually fascinates it. Somewhat akin were the sensations from Milhaud's Suite.

In retrospect upon Milhaud, though not in actual progress, the rest of the concert passed in relative routine; while in the final item, Dukas's hackneyed Scherzo of "The Sorcerer's Apprentice," the routine became absolute. Sorely over-played was this trifle when it was a new and seemed an amusing piece. Now, it is paying the penalty of popularity and familiarity. The measures of mystery and spell at the beginning remain work of imagination. The complementary measures at the end keep like quality. But how obvious between, how rhythmically monotonous, how little varied and quickened by artful, impulsive detail, seems the tone-picturing of the galumphing broom, the frightened apprentice, the flooding water and the other impedimenta of the tale. After the manner of humans when they are pleased, we hearers made a "popular classic" out of a passing trifle—and now comes disillusion that even Mr. Monteux's high and graphic humor with the music could not avert.

The conductor was as zealous with Mozart's Symphony and to as eloquent outcome; but it is possible to regret the Olympian adjective that somehow, from somewhere, has long labelled it. Being a "Jupiter Symphony," it must be played—so runs the tradition—in big, broad, large-voiced fashion by the full forces—so far as Mozart's instruments go—of a twentieth-century orchestra. Yet did Mozart design for it any larger band than those for which he wrote many another symphony? True, he set within it many a large phrase and sounding period. The symphony moves in a noble progress. Yet did he not also write therein with many a finely shaded line, many a darting figure and lightly twining arabesque? Full voiced as he was, he did not forget his suppleness, his fragrance of melody. Mr. Monteux took the big broad way with the Symphony in the first movement and and finale, as it seemed to some ears with many a blur upon the Mozartean pattern. Better and truer was the lighter, more sensative hand, the gentler voiced orchestra he bestowed upon the manifold song of the Andante, the wistful grace of the Minuet.

H. T. PARKER

TRANS. APR. 23

The Symphony Orchestra for the Last Times This Season—The Musical Association Also Takes Leave—A New Russian Pianist—Choral Music Variously—Minor Recitals

THE final pair of Symphony Concerts for the ending season falls on Friday afternoon and Saturday evening next in Symphony Hall. For them, according to custom, Mr. Monteux has set a programme (with one exception) of familiar and well-liked pieces each of signal merit in kind. They are: Franck's upswelling, eloquent and finely touched Symphony, unheard for two seasons; Strauss's graphic and grandiose tone-poem, "Death and Transfiguration," for the first time since the end of the war restored living German composers to American concert-halls; and Wagner's sonorous overture to his opera, "Tannhäuser." The exception is Ernest Bloch's contrasting tone-pictures, designed to be played in sequence, "Winter-Spring." They are relatively early work of a composer who has too seldom gained hearing at the Symphony Concerts; but they do not lack his characteristic vigor of imagination and speech or his sharply colored and firmly set procedure. The contrast in matter and manner of the two pieces readily suggests itself.

On Thursday evening in Sanders Theatre, the Symphony Orchestra, with Mr. Monteux conducting and with Félix Fox as assisting pianist, will play for the last time this season in Cambridge. The programme begins with Chaikovsky's Fifth Symphony (in E minor) lately heard at a concert in Boston for the Pension Fund of the orchestra; proceeds with Beethoven's Fourth Concerto for Piano and Orchestra with the songful slow movement; and ends with Strauss's manifold and magniloquent tone-poem, "Death and Transfiguration."

in solo-pieces,

Monday evening, May 2, in Symphony Hall, the first of a new series of Pop Concerts, with a band eighty strong, drawn from the Symphony Orchestra; Mr. Jacchia for tireless and many-sided conductor; the usual pleasures of light ease, light "refreshments," tobacco and talk between pieces various, unexacting and well chosen. A Bostonian institution, annually renewed from May to July.

TRANS. APR. 21

The Symphony Orches

Boston has come to the partin ways in the matter of the mainte the Symphony Orchestra. Our been favored above all others in ord up to this time of this famo The story of the public-spirited Major Henry L. Higginson is k everybody. Our city has greatly not only in high æsthetic enjoym in honor and general reputatio business reputation, from the con patronage of this great enterprise jor Higginson. Higginson is gone have worthily carried on his work a cost to themselves; but the expe the maintenance of the orchestr risen enormously, and the time ha when the whole musical public mu sider whether it will take up the duty and the honor and continue the record of our city, by meeting now a deficit of $150,000 incurred this season in the running of the orchestra—at the same time, let us say, that it faces the larger duty and opportunity of providing an endowment fund of $3,000,000 to make the work of the orchestra perpetual.

The appeal of the trustees for fresh guarantees for the orchestra goes forth not merely to men and women of wealth, but to all citizens who love music and who are proud of their city's reputation. It is possible that the literary sceptre has passed from us, but there is no reason why the artistic preëminence afforded by the fame of the Boston Symphony Orchestra should pass. That may well remain within our grasp, if our people appreciate the situation. On the other hand, if they do not, and if they fail to support the enterprise worthily, the consequence to our city's reputation may indeed be serious. The subject is worthy of every citizen's thought. The efforts of the trustees thus far to maintain the orchestra with full credit to the city have indeed been most creditable, and they have been justified from every point of view. The response to their appeal should convince them, and the whole world, that Boston's star is not waning.

HERALD APR. 23

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The Disturber of the Peace

(Photograph by The Musical Courier)

Darius Milhaud, Parisian

Whose Bold and Brave Orchestral Suite Was Played for the First Time in America at the Symphony Concert Yesterday

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There was a delightful performance of Mozart's Symphony. Especially noteworthy was the manner in which the Andante was sung, while the Finale, which still excites admiration for the marvellous skill shown in the construction, was played with inimitable clearness, sense of proportion in the treatment of the voices, and a brilliance that is now as characteristic of this orchestra as is its euphony.

Mr. Stuart Mason's marked ability was recognized some months ago when his composition for violoncellos was brought out at a concert of the Boston Musical Association. It is not extravagant to say that his Rhapsody on a Persian Air entrances by beauty that is inherent and not merely suggested by the exotic air, which serves as the theme for the many-colored improvisation. Mr. George Moore said in his arrogant, if not impudent, "Confessions of a Young Man," that Thomas Hardy chose country subjects to show how jolly country he could be. Mr. Mason does not attempt to be more Persian than the Persians, nor does he try to portray the Orient in a composition comparatively short. The air itself is certainly oriental, but he does not therefore endeavor to improvise as a Persian might be supposed to do; he improvises as a thoroughly-grounded musician, who, in addition to his technical equipment, is endowed with that rare gift, imagination. Nor does he rely on ear-tickling or surprising use of instruments in combination; his music has substance, as well as "atmosphere," a word abhorred by purists when employed in this connection. The Rhapsody was warmly received by the audience, and Mr. Mason, who played the obbligato piano part, was heartily applauded.

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HERALD APR. 23

SYMPHONY DEFICIT ABOUT $131,289

Trustees of the Orchestra Appeal for Fund

Guarantee Desired of $150,000 a Year for Three Years

The trustees of the Boston Symphony Orchestra announced yesterday to the subscribers to the concerts by means of a slip inserted in the programs that the deficit for the current season will exceed by no less than $50,000 the amount of the existing guarantee fund. They appeal to the public for subscriptions to meet this present deficit and to provide for the next three season a guarantee of $150,000 per annum.

They point out that when the late Maj Higginson, founder of the orchestra, announced at the close of the season of 1917-18 his inability to continue to support it, the burden was assumed privately by about 100 guarantors, who pledged $83,000 a year for three years, ending this season.

The deficit for 1918-19 was $93,322; for 1919-20, $54,931, and for the current sea-

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MASON IN OWN PIECE AT THE SYMPHONY

Milhaud, Mozart and Dukas Complete the Concert

Large Gathering Follows Music at the Art Museum

Stuart Mason played the piano part in his own "Rhapsody on a Persian Air" at yesterday's Symphony concert. The composer-pianist was warmly applauded at the end of what proved to be an unusually imaginative and stimulating American composition. It is based on a Persian tune to be found in Woollett's "History of Music," a plaintive Oriental melody. Mr Mason has treated his theme sympathetically, with no display of contrapuntal erudition.

The other novelty was Milhaud's "Second Suite," which caused the police to be called in to quell a riot when it was first performed in Paris last Fall. The willful discords, the rather labored grotesqueness of the first two sections were doubtless intended to startle the ordinary listener. The composer and his fellow members of the much discussed group of "Six" have set out to be original at all costs. They say as much themselves.

Yet, behind all the freakishness of the music, one can feel a genuine, even powerful, creative imagination groping toward new means of expression. If Milhaud would only forget his juvenile posing and be contented to compose without caring whether his music was startling or not he might achieve great things. The audience chuckled, one or two earnest souls had the sense and courage to hiss, and a few applauded vehemently.

Mozart's "Jupiter" symphony was given a spirited but never subtle interpretation. The strong accents were overemphasized, the nuances in dynamics were ignored. The performance would have been admirable for a Haydn symphony, but Mozart is too delicate, too refined to be suited to so forthright and heavy handed a method as Mr Monteux'.

Dukas' popular scherzo "The Sorcerer's Apprentice," brilliantly played, brought an unusually interesting concert to a close. Next week the Franck symphony, Strauss' "Tod und Verklaerung," a new piece by Ernest Bloch and Wagner's "Tannhauser" overture conclude the season.

GLOBE-APR. 23.

AMAZING MUSIC BY SYMPHONY

Milhaud's Daring Suite and Mason's Rhapsody Played

BY OLIN DOWNES

The audience which attends the concerts of the Boston Symphony Orchestra, Pierre Monteux conductor, on Friday afternoons, is perhaps less demonstrative than a Paris crowd of long-haired musicians, and yet there was a hiss or two when Darius Milhaud's composition, bearing the harmless title, "Second Orchestral Suite" was played yesterday afternoon in Symphony Hall. In Paris, when it was first performed, Oct. 24, 1920, there was such an uproar in the galleries that they had to put the disturbers out, but perhaps one hiss in Boston equals many in Paris. Anyhow, there was audible hissing, dead silence by a majority, joyous applause by a minority, among them a critic or two.

DARING AND ADROIT

Darius Milhaud was thus heard for the first time at these Symphony concerts. Works by him for smaller aggregations of instruments than those of the orchestra have been heard in Boston, but they have not seemed so remarkable, so upsetting, at least, as the music heard yesterday. Milhaud is the ring leader of a group of some six in Paris, a group which includes Eric Satie, a group which looks on Debussy and Ravel apparently as masters of an already bygone era.

It was Milhaud who composed the music, based on Brazilian tango tunes, for the one-act farce by Jean Cocteau, "Le Beouf sur le Toit," a human marionette farce which burlesqued dry America, in which a policeman is beheaded with an electric fan, and all performers wear big head masks.

Every Part Significant

Provided with the above information the writer expected nonsense in the music of Milhaud. He must confess that he likes this music very much. No fool could write it. The definiteness and certainty of it is felt all the time. It is not, however, music for the nursery or the too respectably inclined. Its humor if often Rabelaisan. Its originality is engrossing, its daring intoxicating. The potency of every motive is amazing, and only equalled by the potency and significance of every part of the orchestra. For every part of the orchestra is in itself alive, self-engrossed, as it often seems antagonistic to or careless of the other instrument. Yet there is relation. There is basic bombogeneity. Things go sailing along in several keys at the same time. These several keys keep each their parallel distance to each other, the various instrumental groups retaining, as it were, each an individual orbit of its own, while preserving its tonal distance from each of the other groups.

This sounds fantastical, nevertheless it is true. And Milhaud's humor is enough to make the tears roll down your cheeks. Elsewhere a sigh or a howl turns into a laugh. There is often the sensation felt in reading cerain tales of de Maupassant or the Russians, reading which tales you choke, not knowing whether to collapse in laughter or dissolve in grief.

Mr. Mason's Rhapsody

Another work was heard for the first time at this concert, and it did not lose interest even in the shadow of the sardonic, revolutionary genius of Milhaud. This was the "Rhapsody on a Persian Air" for orchestra, with pianoforte abbligato by Frank Stuart Mason of this city. He has been intrigued by Persian themes in a collection of Woollett themes which have served Mr. Mason as suggestions for other compositions. He has taken one of these as basis for his Rhapsody, which really smells of the East. At least the East of incense and legends.

This composer has a very keen and exotic sense of color. His music is positively sensorial, as some one once remarked of the music of Rimsky-Korsakoff, saying that one tasted it on his tongue. The old Persian theme suggests to Mr. Mason sounds not explained in the text books. It sets his orchestra quivering with 100 old rhythms and haunting sonorities.

Composer at Piano

Some will say that the piece is too kaleisdoscopic, that it lacks sufficiency of outline, that occasionally a phrase creeps in not wholly congruous with the prevailing Orientalism of the work, and that there is modern French influence. With the last reservations we partially agree. For the rest—allowing for the fact that Mr. Mason is a young man yet to wholly reveal himself—is it not time that a composer confidently follow his fancy? Does a Persian melody ask for a form after accepted models? We would not have it so. We think the fantastic color and design of this score delightful. It shows, too, Mr. Mason's admirable technical grounding in his art, his intinct for orchestral timbres, his fancy which carries him far from the junction of Huntington and Massachusetts avenues.

The composer played the piano part and was called from the orchestra to acknowledge the applause. Let us be thankful for an American and a Bostonian whose imagination is not confined to his village square.

These compositions made the middle of an exhilarating programme. But the opening performance of Mozart's C-major symphony—of all works to precede such music as that of Mason and Milhaud—cannot be forgotten. It was one of the finest we ever heard. The justness of the tempi, the tonal beauty of the orchestra, the Mozart feeling, could hardly have been excelled, though they were fully equalled in technical brilliance by the wonderful interpretation of Milhaud's music and the fantasy of Mr. Mason.

The concluding performance of Dukas' crackling scherzo, composed only yesterday, "The Sorcerer's Apprentice," after Goethe's poem, was also a triumph for Mr Monteux and his men. But how old and commonplace was this music, too, by the side of Milhaud!

SYMPHONY FINANCES

Deficit This Season $131,000 or $50,000 Above Sum Guaranteed—Need of $3,000,000 Fund Set Forth

Owing to raises in the cost of the players' salaries, to [illegible] in travelling expenses, and [illegible] affecting the existence and [illegible] of the Boston Symphony Orchestra, there is this season a deficit of [illegible] above the sum guaranteed to [illegible] deficits of the orchestra, which [illegible] be met. Nor will the existence of [illegible] Boston Symphony Orchestra be [illegible] until it has a guarantee fund of [illegible]000,000, of which it has now abo[illegible] $150,000 subscribed.

These and other things are explained in the trustees' report delivered in the form of a circular letter sent to Symphony subscribers yesterday. This report sets forth the finances of the Boston Symphony since Major Higginson relinquished control of its destines at the end of the season of 1917-18, and the future problems confronting the musical organization which Pierre Monteux, the present conductor, has brought back to the state of phenomenal efficiency which existed prior to the war.

It is shown in this report that the deficit for the season of 1918-19 was $93,000. This was paid by about 100 guarantors. The deficit for the following season was $83,000, paid by the same guarantors. For the current season the deficit is $131,000, this sum exceeding by a round $50,000 the pledges of the guarantors. Their private guarantees, moreover, have but one year more to run. The trustees, who wisely refrained from asking general public assistance during the period of the war, have now come forward and put the case squarely before the people of Boston, who are asked to contribute in greater numbers and greater amounts to the maintainence of the Boston Symphony.

[illegible] to be $131,289. The latter amount, large as it is, is less than the deficits commonly said to exist in the three symphony orchestras in New York, each of which is supposed to run from $200,000 to $300,000 behind receipts each season.

Increases in salaries, amounting to over $80,000, are chiefly responsible for the great increase in the deficit this year. The following financial statement gives for the first time full information about the finances of the orchestra.

RECEIPTS

	1919-20	*1920-21
Boston concerts	$252,214.16	$291,432.69
All other concerts	149,312.02	113,385.00
Programs	36,471.81	36,159.55
Miscellaneous	1,452.07	350.00
	439,450.06	441,527.24
Symphony Hall rentals	83,150.64	78,000.00
	522,600.70	519,527.24
Deficit	54,931.83	131,289.23
	577,532.53	650,816.47

EXPENSES

	1919-20	*1920-21
Orchestra salaries	$229,748.14	$300.298.67
General salaries	26,140.00	37.405.11
Programs	36,583.52	30,339.30
Rentals and other expenses, Boston Symphony and Pop concerts	78,374.62	87,033.84
Expenses, all other concerts	109,940.56	97,550.01
New music, insurance, miscellaneous	8,293.88	18,846.61
	489,080.72	571,473.54
Symphony Hall—Heat, light, maintenance, interest, etc.	88,451.81	79,342.93
	577,532.53	650,816.47

*Partly estimated.

The receipts totals for 1918-19 were: Concerts, programs and miscellaneous, $341,208.18; hall rentals, $73,498.82. The expenses for that season totaled $508,029.99 of which $194,828.76 (the largest item) went for salaries. The deficit for 1918-19 was $93,322.99.

[illegible] APR. 23

SYMPHONY HAS BIG DEFICIT

Orchestra in Arrears for $131,289 Despite $39,000 Increase in Receipts

By FRED J. McISAAC,
Dramatic Editor.

With Commendable candor the trustees of the Boston Symphony have opened the books of the orchestra and informed the public just what it costs to operate that institution, and how much the costs have exceeded the deficit during the past three years.

These figures are startling in some respects, and in others rather to be expected. The salaries of the orchestra have increased 50 per cent. in two seasons. The receipts from concerts and other sources have increased about 25 per cent. There is a deficit this year of $131,289.23. This is fifty thousand more than the guarantee fund provided for such occasions, and somebody has to dig up the balance.

RECEIPTS SHOW INCREASE.

The receipts from the concerts in Boston show an increase of about $39,000 over last year, due largely to the increase in the price of seats in this city. Receipts in other cities show a sharp falling off from last season of $35,000, this, I presume, despite an increase in the price of seats.

The trustees themselves are considerably to blame for the big falling off in receipts from concerts on tour. They bungled the strike of musicians last Spring, got the orchestra about a million dollars' worth of undesirable publicity, and finally increased musicians' salaries about as much as the musicians asked in the first place.

The Boston Orchestra has always been successful on tour, but the departure of about thirty men in a body from the organization, and its going to New York, Philadelphia and other cities with only sixty-five players gave its prestige outside Boston a body blow from which it has not yet recovered.

NEED GREAT CONDUCTOR.

Their retention of Mr. Monteux as conductor, despite the fact that he had no standing anywhere outside this city, and was not even considered a good conductor in many quarters, had an awful lot to do with the decline of the orchestra's popularity abroad.

Mr. Monteux is a good conductor, no doubt of that, but not a great one, and when such men as Toscanini, Mendelberg, Stokowsky, Bodansky and Stock are conducting orchestras in other cities, the Boston Symphony is simply outweighed.

However, we are in this pickle, and there is only one way to get out of it. The trustees are courageously going into their own pockets to support music in Boston. Their public spirit is beyond question, and they must have learned a lesson as a result of the catastrophe of last season.

Fortunately in William J. Brennan they have a first-class manager who understands the music business, who has three times saved the orchestra since the war first disrupted it, and who can still restore it to its former prestige with proper support and authority.

Boston must retain its orchestra, if by no other way then by the pennies of the school children.

COULD AVOID DEFICIT.

The trustees must learn the first principle of showmanship; that when you begin to economize upon a show you are lost. The greatest and most expensive conductor in the world [illegible] the cheapest conductor they can engage. The finest and most expensive instrumentalists are the ones [illegible] will vanquish the annual deficit. [illegible] trustees must realize that what [illegible] Boston may not suit other [illegible]

[121.]

The Disturber of the Peace

(Photograph by The Musical Courier)

Darius Milhaud, Parisian

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Programs	36,583.52	30,339.30
Rentals and other expenses, Boston Symphony and Pop concerts	78,374.62	87,033.84
Expenses, all other concerts	109,940.56	97,550.01
New music, insurance, miscellaneous	8.293.88	18,846.61
	489,080.72	571,473.54
Symphony Hall—Heat, light, maintenance, interest, etc	88,451.81	79,342.93
	577,532.53	650,816.47

*Partly estimated.

The receipts totals for 1918-19 were: Concerts, programs and miscellaneous, $341,208.18; hall rentals, $73,498.82. The expenses for that season totaled $508,029.99 of which $194,828.76 (the largest item) went for salaries. The deficit for 1918-19 was $93,322.99.

MASON IN OWN PIECE AT THE SYMPHONY

Milhaud, Mozart and Dukas Complete the Concert

Large Gathering Follows Music at the Art Museum

Stuart Mason played the piano part in his own "Rhapsody on a Persian Air" at yesterday's Symphony concert. The composer-pianist was warmly applauded at the end of what proved to be an unusually imaginative and stimulating American composition. It is based on a Persian tune to be found in Woollett's "History of Music," a plaintive Oriental melody. Mr Mason has treated his theme sympathetically, with no display of contrapuntal erudition.

The other novelty was Milhaud's "Second Suite," which caused the police to be called in to quell a riot when it was first performed in Paris last Fall. The willful discords, the rather labored grotesqueness of the first two sections were doubtless intended to startle the ordinary listener. The composer and his fellow members of the much discussed group of "Six" have set out to be original at all costs. They say as much themselves.

Yet, behind all the freakishness of the music, one can feel a genuine, even powerful, creative imagination groping toward new means of expression. If Milhaud would only forget his juvenile posing and be contented to compose without caring whether his music was startling or not he might achieve great things. The audience chuckled, one or two earnest souls had the sense and courage to hiss, and a few applauded vehemently.

Mozart's "Jupiter" symphony was given a spirited but never subtle interpretation. The strong accents were overemphasized, the nuances in dynamics were ignored. The performance would have been admirable for a Haydn symphony, but Mozart is too delicate, too refined to be suited to so forthright and heavy handed a method as Mr Monteux'.

Dukas' popular scherzo "The Sorcerer's Apprentice," brilliantly played, brought an unusually interesting concert to a close. Next week the Franck symphony, Strauss' "Tod und Verklaerung," a new piece by Ernest Bloch and Wagner's "Tannhauser" overture conclude the season.

GLOBE - APR. 23.

AMAZING MUSIC BY SYMPHONY

Milhaud's Daring Suite and Mason's Rhapsody Played

BY OLIN DOWNES

The audience which attends the concerts of the Boston Symphony Orchestra, Pierre Monteux conductor, on Friday afternoons, is perhaps less demonstrative than a Paris crowd of long-haired musicians, and yet there was a hiss or two when Darius Milhaud's composition, bearing the harmless title, "Second Orchestral Suite" was played yesterday afternoon in Symphony Hall. In Paris, when it was first performed, Oct. 24, 1920, there was such an uproar in the galleries that they had to put the disturbers out, but perhaps one hiss in Boston equals many in Paris. Anyhow, there was audible hissing, dead silence by a majority, joyous applause by a minority, among them a critic or two.

DARING AND ADROIT

Darius Milhaud was thus heard for the first time at these Symphony concerts. Works by him for smaller aggregations of instruments than those of the orchestra have been heard in Boston, but they have not seemed so remarkable, so upsetting, at least, as the music heard yesterday. Milhaud is the ring leader of a group of some six in Paris, a group which includes Eric Satie, a group which looks on Debussy and Ravel apparently as masters of an already bygone era.

It was Milhaud who composed the music, based on Brazilian tango tunes, for the one-act farce by Jean Cocteau, "Le Beouf sur le Toit," a human marionette farce which burlesqued dry America, in which a policeman is beheaded with an electric fan, and all performers wear big head masks.

Every Part Significant

Provided with the above information the writer expected nonsense in the music of Milhaud. He must confess that he likes this music very much. No fool could write it. The definiteness and certainty of it is felt all the time. It is not, however, music for the nursery or the too respectably inclined. Its humor if often Rabelaisan. Its originality is engrossing, its daring intoxicating. The potency of every motive is amazing, and only equalled by the potency and significance of every part of the orchestra. For every part of the orchestra is in itself alive, self-engrossed, as it often seems antagonistic to or careless of the other instrument. Yet there is relation. There is basic bombogeneity. Things go sailing along in several keys at the same time. These several keys keep each their parallel distance to each other, the various instrumental groups retaining, as it were, each an individual orbit of its own, while preserving its tonal distance from each of the other groups.

This sounds fantastical, nevertheless it is true. And Milhaud's humor is enough to make the tears roll down your cheeks. Elsewhere a sigh or a howl turns into a laugh. There is often the sensation felt in reading cerain tales of de Maupassant or the Russians, reading which tales you choke, not knowing whether to collapse in laughter or dissolve in grief.

Mr. Mason's Rhapsody

Another work was heard for the first time at this concert, and it did not lose interest even in the shadow of the sardonic, revolutionary genius of Milhaud. This was the "Rhapsody on a Persian Air" for orchestra, with pianoforte abbligato by Frank Stuart Mason of this city. He has been intrigued by Persian themes in a collection of Woollett themes which have served Mr. Mason as suggestions for other compositions. He has taken one of these as basis for his Rhapsody, which really smells of the East. At least the East of incense and legends.

This composer has a very keen and exotic sense of color. His music is positively sensorial, as some one once remarked of the music of Rimsky-Korsakoff, saying that one tasted it on his tongue. The old Persian theme suggests to Mr. Mason sounds not explained in the text books. It sets his orchestra quivering with 100 old rhythms and haunting sonorities.

Composer at Piano

Some will say that the piece is too kaleisdoscopic, that it lacks sufficiency of outline, that occasionally a phrase creeps in not wholly congruous with the prevailing Orientalism of the work, and that there is modern French influence. With the last reservations we partially agree. For the rest—allowing for the fact that Mr. Mason is a young man yet to wholly reveal himself—is it not time that a composer confidently follow his fancy? Does a Persian melody ask for a form after accepted models? We would not have it so. We think the fantastic color and design of this score delightful. It shows, too, Mr. Mason's admirable technical grounding in his art, his intinct for orchestral timbres, his fancy which carries him far from the junction of Huntington and Massachusetts avenues.

The composer played the piano part and was called from the orchestra to acknowledge the applause. Let us be thankful for an American and a Bostonian whose imagination is not confined to his village square.

These compositions made the middle of an exhilarating programme. But the opening performance of Mozart's C-major symphony—of all works to precede such music as that of Mason and Milhaud—cannot be forgotten. It was one of the finest we ever heard. The justness of the tempi, the tonal beauty of the orchestra, the Mozart feeling, could hardly have been excelled, though they were fully equalled in technical brilliance by the wonderful interpretation of Milhaud's music and the fantasy of Mr. Mason.

The concluding performance of Dukas' crackling scherzo, composed only yesterday, "The Sorcerer's Apprentice," after Goethe's poem, was also a triumph for Mr Monteux and his men. But how old and commonplace was this music, too, by the side of Milhaud!

SYMPHONY FINANCES

Deficit This Season $131,000 or $50,000 Above Sum Guaranteed—Need of $3,000,000 Fund Set Forth

Owing to raises in the cost of the players' salaries, to increases in travelling expenses and other affecting the existence and acti of the Boston Symphony Orche there is this season a deficit of $50,0 above the sum guaranteed to me deficits of the orchestra, which mu be met. Nor will the existence of the Boston Symphony Orchestra be secure until it has a guarantee fund of $3,-000,000, of which it has now about $150,000 subscribed.

These and other things are explained in the trustees' report delivered in the form of a circular letter sent to Symphony subscribers yesterday. This report sets forth the finances of the Boston Symphony since Major Higginson relinquished control of its destines at the end of the season of 1917-18, and the future problems confronting the musical organization which Pierre Monteux, the present conductor, has brought back to the state of phenomenal efficiency which existed prior to the war.

It is shown in this report that the deficit for the season of 1918-19 was $93,000. This was paid by about 100 guarantors. The deficit for the following season was $83,000, paid by the same guarantors. For the current season the deficit is $131,000, this sum exceeding by a round $50,000, the pledges of the guarantors. Their private guarantees, moreover, have but one year more to run. The trustees, who wisely refrained from asking general public assistance during the period of the war, have now come forward and put the case squarely before the people of Boston, who are asked to contribute in greater numbers and greater amounts to the maintainence of the Boston Symphony.

APR. 23

SYMPHONY HAS BIG DEFICIT

Orchestra in Arrears for $131,289 Despite $39,000 Increase in Receipts

By FRED J. McISAAC,
Dramatic Editor.

With Commendable candor the trustees of the Boston Symphony have opened the books of the orchestra and informed the public just what it costs to operate that institution, and how much the costs have exceeded the deficit during the past three years.

These figures are startling in some respects, and in others rather to be expected. The salaries of the orchestra have increased 50 per cent. in two seasons. The receipts from concerts and other sources have increased about 25 per cent. There is a deficit this year of $131,289.23. This is fifty thousand more than the guarantee fund provided for such occasions, and somebody has to dig up the balance.

RECEIPTS SHOW INCREASE.

The receipts from the concerts in Boston show an increase of about $39,000 over last year, due largely to the increase in the price of seats in this city. Receipts in other cities show a sharp falling off from last season of $35,000, this, I presume, despite an increase in the price of seats.

The trustees themselves are considerably to blame for the big falling off in receipts from concerts on tour. They bungled the strike of musicians last Spring, got the orchestra about a million dollars' worth of undesirable publicity, and finally increased musicians' salaries about as much as the musicians asked in the first place.

The Boston Orchestra has always been successful on tour, but the departure of about thirty men in a body from the organization, and its going to New York, Philadelphia and other cities with only sixty-five players gave its prestige outside Boston a body blow from which it has not yet recovered.

NEED GREAT CONDUCTOR.

Their retention of Mr. Monteux as conductor, despite the fact that he had no standing anywhere outside this city, and was not even considered a good conductor in many quarters, had an awful lot to do with the decline of the orchestra's popularity abroad.

Mr. Monteux is a good conductor, no doubt of that, but not a great one, and when such men as Toscanini, Mendelberg, Stokowsky, Bodansky and Stock are conducting orchestras in other cities, the Boston Symphony is simply outweighed.

However, we are in this pickle, and there is only one way to get out of it. The trustees are courageously going into their own pockets to support music in Boston. Their public spirit is beyond question, and they must have learned a lesson as a result of the catastrophe of last season.

Fortunately in William J. Brennan they have a first-class manager who understands the music business, who has three times saved the orchestra since the war first disrupted it, and who can still restore it to its former prestige with proper support and authority.

Boston must retain its orchestra, if by no other way then by the pennies of the school children.

COULD AVOID DEFICIT.

The trustees must learn the first principle of showmanship; that when you begin to economize upon a show you are lost. The greatest and most expensive conductor in the world is the cheapest conductor they can engage. The finest and most expensive instrumentalists are the ones who will vanquish the annual defict. The trustees must realize that what suits other cities Boston may not suit

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APR. 23

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A first-class advertising man with a free hand could put the Boston Symphony Orchestra forever beyond the fear of a deficit, for its name is still a trademark of excellence, and its decline could be easily checked.

AMER. APR. 22.

Boston Symphony Orchestra

BOSTON, Massachusetts — At the twenty-third concert of the Boston Symphony Orchestra the following program was presented on Friday afternoon: Mozart, symphony in C major, "Jupiter"; Stuart Mason, rhapsody on a Persian air for orchestra with pianoforte obbligato; Milhaud, Second Orchestral Suite; Dukas, Scherzo from "The Sorcerer's Apprentice."

Mr. Monteux, as conductor, brought all the skill and taste of his mastery of French music to the preparation of the Mozart symphony, with an exquisite performance as the result. The Scherzo from "The Sorcerer's Apprentice" glowed with new fires at this performance, so thoroughgoing had been Mr. Monteux's evident restudying of the piece. One is tempted to call the unified shimmering evocation in the first violins of the sound of a rising and falling wind nothing short of marvelous.

The Milhaud suite was at least amusing, but cannot fairly be considered as orchestral music. It is obviously designed to interpret the action of a play, Claudel's "Protée," and, heard apart from the grotesque-pathetic fable on which it is based, it often is unintelligible cacophony, reminding one of Ophelia's "Sweet bells jangled out of tune." The first three movements might be labeled "the authentic cadence stubbornly avoided." But beyond the statement of the obvious in terms of the unexpected, one can discover little in its design or execution from a mere hearing, though it was intermittently possible to imagine action that might go with the music, as a sort of substitute for a detailed program.

Mr. Mason's composition, played at these concerts for the first time, helped give the afternoon an element of sane musical delight to balance the distressing sounds Milhaud asked for in all but the conventional nocturne section of his suite. Not that Mr. Mason's music is a dry, academic product. But, for all its fine fervor, and it is truly a rhapsody, it has firmness of form throughout its six short movements. Within this clear structure the composer exercises the freedom of thematic improvisation in the piano part. Mr. Mason is no mere imitator or adapter in his use of oriental tone color; rather does one feel that he has assimilated typical musical idioms of the East and has given them forth again in terms of self-expression. He played the piano part in the true musicianly spirit of inspired impromptu, and at the end was again and again recalled by the applause.

MONITOR APR. 23

SYMPHONY'S DEFICIT FOR YEAR $131,289.23

A deficit of $131,289.23, exceeding by more than $75,000 that of last year, is shown in the financial report for the Boston Symphony Orchestra for the 1920-21 season. It cost $650,816.47 to run the orchestra, and receipts totalled only $519,527.24.

The trustees of the orchestra attach to the report an appeal for public contributions to make up the deficit, and suggest that 1500 friends of the orchestra pledge annual subscriptions of $100 each to provide a fund which may be counted on regularly.

HERALD-APR. 23

It is interesting to note that at the first concert of the Pops in Symphony Hall on May 2, a waltz, "Reve au Champagne," by one Vollstedt, will be played: A truly seasonable selection. "Let me dream again: waking would be pain."

HERALD APR. 26

The Pops

Immediately after the last "serious" concert of the season in Symphony Hall, one week from tomorrow, the black seats will be removed from the floor and the more festive tables installed for the opening of the famous Pop concerts the following night, Monday, May 2. This night, and, in fact, the whole 36th season of the Pops, promise to be popular to an unprecedented degree.

The large symphony orchestra of 80 players will be conducted by Agide Jacchia, the most favored of all Pops leaders. The programs will combine high quality with genial popularity in such a way as to appeal to all tastes. At the tables and at the bar behind the first balcony refreshments will be served as usual.

The program of the opening night follows: March from "Tannhauser," Wagner; overture, "Tantalusqualen," Suppe; By Moonlight, Bendel; fantasia, "Eugene Onegin," Tschaikowsky; from the Petite Suite, En Bateau, Cortege, Debussy, Slavonic Dance No. 3, Dvorak; Spring, Grieg; finale, "Scheherazade," Rimsky-Korsakoff; fantasia, "Mai

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Lescaut," Puccini; waltz, "Reve au Champagne," Vollstedt; "Procescession of the Sardar," Ippolito-Ivanoff.

Cesar Franck's great symphony in D minor will figure on the closing program of the present season of Boston Symphony concerts to be given in Symphony Hall next Friday afternoon and Saturday evening. Pierre Monteux will also conduct for the first time in Boston Ernest Bloch's "L'Hiver-Printempe" ("Winter-Spring"), by Ernest Bloch, the celebrated composer who, residing in New York, has found an enthusiastic reception for his latest works there this season. The closing numbers will be Richard Strauss' tone-poem "Death and Transfiguration," and Wagner's overture to "Tannhauser."

REBORD-APR. 23

Unique Program by Symphony

Only three more Symphony concerts remain, that of tonight and the two next week. Yesterday afternoon the program presented by the orchestra was a unique one to say the least. The opening number was a treat. It was Mozart's C major Symphony "Jupiter" in four movements. This is one of Mozart's greatest achievements and as played yesterday was a delight.

The next number on the program was by Stuart Mason, well known in Boston as a musician of merit. This composition was a "Rhapsody on a Persian Air" for orchestra with piano obbligato. Of truly oriental flavor both in theme and rhythm, odd in orchestral design, it proved itself a work well worth hearing again. Enthusiastically accepted by the audience the applause, which Mr. Mason received, showed the warmth of appreciation felt for his efforts. He himself played the piano part.

Milhaud's "Second Suite for Orchestra" was given its first American presentation. This work is one of the oddest musical works heard in Boston for many a day. The composer was asked to write some music "nouveau-cirque" (new-circus) and that he accomplished this is most apparent.

The last number on the program was a Scherzo "The Sorcerer's Apprentice" by Dukas.

TRAV. APR. 23.

POP CONCERTS

The Pop Concerts in Symphony Hall will begin a week from tomorrow. The orchestra of eighty players will be conducted by Agide Jacchia. At tables and bar refreshments will be served as usual. The program of the opening night follows:

March from "Tannhauser"	Wagner
Overture, "Tantalusqualen"	Suppe
By Moonlight	Bendel
Fantasia, "Eugene Onegin"	Tschaikowsky
From the "Petite Suite"	Debussy
a. En Rateau, b. Cortege;	
Slavonic Dance No. 3	Dvorak
Spring	Grieg
Finale, "Scheher azade"	Rimsky-Korsakoff
Fantasia, "Manon Lescaut"	Puccini
Waltz, "Reve au Champagne"	Vollstedt
procession of the Sardar	Ippolito-Ivanoff

ADVERTISER APR 2

The Perennial Pops

One of the most venerable institutions of Boston, and yet one of the freshest and most cheerful signs of spring in this city is the season of Pop concerts in Symphony Hall which, following close upon the end of the regular concert season, will begin a week from tomorrow, May 2. Preparations now under way indicate a festive opening night and a season popular in every respect. The large Symphony Orchestra of 80 players will be conducted by Agide Jacchia, the most favored of all Pops leaders. The programmes will combine high quality with genial popularity in such a way as to appeal to all tastes. At the tables and at the bar behind the first balcony refreshments will be served as usual.

The programme of the opening night follows:

March from "Tannhauser"	Wagner
Overture, "Tantalusqualen"	Suppe
By Moonlight	Bendel
Fantasia, "Eugene Onegin"	Tschaikowsky
From the "Petite Suite"—a. En Bateau.	
b. Cortege	Debussy
Slavonic Dance No. 3	Dvorak
Spring	Grieg
Finale, "Scheherazade"	Rimsky-Korsakoff
Fantasia, "Manon Lascaut"	Puccini
Waltz, "Revue au Champagne"	Vollstedt
Procession of the Sardar	Ippolito-Ivanoff

Closing Symphony Concerts

Next Friday afternoon and Saturday evening in Symphony Hall the final pair of Boston Symphony concerts of the present season will be given. Pierre Monteux has prepared a notable closing programme on which the principal work will be Cesar Franck's great symphony in D minor, "L'Hiver - Printemps" ("Winter-Spring"), by Ernest Bloch, the highly talented composer, whose latest works have been received in New York this season with much enthusiasm, will have its first performance in Boston. The closing numbers will be Richard Strauss's tone poem, "Death and Transfiguration," and Wagner's Overture to "Tannhauser."

POST-APR 24

SYMPHONY CONCERT

Next Friday afternoon and Saturday evening in Symphony Hall the final pair of Boston Symphony concerts of the present season will be given. Mr. Monteaux has prepared a noteworthy closing program. The principal work will be Franck's great symphony in D minor, "L'Hiver-Printemps" ("Winter-Spring") by Ernest Bloch, the highly talented composer, whose latest works have been received in New York this season with much enthusiasm, will have its first performance in Boston. The closing numbers will be Strauss's "Death and Transfiguration" and Wagner's Overture to "Tannhaeuser."

THE PERENNIAL POPS

One of the most venerable institutions of Boston, yet one of the freshest and most cheerful signs of spring in this city, is the season of Pop concerts in Symphony Hall, which, following close upon the end of the regular concert season, will begin a week from tomorrow, May 2. Preparations now underway indicate a festive opening night and a season popular in every respect. The large Symphony orchestra of 80 players will be conducted by Mr. Jacchia, the most favored of all Pops leaders. The programs will combine high quality with genial popularity in a way to appeal to all. At the tables and at the bar behind the first balcony refreshments will be served as usual.

The program of the opening night follows:

March, from "Tannhaeuser"	Wagner
Overture "Tantalusqualen"	Suppe
By Moonlight	Bendel
Fantasia, "Eugene Oneigin"	Tschaikowsky
From the "Petite Suite"	Debussy
a. En Bateau b. Cortege	
Slavonic Dance No. 3	Dvorak
Spring	Grieg
Finale "Scheherazade"	Rimsky-Korsakoff
Fantasia, "Manon Lescaut"	Puccini
Waltz, "Reve au Champagne"	Vollsterd
Procession of the Sardar	Ippolitoff-Ivanoff

HERALD-APR. 24

The Perennial Pops

The season of Pop concerts in Symphony Hall following close upon the end of the regular season, will begin a week from tomorrow, May 2. Preparations now under way indicate a festive opening night and a season popular in every respect. The orchestra of 80 players will be conducted by Agide Jacchia. The programs will combine high quality with genial popularity in such a way as to appeal to all tastes. At the tables and at the bar behind the first balcony refreshments will be served as usual.

The program of the opening night follows: March from "Tannhauser," Wagner; overture "Tantalusqualen," Suppe; By Moonlight, Bendel; fantasia, "Eugene Onegin," Tschaikowsky; "Petite Suite," (a) En Bateau, (b) Cortege, Debussy; Slavonic Dance No. 3, Dvorak; Spring, Grieg; finale, "Scheher azade," Rimsky-Korsakoff; fantasia, "Manon Lescaut," Puccini; waltz, "Revue au Champagne," Vollstedt; Procession of the Sardar, Ippoltov Ivanoff.

Friday at 2:30 and Saturday at 8. Boston Symphony Orchestra, 24th and last program. Symphony in D minor, Franck; "L'Hiver-Printemps," Bloch (first time in Boston); "Tod und Verklaerung," Strauss; and Overture to "Tannhaeuser," Wagner. There is no soloist.

Mr Monteux has wisely included a piece of Ernest Bloch, the original and interesting Swiss composer now resident in Cleveland, on this week's Symphony program.

GLOBE-APR. 24

The Symphony's Finances

The Symphony Orchestra is one of Boston's most highly valued institutions. It has contributed in no small measure to the reputation which this city enjoys, both at home and abroad, as a place where good music is known and appreciated. Throughout its long history this orchestra has maintained a standard which no other organization of its kind in this country was able to surpass, and, indeed, there were competent authorities who believed the Boston Symphony Orchestra to be unexcelled by even the best of those abroad. For this notable addition to the aesthetic resources of the community we were indebted to the good judgment and generosity of Maj. Henry L. Higginson. But now he is gone; the organization is under the necessity of either earning its own way or procuring an endowment; and the responsibility for its continuance falls directly upon our people as a whole.

The maintenance of the orchestra costs a great deal more than it did a few years ago. The trustees who are now in charge of the organization have striven to be economical, but the expenditures have outrun the receipts by a large margin. This is due, in the main, to the increased remuneration of the players, although other items of expense have also grown substantially. So the trustees are faced with the problem of not only providing for the deficit of the last year, but of securing a larger income for the future. Unless they are successful in this quest, the orchestra cannot be maintained at its present standard and Boston's pre-eminence as a musical centre will soon become a memory.

If lovers of music throughout the metropolitan district of Boston can be duly impressed with the gravity of the problem which now confronts the trustees of the orchestra we believe that they will respond with adequate generosity to the appeals which are now being made for an endowment. An institution so worthy and so intimately interwoven with the cultural interests of the community should not be thrown upon a precarious livelihood derived from box office receipts and annual subscriptions. It ought to be set on a solid financial basis and its perpetual excellence assured.

HERALD-APR 25

MILHAUD, MASON, MIROVITCH AND MISCELLANY

The Persian Rhapsody of a Bostonian Composer — Mme. Gauthier in Opulence of Voice and Also Aspect—Mr. Schmitz as Conquering Virtuoso—A Sonato of Mehul and an Interesting Russian—Dohnanyi Conducts — A New York Orchestra for Worcester

WITH the audience, Milhaud and his Orchestral Suite fared rather better at the Symphony Concert of Saturday evening then they had on Friday afternoon. One or two movements again left hearers blank and dumb, but after others and at end of the whole piece, the applause was hearty enough to recompense, in degree, Mr. Monteux's courage and pains. It sufficed also, as on Friday, to drown scattered hisses reported from one or another quarter of the hall, but inaudible to all but neighboring ears. An American audience—the company at the Symphony Concerts is largely such—"manifesting" for and against a piece of music, as Parisians did over Milhaud's Suite, as they have done over many another debateable venture, is, of course, unthinkable. For better or for worse, we take calmer temperaments and serener manners into the concert-hall, accepting patiently and courteously whatever may be our lot there. Besides, exceeding few of us take music or the performance of music so seriously as to be vociferous—unless there are "extras" in prospect from favorite singer or virtuouso. After all, music is only one item in that elastic category in which we set everything that comes to public performance—from poetic tragedy to haymow farce—and call it with one of our pet words, a "show." And who takes a "show" seriously—or why? To do so hereabouts is almost "un-American."

To those who with favoring or unfavoring ear were hearing the Suite a second time, it brought surprisingly few new impressions. The more accustomed ear noted the ingenuity or the piquancy or both in some of Milhaud's instrumental details found, possibly, less hearty humor and more freakishness in the travestied Fugue; responded with fresh pleasure to the moodiness of the Pastoral, now gay as with rustic merry-making, then curiously, wistfully shadowed. Once and again, too, in the course of the Suite came hint of a temperamental freakishness in the composer—as of one who would snap out this or that modulation, throw in this or that jet of color for the sheer pleasure of tossing artistic heels in air. Most of us unless we were born incorrigibly "right thinking," know—and like—the impulse.

At both the concerts, the other novel piece upon the programme—Mr. Stuart Mason's Rhapsody on a Persian Theme—won the warmer plaudits. No doubt the presence of the composer, playing the piano-part and well within the good will of the audience as resident teacher and writer, swelled the clapping; but as evidently the music pleased all that heard. Mr. Mason found his theme in so unpromising a place as a history-book; perceived its pungent Oriental savor, its pleasing and fruitful quality; forthwith led it through six short divisions, like to free fanciful and expert improvisation. Each has distinct and well maintained character; each is aptly written alike for playing orchestra and listening audience. Every one falls into just place in the design of the whole; while throughout the composer diversifies conventional oriental rhythms, harmonies, timbres with agreeable little inventions of his own or with piquant detail more Parisian, perhaps, than Persian, but none the worse for that. Mr. Mason does not use a form—the rhapsody—until he can handle it plastically; does not choose a medium—the orchestra—until he is versed in it; does not write until he has something to say both prepared and pleasing. By so much he excels not a few of his brethren in the middle generation of American composers. Dr. Muck—and his audiences—were often the victims of German mediocrity. M. Rabaud and his were sometimes in like case with French. After the handiwork of Messrs. Bingham and Shepherd, Mr. Monteux's pitfall seemed to be American pieces of like quality. Now the opportune Mr. Mason saves the day.

Again, too—for the concert did not flag until it reached Dukas's threadbare "Sorcerer's Apprentice"—Mr. Monteux's Mozart provoked both agreement and dissent. The slow movement of the Jupiter Symphony might hardly be better played. The conductor's pace was at one with the beauty of the interwoven melody; he was elastic of progress, fine-fingered with ornament; while the orchestra—as though to seal its progress with eighteenth-century music—gave him a tone as transparent, euphonious and lightly running as the music itself. Here and there in the first Allegro and in the Minuet, these virtues in the conductor returned; but quite as often he kept the band in too full voice; cut periods too squarely; over-emphasized contrasts; laid too heavy a hand upon a light-paced and flowing music. Especially did this excess of sonority and mass overtake the Finale. The hearer may have it as "noble" a music as all the eulogists rolled together have called it; but it is also an exceedingly plastic music, almost flashing in and out of itself. It is at once full voiced and transparent, ardent yet fluid, and it was this changeful quality that the conductor missed. Half the fascination of Mozart is the intrinsic beauty of his melodies, and no conductor can much dim it. The other half is his incessant play upon them of light and shade. Therewith, for the conductor, suppleness is virtue.

H. T. P.

TRANS. APR. 25.

We are obliged to read the New York newspapers to find out the goings on in Boston. The Morning Telegraph of the 25th informed us that Mme. Nina Koshetz, "celebrated prima-donna," etc., "has been engaged by the Boston Symphony Orchestra Co. to sing during their May festival."

As is well known, "the Boston Symphony Orchestra Co." has a strawberry festival every year, but it usually comes later than in May.

HERALD - APR. 28.

Strauss, Chaikovsky and Beethoven from the Symphony Orchestra in Cambridge—Ruth Bernard for New and Well-Schooled Pianist

THOSE who attended the Symphony Concert in Cambridge last evening heard two pieces that have not been given at the regular subscription concerts in Boston since the days of Dr. Muck—the Fifth Symphony of Chaikovsky and Richard Strauss's tone-poem, "Death and Transfiguration." The former was, of course, played at a recent concert for the Pension Fund, and Strauss's piece stands on Mr. Monteux's programme for this afternoon and tomorrow evening. It is an interesting, profitable and ofttimes disappointing experience to come back after a few years to music that when last heard powerfully stirred and affected. Through the first movement this Fifth Symphony still grips; the themes are salient, the treatment truly symphonic and the music has a propulsive power not too often encountered. But as for the once-famed Andante, it is only necessary to know that the opening theme has been fitted to religious words and included in a "community" song-book to realize where the music stands. The melody that follows is more truly expressive and when it holds sway the music is still eloquent. After that, what is there? The Waltz is trivial and there are odious things in the Finale—the "oom-pah," "oom-pah" of the trombones and tympani, and the reiterated scale passage so suggestive of the "wedding bells" refrain, cherished by the writers of popular songs. Of course there is no denying the power, fervor and passion of much of the Symphony, but how often it is marred by the triteness and vulgarity of the material.

After Chaikovsky's coarseness it was refreshing to hear the opening measures of Beethoven's Fourth Concerto for the piano, which was placed between the symphony and the tone-poem. The classic restraint and temperate orchestration soothed—but only for a time. For this Concerto has aged—not from inherent banality but from inherent dryness. Yet it has its moments of charm, and the Andante of dialogue between the piano and orchestra is one of the most original and poetic of Beethoven's inspirations. Some day, perhaps, we are to be relieved of Beethoven's concertos, but for the present they are much with us. The solo part last evening was played—and beautifully—by Mr. Felix Fox. His performance characterized by technical finesse, tonal charm and musicianly insight.

Then came the long-awaited "Tod und Verklärung." For the most part it is still a mighty thing, nor should the composer bear all the blame for those moments when the music seemed to fall a little flat. Eloquent as was the performance as a whole there were times when a greater forcefulness, even brutality, was needed. Perhaps today with ampler space and greater confidence in music presumably new to him, Mr. Monteux will gain them. But the glorious unfolding and upbuilding of the motive of transfiguration was beautifully done, as was the lovely episode of childhood reminiscence. After all, but two composers, Wagner and Strauss, have realized the full scope and possibilities of the orchestra. Where else but in the music-dramas of the one and the tone-poems of the other is to be found such tonal might and splendor, and for the hearer an equal intoxication and excitement?

W. S. S.

TRANS. APR. 29

... and other ... ance and activ... Symphony Orchestra, ... on a deficit of $50,000 ... n guaranteed to meet ... the orchestra, which must ... or will the existence of the ... mphony Orchestra be secure ... s a guarantee fund of $3,- ... t which it has now about ... ubscribed.

... and other things are ex- ... n the trustees' report deliv- ... he form of a circular letter ... ymphony subscribers yester- ... his report sets forth the ... of the Boston Symphony ... jor Higginson relinquished ... f its destines at the end of ... on of 1917-18, and the future ... confronting the musical or- ... n which Pierre Monteux, the ... conductor, has brought back ... ate of phenomenal efficiency ... xisted prior to the war.

... hown in this report that the ... y the season of 1918-19 was ... This was paid by about 100 ... ors. The deficit for the fol- ... season was $83,000, paid by ... e guarantors. For the cur- ... son the deficit is $131,000, this ... eeding by a round $50,000, the ... of the guarantors. Their pri- ... arantees, moreover, have but ... more to run. The trustees, ... sely refrained from asking ... public assistance during the ... f the war, have now come for- ... d put the case squarely before ... ple of Boston, who are asked ... ibute in greater numbers and ... amounts to the maintainence ... Boston Symphony.

T. APR. 23

MPHONY HAS
IG DEFICIT

tra in Arrears for $131,- espite $39,000 Increase in Receipts

By FRED J. McISAAC,
Dramatic Editor.

Commendable candor the trus- ... the Boston Symphony have ... the books of the orchestra ... rmed the public just what it ... operate that institution, and ... ch the costs have exceeded ... icit during the past three

... figures are startling in some ... , and in others rather to be ... d. The salaries of the or- ... have increased 50 per cent. in ... sons. The receipts from con- ... nd other sources have in- ... about 25 per cent. There is ... this year of $131,289.23. This ... thousand more than the ... ee fund provided for such oc- ... and somebody has to dig up ... ance.

PTS SHOW INCREASE.

... eceipts from the concerts in ... show an increase of about ... over last year, due largely ... increase in the price of seats ... city. Receipts in other cities ... sharp falling off from last ... of $35,000, this, I presume, ... an increase in the price of

... ustees themselves are consid- ... to blame for the big falling ... eceipts from concerts on tour. ... ngled the strike of musicians ... ing, got the orchestra about a ... dollars' worth of undesirable ... y, and finally increased musi- ... alaries about as much as the ... ns asked in the first place. ... Boston Orchestra has always ... ccessful on tour, but the de- ... of about thirty men in a body ... e organization, and its going ... York, Philadelphia and other ... ith only sixty-five players ... s prestige outside Boston a ... w from which it has not yet ... d.

REAT CONDUCTOR.

... retention of Mr. Monteux as ... r, despite the fact that he ... standing anywhere outside ... , and was not even considered ... conductor in many quarters, ... awful lot to do with the de- ... the orchestra's popularity

... Monteux is a good conductor, ... t of that, but not a great one, ... hen such men as Toscanini, ... berg, Stokowsky, Bodansky ... ck are conducting orchestras ... r cities, the Boston Symphony ... ly outweighed.

... ver, we are in this pickle, and ... only one way to get out of it. ... stees are courageously going ... eir own pockets to support ... n Boston. Their public spirit ... nd question, and they must ... arned a lesson as a result of ... astrophe of last season. ... nately in William J. Brennan ... ve a first-class manager who ... ands the music business, who ... ee times saved the orchestra ... e war first disrupted it, and ... n still restore it to its former ... with proper support and au-

... n must retain its orchestra, ... o other way then by the pen- ... the school children.

AVOID DEFICIT.

... rustees must learn the first ... of showmanship; that when ... in to economize upon a show ... lost. The greatest and most ... e conductor in the world is ... uest conductor they can en- ... e finest and most expensive ... are the ones who ... annual deficit. The ... that what suits

... d if it is necessary to visit other ... ities than Boston during the season ... hese cities must be carefully con- ... idered.

A first-class advertising man with ... free hand could put the Boston ... Symphony Orchestra forever beyond ... the fear of a deficit, for its name is ... still a trademark of excellence, and ... its decline could be easily checked.

R. APR. 23.

Boston Symphony Orchestra

BOSTON, Massachusetts — At the twenty-third concert of the Boston Symphony Orchestra the following program was presented on Friday afternoon: Mozart, symphony in C major, "Jupiter"; Stuart Mason, rhapsody on a Persian air for orchestra with pianoforte obbligato; Milhaud, Second Orchestral Suite; Dukas, scherzo from "The Sorcerer's Apprentice."

Mr. Monteux, as conductor, brought all the skill and taste of his mastery of French music to the preparation of the Mozart symphony, with an exquisite performance as the result. The scherzo from "The Sorcerer's Apprentice" glowed with new fires at this performance, so thoroughgoing had been Mr. Monteux's evident restudying of the piece. One is tempted to call the unified shimmering evocation in the first violins of the sound of a rising and falling wind nothing short of marvelous.

The Milhaud suite was at least amusing, but cannot fairly be considered as orchestral music. It is obviously designed to interpret the action of a play, Claudel's "Protée," and, heard apart from the grotesque-pathetic fable on which it is based, it often is unintelligible cacophony, reminding one of Ophelia's "Sweet bells jangled out of tune." The first three movements might be labeled "the authentic cadence stubbornly avoided." But beyond the statement of the obvious in terms of the unexpected, one can discover little in its design or execution from a mere hearing, though it was intermittently possible to imagine action that might go with the music, as a sort of substitute for a detailed program.

Mr. Mason's composition, played at these concerts for the first time, helped give the afternoon an element of sane musical delight to balance the distressing sounds Milhaud asked for in all but the conventional nocturne section of his suite. Not that Mr. Mason's music is a dry, academic product. But, for all its fine fervor, and it is truly a rhapsody, it has firmness of form throughout its six short movements. Within this clear structure the composer exercises the freedom of thematic improvisation in the piano part. Mr. Mason is no mere imitator or adapter in his use of oriental tone color; rather does one feel that he has assimilated typical musical idioms of the East and has given them forth again in terms of self-expression. He played the piano part in the true musicianly spirit of inspired impromptu, and at the end was again and again recalled by the applause.

MONITOR APR 23

SYMPHONY'S DEFICIT FOR YEAR $131,289.23

A deficit of $131,289.23, exceeding by more than $75,000 that of last year, is shown in the financial report for the Boston Symphony Orchestra for the 1920-21 season. It cost $650,816.47 to run the orchestra, and receipts totalled only $519,527.24.

The trustees of the orchestra attach to the report an appeal for public contributions to make up the deficit, and suggest that 1500 friends of the orchestra pledge annual subscriptions of $100 each to provide a fund which may be counted on regularly.

HERALD-A

It is interesting to note that at the first concert of the Pops in Symphony Hall on May 2, a waltz, "Reve au Champagne," by one Vollstedt, will be played: A truly seasonable selection. "Let me dream again: waking would be pain."

HERALD APR

The Pops

Immediately after the last "serious" concert of the season in Symphony Hall, one week from tomorrow, the black seats will be removed from the floor and the more festive tables installed for the opening of the famous Pop concerts the following night, Monday, May 2. This night, and, in fact, the whole 36th season of the Pops, promise to be popular to an unprecedented degree.

The large symphony orchestra of 80 players will be conducted by Agide Jacchia, the most favored of all Pops leaders. The programs will combine high quality with genial popularity in such a way as to appeal to all tastes. At the tables and at the bar behind the first balcony refreshments will be served as usual.

The program of the opening night follows: March from "Tannhauser," Wagner; overture, "Tantalusqualen," Suppe; By Moonlight, Bendel; fantasia, "Eugene Onegin," Tschaikowsky; from the Petite Suite, En Bateau, Cortege, Debussy; Slavonic Dance No. 3, Dvorak; Spring, Grieg; finale, "Scheherazade," Rimsky-Korsakoff; fantasia, "Manon Lescaut," Puccini; waltz, "Reve au Champagne," Vollstedt; "Procession of the Sardar," Ippolito-Ivanoff.

Cesar Franck's great symphony in D minor will figure on the closing program of the present season of Boston Symphony concerts to be given in Symphony Hall next Friday afternoon and Saturday evening. Pierre Monteux will also conduct for the first time in Boston Ernest Bloch's "L'Hiver-Printempe" ("Winter-Spring"), by Ernest Bloch, the celebrated composer who, residing in New York, has found an enthusiastic reception for his latest works there this season. The closing numbers will be Richard Strauss' tone-poem "Death and Transfiguration," and Wagner's overture to "Tannhauser."

RECORD APR. 23

Unique Program by Symphony

Only three more Symphony concerts remain, that of tonight and the two next week. Yesterday afternoon the program presented by the orchestra was a unique one to say the least. The opening number was a treat. It was Mozart's C major Symphony "Jupiter" in four movements. This is one of Mozart's greatest achievements and as played yesterday was a delight.

The next number on the program was by Stuart Mason, well known in Boston as a musician of merit. This composition was a "Rhapsody on a Persian Air" for orchestra with piano obbligato. Of truly oriental flavor both in theme and rhythm, odd in orchestral design, it proved itself a work well worth hearing again. Enthusiastically accepted by the audience the applause, which Mr. Mason received, showed the warmth of appreciation felt for his efforts. He himself played the piano part.

Milhaud's "Second Suite for Orchestra" was given its first American presentation. This work is one of the oddest musical works heard in Boston for many a day. The composer was asked to write some music "nouveau-cirque" (new-circus) and that he accomplished this is most apparent.

The last number on the program was a Scherzo "The Sorcerer's Apprentice" by Dukas.

TRAV. APR. 23.

POP CONCERTS

The Pop Concerts in Symphony Hall will begin a week from tomorrow. The orchestra of eighty players will be conducted by Agide Jacchia. At tables and bar refreshments will be served as usual. The program of the opening night follows:

March from "Tannhauser"	Wagner
Overture, "Tantalusqualen"	Suppe
By Moonlight	Bendel
Fantasia, "Eugene Onegin"	Tschaikowsky
From the "Petite Suite"	Debussy
a. En Rateau, b, Cortege;	
Slavonic Dance No. 3	Dvorak
Spring	Grieg
Finale, "Scheher azade"	Rimsky-Korsakoff
Fantasia, "Manon Lescaut"	Puccini
Waltz, "Reve au Champagne"	Vollstedt
procession of the Sardar	Ippolito-Ivanoff

ADVERTISER APR 24

The Perennial Pops

One of the most venerable institutions of Boston, and yet one of the freshest and most cheerful signs of spring in this city is the season of Pop concerts in Symphony Hall which, following close upon the end of the regular concert season, will begin a week from tomorrow, May 2. Preparations now under way indicate a festive opening night and a season popular in every respect. The large Symphony Orchestra of 80 players will be conducted by Agide Jacchia, the most favored of all Pops leaders. The programmes will combine high quality with genial popularity in such a way as to appeal to all tastes. At the tables and at the bar behind the first balcony refreshments will be served as usual.

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March from "Tannhauser"	Wagner
Overture, "Tantalusqualen"	Suppe
By Moonlight	Bendel
Fantasia, "Eugene Onegin"	Tschaikowsky
From the "Petite Suite"—a. En Bateau. b. Cortege	Debussy
Slavonic Dance No. 3	Dvorak
Spring	Grieg
Finale, "Scheherazade"	Rimsky-Korsakoff
Fantasia, "Manon Lascaut"	Puccini
Waltz, "Revue au Champagne"	Vollstedt
Procession of the Sardar	Ippolito-Ivanoff

Closing Symphony Concerts

Next Friday afternoon and Saturday evening in Symphony Hall the final pair of Boston Symphony concerts of the present season will be given. Pierre Monteux has prepared a notable closing programme on which the principal work will be Cesar Franck's great symphony in D minor, "L'Hiver - Printemps" ("Winter-Spring"), by Ernest Bloch, the highly talented composer, whose latest works have been received in New York this season with much enthusiasm, will have its first performance in Boston. The closing numbers will be Richard Strauss's tone poem, "Death and Transfiguration," and Wagner's Overture to "Tannhauser."

POST-APR 24

SYMPHONY CONCERT

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THE PERENNIAL POPS

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The program of the opening night follows:

March, from "Tannhaeuser"	Wagner
Overture "Tantalusqualen"	Suppe
By Moonlight	Bendel
Fantasia, "Eugene Oneigin"	Tschaikowsky
From the "Petite Suite"	Debussy
a. En Bateau b. Cortege	
Slavonic Dance No. 3	Dvorak
Spring	Grieg
Finale "Scheherazade"	Rimsky-Korsakoff
Fantasia, "Manon Lescaut"	Puccini
Waltz, "Reve au Champagne"	Vollsterd
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HERALD-APR 24

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Friday at 2:30 and Saturday at 8. Boston Symphony Orchestra, 24th and last program. Symphony in D minor, Franck: "L'Hiver-Printemps," Bloch (first time in Boston); "Tod und Verklaerung," Strauss; and Overture to "Tannhaeuser," Wagner. There is no soloist.

Mr Monteux has wisely included a piece of Ernest Bloch, the original and interesting Swiss composer now resident in Cleveland, on this week's Symphony program.

GLOBE-APR 24

The Symphony's Finances

The Symphony Orchestra is one of Boston's most highly valued institutions. It has contributed in no small measure to the reputation which this city enjoys, both at home and abroad, as a place where good music is known and appreciated. Throughout its long history this orchestra has maintained a standard which no other organization of its kind in this country was able to surpass, and, indeed, there were competent authorities who believed the Boston Symphony Orchestra to be unexcelled by even the best of those abroad. For this notable addition to the aesthetic resources of the community we were indebted to the good judgment and generosity of Maj. Henry L. Higginson. But now he is gone; the organization is under the necessity of either earning its own way or procuring an endowment; and the responsibility for its continuance falls directly upon our people as a whole.

The maintenance of the orchestra costs a great deal more than it did a few years ago. The trustees who are now in charge of the organization have striven to be economical, but the expenditures have outrun the receipts by a large margin. This is due, in the main, to the increased remuneration of the players, although other items of expense have also grown substantially. So the trustees are faced with the problem of not only providing for the deficit of the last year, but of securing a larger income for the future. Unless they are successful in this quest, the orchestra cannot be maintained at its present standard and Boston's pre-eminence as a musical centre will soon become a memory.

If lovers of music throughout the metropolitan district of Boston can be duly impressed with the gravity of the problem which now confronts the trustees of the orchestra we believe that they will respond with adequate generosity to the appeals which are now being made for an endowment. An institution so worthy and so intimately interwoven with the cultural interests of the community should not be thrown upon a precarious livelihood derived from box office receipts and annual subscriptions. It ought to be set on a solid financial basis and its perpetual excellence assured.

HERALD-APR 25

MILHAUD, MASON, MIROVITCH AND MISCELLANY

The Persian Rhapsody of a Bostonian Composer — Mme. Gauthier in Opulence of Voice and Also Aspect—Mr. Schmitz as Conquering Virtuoso—A Sonato of Mehul and an Interesting Russian—Dohnanyi Conducts — A New York Orchestra for Worcester

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Again, too—for the concert did not flag until it reached Dukas's threadbare "Sorcerer's Apprentice"—Mr. Monteux's Mozart provoked both agreement and dissent. The slow movement of the Jupiter Symphony might hardly be better played. The conductor's pace was at one with the beauty of the interwoven melody; he was elastic of progress, fine-fingered with ornament; while the orchestra—as though to seal its progress with eighteenth-century music—gave him a tone as transparent, euphonious and lightly running as the music itself. Here and there in the first Allegro and in the Minuet, these virtues in the conductor returned; but quite as often he kept the band in too full voice; cut periods too squarely; over-emphasized contrasts; laid too heavy a hand upon a light-paced and flowing music. Especially did this excess of sonority and mass overtake the Finale. The hearer may have it as "noble" a music as all the eulogists rolled together have called it; but it is also an exceedingly plastic music, almost flashing in and out of itself. It is at once full voiced and transparent, ardent yet fluid, and it was this changeful quality that the conductor missed. Half the fascination of Mozart is the intrinsic beauty of his melodies, and no conductor can much dim it. **The other half is his incessant play upon them of light and shade. Therewith, for the conductor, suppleness is virtue.**

H. T. P.

TRANS APR 25.

We are obliged to read the New York newspapers to find out the goings on in Boston. The Morning Telegraph of the 25th informed us that Mme. Nina Koshetz, "celebrated prima-donna," etc., "has been engaged by the Boston Symphony Orchestra Co. to sing during their May festival."

As is well known, "the Boston Symphony Orchestra Co." has a strawberry festival every year, but it usually comes later than in May.

HERALD - APR. 28.

Strauss, Chaikovsky and Beethoven from the Symphony Orchestra in Cambridge—Ruth Bernard for New and Well-Schooled Pianist

THOSE who attended the Symphony Concert in Cambridge last evening heard two pieces that have not been given at the regular subscription concerts in Boston since the days of Dr. Muck—the Fifth Symphony of Chaikovsky and Richard Strauss's tone-poem, "Death and Transfiguration." The former was, of course, played at a recent concert for the Pension Fund, and Strauss's piece stands on Mr. Monteux's programme for this afternoon and tomorrow evening. It is an interesting, profitable and ofttimes disappointing experience to come back after a few years to music that when last heard powerfully stirred and affected. Through the first movement this Fifth Symphony still grips; the themes are salient, the treatment truly symphonic and the music has a propulsive power not too often encountered. But as for the once-famed Andante, it is only necessary to know that the opening theme has been fitted to religious words and included in a "community" song-book to realize where the music stands. The melody that follows is more truly expressive and when it holds sway the music is still eloquent. After that, what is there? The Waltz is trivial and there are odious things in the Finale—the "oom-pah," "oom-pah" of the trombones and tympani, and the reiterated scale passage so suggestive of the "wedding bells" refrain, cherished by the writers of popular songs. Of course there is no denying the power, fervor and passion of much of the Symphony, but how often it is marred by the triteness and vulgarity of the material.

After Chaikovsky's coarseness it was refreshing to hear the opening measures of Beethoven's Fourth Concerto for the piano, which was placed between the symphony and the tone-poem. The classic restraint and temperate orchestration soothed—but only for a time. For this Concerto has aged—not from inherent banality but from inherent dryness. Yet it has its moments of charm, and the Andante of dialogue between the piano and orchestra is one of the most original and poetic of Beethoven's inspirations. Some day, perhaps, we are to be relieved of Beethoven's concertos, but for the present they are much with us. The solo-part last evening was played—and beautifully—by Mr. Felix Fox. His performance characterized by technical finesse, tonal charm and musicianly insight.

Then came the long-awaited "Tod und Verklärung." For the most part it is still a mighty thing, nor should the composer bear all the blame for those moments when the music seemed to fall a little flat. Eloquent as was the performance as a whole there were times when a greater forcefulness, even brutality, was needed. Perhaps today with ampler space and greater confidence in music presumably new to him, Mr. Monteux will gain them. But the glorious unfolding and upbuilding of the motive of transfiguration was beautifully done, as was the lovely episode of childhood reminiscence. After all, but two composers, Wagner and Strauss, have realized the full scope and possibilities of the orchestra. Where else but in the music-dramas of the one and the tone-poems of the other is to be found such tonal might and splendor, and for the hearer an equal intoxication and excitement?

W. S. S.

TRANS APR. 29.

SYMPHONY ENDS ITS 40TH SEASON

Bloch's Tone Poems Played for the First Time in Boston

AUDIENCE SHOWED MARKED ENTHUSIASM

By PHILIP HALE

The 24th and last concert of the Boston Symphony Orchestra's 40th season took place yesterday afternoon in Symphony Hall. Mr. Monteux conducted. The program was as follows: Franck, Symphony in D minor; Bloch, Two Poems for Orchestra, "Winter—Spring." Strauss, "Death and Transfiguration," Wagner, Overture to "Tannhaeuser."

Mr. Bloch's tone-poems were played for the first time in Boston. When they were performed last season in New York at a concert of the New Symphony Orchestra, Mr. Bloch gave the best possible description of them: "The title is sufficient, I think, to suggest to the audience the atmosphere I intended to create—so far as musical titles are able to represent the content of that language, inexpressible by words. 'Hiver' is sad and hopeless; 'Printenyss' is full of joy and hope. I was 24 when I wrote them." Mr. Bloch was born at Geneva, Switzerland, in 1880.) "They are a small part of my personality and of my youth. That is already far away in a past that will not come again. . . . They are neither 'Classical' nor 'Ultra-modern.' The only thing I can tell about them is that they were sincerely written and are the expression of an inward necessity." In other words these pieces were written before Mr. Bloch devoted his indisputable talent to expressing in music the longings, woes and aspirations, the fanatical zeal and the religious fervor of his race.

He certainly succeeded in creating the atmosphere of winter and that of spring in these two poems. They are written in a comparatively simple manner, and for this reason are the more effective. The melancholy mood and the dreariness of a winter landscape and winter's chill and nipping air are at once brought home to the hearer. The mood is maintained ingeniously, without undue elaboration. There is no vain attempt at photographic realism, the hearer looks out of the window; he is not plodding his way through snow and slush. The poem is short, but the impression made by it, by its simplicity and directness is durable. In admirable contrast is the suggestion of Spring, its fresh breezes, its awakening of life in Nature, its joy of birds, beasts and man. In this poem there is no attempt to portray a tumultuous spring, as one might strive to do with a great orchestra furnished with a battalion of percussion instruments. There is the Spring of the Elizabethan lyricists and of William Blake.

The other compositions were all familiar. How gloriously they were played! No wonder that the audience was enthusiastic to a degree seldom observed at an orchestral concert.

Strauss's "Death and Transfiguration" does not wear so well as his "Till Eulenspiegel" or "Don Juan." The introduction now seems rather tedious, so that one is impatient for the music of fever and delirium, nor does Srtuass allow his hero to apologize gracefully in the manner of Charles II for being so long in dying. The most vital part of the tone poem is the preparation of the grand climax, the transfiguration, and this climax was so superbly reached by Mr. Monteux and the orchestra that the effect was overwhelming.

There are works and there are performances of them that are not to be described in words, nor should one toil in purple phrases to convey to him that did not hear the passion, the nobility, the grandeur of the work itself, or the splendor of the performance. Cesar Franck's symphony is one of the greatest achievements in the history of music since the first pipe was rudely fashioned, since the first man beat upon a drum. Never was the glory of this symphony, with its expression of restless foreboding, its questionings in doubt, its message of reassurance and consolation, its triumphant conclusion, as the voice of many waters, and as the voice of mighty thunderings, the Alleluia of a great multitude, so fully revealed in Boston as it was in the concert of yesterday.

After the spirited and sonorous performance of the "Tanhaeuser" overture, there was a long-continued demonstration of enthusiasm.

The concert will be repeated tonight. A short review of the season with a few remarks about Mr. Monteux and the orchestra will be published in the Herald of tomorrow.

HERALD-APR.30.

SYMPHONY CONCERT

WARM LEAVE-TAKING ENDS THE SEASON

Conductor and Orchestra as the Work of the Year Has Developed Them—A Ripened Monteux and a Newly Risen Band Well on the Way to Old Perfections—Franck, Strauss and Wagner for the Afternoon in Music of Perennial Glories

ABOVE the usual yesterday, the final concert of the Symphony Orchestra in the current afternoon series was festal. As almost always [illegible] filled every seat in Symphony Hall; while, contrary to frequent custom, nearly every one remained to the end of the programme, even lingered thereafter. The applause that welcomed Mr. Monteux to his place, pitched the tune of the day. It was uncommonly hearty and sustained; it waxed longer and louder at the close of Franck's Symphony; it diminished not at all when the concert was done. Then, indeed, the listening company gave the conductor sincerest and warmest token of its regard. If ever an audience hastened homeward, it is the customary audience of Friday afternoon at the Symphony Concerts. The mother (with daughters), who in the Harvard ballad of Class Day passionately seeks the "Pudding Spread," made not more speed than usually do the elect matrons, the attendant demoiselles, toward motor cars, tea-tables, engagements and pastimes. Yesterday, however, they lingered—stayed even until they had twice and thrice recalled the conductor and finally set him within his standing orchestra.

In moments of irritation over the reception of novel and highly individualized music, it is possible to believe this assembly of Friday afternoons timid and close-minded. Yet it has long perceived and yesterday it warmly appreciated the qualities that shine out of Mr. Monteux—his single-minded, single-hearted devotion to his work, and for the work's sake; his zeal for the broadest and the finest standards of the orchestra; his quickness and openness of mind; his catholic sympathies over the whole range of symphonic music and for the music of his own time most of all; his manifold eloquence in manifold performance, never declining into mediocrity, almost never falling into routine, usually revelation of piece in hand, time and again touching beauty, gaining power. Probably, too, at the back of the heads of this applauding company went the notion that at the end of the season of 1921, Mr. Monteux is an abler, more sensitive, more versatile conductor than he was at the beginning of the season of 1919. He is—by clear proof in his work; by clear impression, deepening the winter through, upon his hearers. No conductor may serve the Symphony Concerts and keep to the standards thereof and not deepen, broaden, refine in the process. It was the Monteux so amplified, so sensitized that the audience saluted yesterday.

No less good to hear was the warmth of this applauding company toward the orchestra itself. The clapping appreciably swelled when, at the close of Franck's Symphony, the conductor bade the players to their feet. When he did likewise, after the concert had ended with the Overture to "Tannhäuser," even cries and cheers arose—rarest of sounds within the sober precincts of the Symphony Concerts and from such a Bostonian audience. Seldom have there been like zest, like frank release of honest impulse in a usually prim self-conscious public—or with more reason. The orchestra is not yet the orchestra of the days when neither Europe nor America could match it; nor is it again the almost ideal orchestra that it then was—the more essential standard. As Mr. Monteux said himself the other day: "There is still much to be done." None the less from last October through the present April, progress toward the goal has never flagged. Again the band is a highly responsive instrument, collectively to the conductor and the music in hand, severally choir to choir and man to man. Again a hearty esprit du corps keeps it on edge to its work. Little by little it is re-achieving the gamut of tone that of old ran from force to finesse and knew every gradation between; regaining the old range of expression that answered to every composer, charactered each piece, summoned brightness or beauty or power or splendor at the conductor's will. The large, warm vigors, the fine precisions of the re-constituted band do not coarsen; while to them the work of the year has added plasticity, transparency, euphony of many-colored voice.

The strings, notably among the second violins, have regained sensitive and unified voice, smooth and shimmering, ardent and incisive, as many-toned as the music it would speak. Yet an additional violoncello or two would better balance the choir; while there is still need of a first viola to companion in quality Mr. Burgin of the violins and Mr. Bedetti of the violoncellos. The wind-choir is unexcelled in any American orchestra—even Mr. Stock's—and probably in any European. Mr. Laurent is master-flutist beyond any of his predecessors; Mr. Speyer at the English horn and too infrequently at the oboe, has added a signal talent to the orchestra; Mr. Laus with the bassoon, is peer to both. The clarinets are more debatable and upon their quality in the leisure of summer Mr. Monteux may advisedly ponder. Often he seeks the riches of tone that his six horn-players may yield the music. Once and again, the expert listener suspects that the first and the third among them have quite as much to do as is good for their mettle. Agreed that, in cost, able horn-players are articles of luxury and vertu. Yet why not add the two that have been missing from the desirable octet since the Higginsonian days ended? For the rest, Mr. Neumann at the kettle-drums and Mr. Holy and Mme. Delcourt at the harps speak weekly for themselves; Mr. Mager and the trumpets, Mr. Hampe and the trombones know the secrets both of mellowness and flare. A virtuoso of the tuba—for there can be and there has been in the orchestra such a player—it still lacks and again Mr. Monteux may advisedly consider betterment. It is a pity, too, for mere appearance's sake that another player should oscillate between the violas and the instruments of percussion. As for them they have deserved the opportunity that the conductor's fondness for ultra-modern music bestows upon them.

So man by man, choir by choir does the whole orchestra gradually renew the mettle of the old. A little more lightness and pliency and sensibility of shading when the elder music is in hand, a little more openness and suavity of tone when the voices are yet moving in mass, a little less muscularity and a deeper richness of tone in broad spread and upswelling climax and the end will be nearly gained. Already resiliency to rhythm, alertness to modulation and transition, color-sense in harmonic background have been reconquered. To these glories regained the new orchestra adds now a new and signal distinction of its own. For the first time in years, and especially in the string choir, it is a young orchestra. And youth or the spirit of youth is the strongest safeguard against routine and formula. It is only the truth to say that Mr. Monteux with the players working with him have so restored the band—not so much in his own image as in the image of its standards. Thank Heaven, they are not a "tradition." For they are still alive and quickening.

As usual at these final concerts, the programme for the most part traversed familiar pieces—Franck's Symphony; Strauss's tone-poem, "Death and Transfiguration" Wagner's overture to his opera, "Tannhäuser." Fortunately for music, composer and hearers, Mr. Monteux had p by for two seasons this over-played Symphony in the days of Rabaud and Muc Again it came relatively fresh to co ductor, orchestra and hearers; and aga it stimulated all three by what now se transparent qualities. If ever there was a mystery in human understanding and appreciation of music, it is the obscurity, the abstruseness, the general "irregularity" with which this Symphony of Franck was of old reproached. The motivs whence it springs come clear to the ear; by unmistakable quality they touch and hold the imagination; again and again they recur to renew character and deepen impression. The form and progress of the music are as vivid and transparent—the long ascent, with occasional recession and recurring striving along the way—from shadow into radiance, out of brooding into gladness. At every turn, through each contrast, up and down gradation and modulation, musical structure and emotional content are as one; while harmonic and instrumental color seem as natural, inevitable vesture. Above all, the passion, the moods, the voice of the music are deeply and immediately human, almost universal. The wonder remains that any hearer could have wilfully misunderstood, obstinately resisted such music. For Franck's Symphony is like to Matthew Arnold's definition of poetry. In it are simplicity and strength, beauty and nobility.

Similarly, heard anew after superfluous war-time banishment Strauss's tone-poem remains a masterpiece in kind. Thus far the power that germinates, expands, intensifies and culminates into the uttermost splendors of tone, the measures of transfiguration abides the years. Again at their bidding come majesty and might and heavens opened. Still the measures wherein man fights for his faiths and ideals, his life according to his own living, ring with a knightly note unmatched outside the chivalric motiv in "Parsifal." Once more the misty passage of childhood memories flickering across the dying mind, wets the eyes with an ineffable beauty. Still do the stark drum-beats of Death the Merciless beat also upon the imagination. Throughout the tone-poem, indeed, goes for some of us and unflagging "the greater Strauss"—not merely the Strauss who is master of delineation in tones, who can mate inextricably and evenly formal progress with emotional and pictorial content, and still walk at ease and eloquently, whose palette glows with every harmonic and instrumental color, mixed with imagination; but the Strauss who for once has searched and known the heart and the will of man; who for once has quested toward the Divine Justice, who has penetrated deep into the strivings the faiths, the glories of man's living and who has charged a universal music as deeply with them. Few as yet may hear "Death and Transfiguration" unstirred.

But, but, whispers the neighboring youngster as Mr. Monteux, at the overture to "Tannhäuser," lifts his stick: "Here is 'old hat' indeed. Give the populace—and the horns—their fling." It is possible to be not so sure. For double and the lengthening years that Strauss's tone-poem has bided, Wagner's overture has endured the teeth of time; and after them all and through the thick accretions of popularity upon the pages, Mr. Lawrence Gilman may still write well and truly in the programme-book of the National Symphony Orchestra: "How much of the thrice-familiar music remains unstated. The wonderful opening measures; the exciting entrance of the Venusberg theme in the violas; the superb and passionate subject for the violins against which the 'cellos surge in mounting chromatic waves; the enticing song of the clarinet heard through tremolos of the muted strings; the magnificent and thrilling close—which, as Wagner blandly observed in his notes on the performing of 'Tannhäuser,' can make its intended effect only if the conductor and band expend upon it the utmost energy and force." Both yesterday lavished them.

H. T. PARKE

Spring, Summer and the Pops — Mme. Tetrazzini to Take Leave — A Huge Music-Festival in Prospect—Record and Announcements

FOR a thirty-sixth spring and summer, the Pop Concerts will begin on Monday at Symphony Hall to continue there, every evening except Sunday, through Saturday, July 0. Once more the floor will be cleared of rows of seats and tables and chairs will replace them. Again it will be possible to eat at them, to drink at them—whatever the law allows; to smoke at them unmolested. Furthermore, for those who prefer liquid refreshment apart from music, a bar—as bars go nowadays—has been set up at the back of the first balcony. Food and drink at The Pops have long been of the best, and this spring there will be no departure from standard. According to custom also, the two balconies will be reserved for those who would take the pleasure of the music as at any other concert. The Symphony Orchestra, seventy or eighty strong, as need may require, will provide that music; while again Mr. Jacchia returns to lead it. By this time his tireless energy with band and music, his zest for instrumental melody, his fire of rhythm, his communicating verve are an old story. Orchestra and audience alike answer nightly to him.

As in the past, the conductor will make more various and interesting programmes than have any of his predecessors. Operatic overtures, waltzes and marches, occasional vivid fragments from symphonies, frequent fantasias from familiar operas, solo pieces, miniatures, ballet music and a generally pleasing miscellany will all figure upon them. Thus the list for Monday includes the Finale of Rimsky-Korsakov's Suite, "Scheherazade"; the list for Tuesday, Weber's Overture to "Oberon"; Chaikovsky's "Nutcracker" dances, Chabrier's "España"; the list for Wednesday, an orchestral arrangement of the songful slow movement of Beethoven's "Pathetic Sonata"; the list for Thursday, Casella's rhapsody, "Italia," and a Fantasia from Puccini's half-forgotten opera, "The Girl of the Golden West." On Friday a chorus from the convention of Eastern Music Supervisors will sing; while on Saturday, the Prelude to "Die Meistersinger," the Largo from Dvorák's "New World" Symphony and three numbers from Bizet's music to the play, "L'Arlesienne" will be heard. According to custom The Transcript will print each day the programm of the evening.

TRANS-APR.30.

POPS OPEN MONDAY

The 36th season of the Pop concerts in Symphony hall will open Monday night. One of Boston's oldest and most popular institutions which provides music of direct appeal in the finest performance by a large symphony orchestra, with refreshments at the tables and at the bar behind the first balcony to enliven the evenings, annual affords immense delight to all lovers of music in the spring and summer seasons. Agide Jacchia, one of the most notable leaders the Pops orchestra has had, and one of the best makers of programs, according to the general verdict, will continue at the conductor's post. The program for the opening night, which follows, is typical of the musical treat for the educated and uneducated alike which the Pop concerts afford.

1. March from Tannhauser, Wagner
2.—Overture, "Tantalusqualen," Suppe
3. Fantasia, "Eugen Onagin," Tachaikowsky
4. By Moonlight..........Bendel
5. From the "Petite Suite," Debussy
   a. En Bateau b. Cortege
6. Slavonic Dance No. 3...Dvorak
7. Spring................Grieg
8. Finale, "Scheher azade" Rimsky-Korsakoff
9. Fantasia, "Manon Lescaut," Puccini
10. Waltz, "Reve au Champagne," Vollstedt
11. Procession of the Sardar, Ippolito-Ivanoff

TELEGRAM-APR

CLUB NIGHT AT POPS

Tuesday evening, May 3, will be Women's City club night at the Pop Concerts in Symphony Hall. The entire floor and first balcony are reserved for the use of members. Tickets are on sale at the secretary's office.

RECORD-APR.30

SYMPHONY AUDIENCE EFFUSIVE

Prolonged Ovation to Monteux at Last Concert

BY OLIN DOWNES

When Pierre Monteux, conductor of the Boston Symphony Orchestra, came on the stage of Symphony Hall to conduct the last Friday afternoon concert of the season, he was given a prolonged and enthusiastic greeting which must have pleased him. At the same time, this was out of all proportion to the applause which followed the last chord of the opening symphony—that of Cesar Franck. Then the audience let itself go in an ovation which has only been accorded this season to one other orchestral leader—Arturo Toscanini.

SIMPLE AND ELOQUENT

The symphony in itself was partly responsible for this, for it is today well understood, as it was not understood when first played in Boston in 1904, and it is perceived to be one of the simplest, one of the most noble and eloquent works in the orchestra repertory.

Mr. Monteux's performance, particularly of the opening movement, was uncommonly effective. It bore testimony to his abilities and it was a reminder as well of the wonderful accomplishment that is his in Boston, where, despite the troubles incidental to the war and a strike, he has successfully reassembled and remade the Symphony Orchestra three times and restored to its tradition tistic excellence the organization Major Higginson founded and w world-famous.

Two Bloch Pieces

Franck's symphony was follo by two pieces of Ernest Bloch, heard here before, "Winter" "Spring-time." Composed in 190 the composer's 25th year, this mu is not of the mature Bloch, who today one of the most representa figures in the modern field. But it music conspicuous for its sense of nature, for its impressionability, the naturalness and spontaneity wi which, at least in "Winter," the composer finds a tonal language to express himself. So expressing himself Bloch is much more convincing in his first piece than in his second. Sadness—the thoughts that a gray and wintry day may occasion—these emotions are native to the composer. He is less convincing to us, as he is less convincing to himself, when he tries to forget melancholy in the thought of laughing spring.

Strauss' Masterpiece

Then the heroic and tragic spirit of the youthful Strauss swept like a fiery wind over the orchestra. Then, hearing his masterpiece, "Death and Transfiguration," perhaps for the 10th or 11th time, the entire audience was confounded by its eloquence. It is always new and always confounding the manner in which this Strauss dares to write of the flesh riven in twain, and of the spirit, rising, shaking out its wings, in the final ascension. The incredible thing is that he accomplishes so much of what he sets out to do. No wonder the audience was so deeply moved.

By the side of this music, how ineffably bourgeois, theatrical, noisy and cheap sounded the "Tannhaeuser" overture. But how well made is this overture, what complete and irresistible mystery in the shaping of the ideas, the welding of the form. Confound this Wagner! Even when he is a cheap, affected player to the gallery he is a genius.

POST-APR30.

ELOQUENT CLOSE TO SYMPHONY SERIES

Orchestra Gives a Vital Interpretation of Franck

Bloch, Strauss and Wagner Fill an Interesting Program

An exceptionally eloquent performance of an unusually interesting program brought the Symphony concert season to a triumphant close yesterday afternoon. The audience applauded Mr Monteux and the players with genuine enthusiasm at every break in the program, which, in view of the rather lukewarm appreciation shown at the opening concert last October, is an encouraging sign that the subscribers admire the reconstituted orchestra, now that they have found it capable of good work.

Instead of the Beethoven symphony which of old was played at most last concerts, Mr Monteux gave an individual and vital interpretation of the Franck symphony. One wondered a little at his disregarding the injunction "non troppo" in the last allegro. He not infrequently confuses "crescendo" with "accelerando," hurrying the tempo unduly at climaxes. Otherwise there was no flaw worth picking in the performance.

It is the fashion to speak of the "mysticism" in Franck's music. Yet this symphony strikes one as the expression of an unworldly but not ascetic or austere nature, boisterously gay and quietly thoughtful by turns. It is essentially human rather than other worldly music.

Bloch's "Hiver-Printemps," a work of his youth heard here for the first time yesterday, set one wondering again how far the composer's difference from other musicians is due to spontaneous originality and how far it is a mere labored avoidance of triviality. Much of this "Spring" smacks more of the salon than of the soil. Yet "Winter" has a plaintive melancholy in it which touches the listener's imagination. The performance seemed sympathetic.

"Tod und Verklaerung," played for the first time since the war, used to be one of Dr Muck's best efforts. Yesterday's performance was magnificent as were the well remembered ones in former years. But Mr Monteux and his men seemed to be straining every nerve to make it so. Muck did it without apparent effort. The climaxes yesterday were not gradual and not balanced enough.

The present orchestra has never played anything better than it did the "Tannhauser Overture" yesterday. The "Venusberg" music in particular, which is usually given rather perfunctory treatment in the performance of the middle section of the overture, was made to sound like new, instinct with unexpected imaginative energy. No other composer has even been able to do what Scott would have called the "big bow-wow" style of music as well as Wagner. The Strauss of "Tod und Verklaerung" is his closest rival in it.

This program will be repeated tonight at 8. Present subscribers who wish to secure their seats for next year must do so by Monday. Those not taken will go on public sale Tuesday.

GLOBE-APR.30

7.123

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Conductor and Orchestra as the Work of the Year Has Developed Them—A Ripened Monteux and a Newly Risen Band Well on the Way to Old Perfections—Franck, Strauss and Wagner for the Afternoon in Music of Perennial Glories

ABOVE the usual yesterday, the final concert of the Symphony Orchestra in the current afternoon series was festal. As almost always the audience filled every seat in Symphony Hall; while, contrary to frequent custom, nearly every one remained to the end of the programme, even lingered thereafter. The applause that welcomed Mr. Monteux to his place, pitched the tune of the day. It was uncommonly hearty and sustained; it waxed longer and louder at the close of Franck's Symphony; it diminished not at all when the concert was done. Then, indeed, the listening company gave the conductor sincerest and warmest token of its regard. If ever an audience hastened homeward, it is the customary audience of Friday afternoon at the Symphony Concerts. The mother (with daughters), who in the Harvard ballad of Class Day passionately seeks the "Pudding Spread," made not more speed than usually do the elect matrons, the attendant demoiselles, toward motor cars, tea-tables, engagements and pastimes. Yesterday, however, they lingered—stayed even until they had twice and thrice recalled the conductor and finally set him within his standing orchestra.

In moments of irritation over the reception of novel and highly individualized music, it is possible to believe this assembly of Friday afternoons timid and close-minded. Yet it has long perceived and yesterday it warmly appreciated the qualities that shine out of Mr. Monteux—his single-minded, single-hearted devotion to his work, and for the work's sake; his zeal for the broadest and the finest standards of the orchestra; his quickness and openness of mind; his catholic sympathies over the whole range of symphonic music and for the music of his own time most of all; his manifold eloquence in manifold performance, never declining into mediocrity, almost never falling into routine, usually revelation of piece in hand, time and again touching beauty, gaining power. Probably, too, at the back of the heads of this applauding company went the notion that at the end of the season of 1921, Mr. Monteux is an abler, more sensitive, more versatile conductor than he was at the beginning of the season of 1919. He is—by clear proof in his work; by clear impression, deepening the winter through, upon his hearers. No conductor may serve the Symphony Concerts and keep to the standards thereof and not deepen, broaden, refine in the process. It was the Monteux so amplified, so sensitized that the audience saluted yesterday.

No less good to hear was the warmth of this applauding company toward the orchestra itself. The clapping appreciably swelled when, at the close of Franck's Symphony, the conductor bade the players to their feet. When he did likewise, after the concert had ended with the Overture to "Tannhäuser," even cries and cheers arose—rarest of sounds within the sober precincts of the Symphony Concerts and from such a Bostonian audience. Seldom have there been like zest, like frank release of honest impulse in a usually prim self-conscious public—or with more reason. The orchestra is not yet the orchestra of the days when neither Europe nor America could match it; nor is it again the almost ideal orchestra that it then was—the more essential standard. As Mr. Monteux said himself the other day: "There is still much to be done." None the less from last October through the present April, progress toward the goal has never flagged. Again the band is a highly responsive instrument, collectively to the conductor and the music in hand, severally choir to choir and man to man. Again a hearty esprit du corps keeps it on edge to its work. Little by little it is re-achieving the gamut of tone that of old ran from force to finesse and knew every gradation between; regaining the old range of expression that answered to every composer, charactered each piece, summoned brightness or beauty or power or splendor at the conductor's will. The large, warm vigors, the fine precisions of the re-constituted band do not coarsen; while to them the work of the year has added plasticity, transparency, euphony of many-colored voice.

The strings, notably among the second violins, have regained sensitive and unified voice, smooth and shimmering, ardent and incisive, as many-toned as the music it would speak. Yet an additional violoncello or two would better balance the choir; while there is still need of a first viola to companion in quality Mr. Burgin of the violins and Mr. Bedetti of the violoncellos. The wind-choir is unexcelled in any American orchestra—even Mr. Stock's—and probably in any European. Mr. Laurent is master-flutist beyond any of his predecessors; Mr. Speyer at the English horn and too infrequently at the oboe, has added a signal talent to the orchestra; Mr. Laus with the bassoon, is peer to both. The clarinets are more debatable and upon their quality in the leisure of summer Mr. Monteux may advisedly ponder. Often he seeks the riches of tone that his six horn-players may yield the music. Once and again, the expert listener suspects that the first and the third among them have quite as much to do as is good for their mettle. Agreed that, in cost, able horn-players are articles of luxury and vertu. Yet why not add the two that have been missing from the desirable octet since the Higginsonian days ended? For the rest, Mr. Neumann at the kettle-drums and Mr. Holy and Mme. Delcourt at the harps speak weekly for themselves; Mr. Mager and the trumpets, Mr. Hampe and the trombones know the secrets both of mellowness and flare. A virtuoso of the tuba—for there can be and there has been in the orchestra such a player—it still lacks and again Mr. Monteux may advisedly consider betterment. It is a pity, too, for mere appearance's sake that another player should oscillate between the violas and the instruments of percussion. As for them they have deserved the opportunity that the conductor's fondness for ultra-modern music bestows upon them.

So man by man, choir by choir does the whole orchestra gradually renew the mettle of the old. A little more lightness and pliency and sensibility of shading when the elder music is in hand, a little more openness and suavity of tone when the voices are yet moving in mass, a little less muscularity and a deeper richness of tone in broad spread and upswelling climax and the end will be nearly gained. Already resiliency to rhythm, alertness to modulation and transition, color-sense in harmonic background have been reconquered. To these glories regained the new orchestra adds now a new and signal distinction of its own. For the first time in years, and especially in the string choir, it is a young orchestra. And youth or the spirit of youth is the strongest safeguard against routine and formula. It is only the truth to say that Mr. Monteux with the players working with him have so restored the band—not so much in his own image as in the image of its standards. Thank Heaven, they are not a "tradition." For they are still alive and quickening.

As usual at these final concerts, the programme for the most part traversed familiar pieces—Franck's Symphony; Strauss' tone-poem, "Death and Transfiguration" Wagner's overture to his opera, "Tannhäuser." Fortunately for music, composer and hearers, Mr. Monteux had pu by for two seasons this over-played Symphony in the days of Rabaud and Muc Again it came relatively fresh to co ductor, orchestra and hearers; and aga it stimulated all three by what now se transparent qualities. If ever there was a mystery in human understanding and appreciation of music, it is the obscurity, the abstruseness, the general "irregularity" with which this Symphony of Franck was of old reproached. The motivs whence it springs come clear to the ear; by unmistakable quality they touch and hold the imagination; again and again they recur to renew character and deepen impression. The form and progress of the music are as vivid and transparent—the long ascent, with occasional recession and recurring striving along the way—from shadow into radiance, out of brooding into gladness. At every turn, through each contrast, up and down gradation and modulation, musical structure and emotional content are as one; while harmonic and instrumental color seem as natural, inevitable vesture. Above all, the passion, the moods, the voice of the music are deeply and immediately human, almost universal. The wonder remains that any hearer could have wilfully misunderstood, obstinately resisted such music. For Franck's Symphony is like to Matthew Arnold's definition of poetry. In it are simplicity and strength, beauty and nobility.

Similarly, heard anew after superfluous war-time banishment Strauss's tone-poem remains a masterpiece in kind. Thus far the power that germinates, expands, intensifies and culminates into the uttermost splendors of tone, the measures of transfiguration abides the years. Again at their bidding come majesty and might and heavens opened. Still the measures wherein man fights for his faiths and ideals, his life according to his own living, ring with a knightly note unmatched outside the chivalric motiv in "Parsifal." Once more the misty passage of childhood memories flickering across the dying mind, wets the eyes with an ineffable beauty. Still do the stark drum-beats of Death the Merciless beat also upon the imagination. Throughout the tone-poem, indeed, goes for some of us and unflagging "the greater Strauss"—not merely the Strauss who is master of delineation in tones, who can mate inextricably and evenly formal progress with emotional and pictorial content, and still walk at ease and eloquently, whose palette glows with every harmonic and instrumental color, mixed with imagination; but the Strauss who for once has searched and known the heart and the will of man; who for once has quested toward the Divine Justice, who has penetrated deep into the strivings the faiths, the glories of man's living and who has charged a universal music as deeply with them. Few as yet may hear "Death and Transfiguration" unstirred.

But, but, whispers the neighboring youngster as Mr. Monteux, at the overture to "Tannhäuser," lifts his stick: "Here is 'old hat' indeed. Give the populace—and the horns—their fling." It is possible to be not so sure. For double and the lengthening years that Strauss's tone-poem has bided, Wagner's overture has endured the teeth of time; and after them all and through the thick accretions of popularity upon the pages, Mr. Lawrence Gilman may still write well and truly in the programme-book of the National Symphony Orchestra: "How much of the thrice-familiar music remains unstated. The wonderful opening measures; the exciting entrance of the Venusberg theme in the violas; the superb and passionate subject for the violins against which the 'cellos surge in mounting chromatic waves; the enticing song of the clarinet heard through tremolos of the muted strings; the magnificent and thrilling close—which, as Wagner blandly observed in his notes on the performing of 'Tannhäuser,' can make its intended effect only if the conductor and band expend upon it the utmost energy and force." Both yesterday lavished them.

H. T. PARKE

Spring, Summer and the Pops — Mme. Tetrazzini to Take Leave — A Huge Music-Festival in Prospect—Record and Announcements

FOR a thirty-sixth spring and summer, the Pop Concerts will begin on Monday at Symphony Hall to continue there, every evening except Sunday, through Saturday, July 9. Once more the floor will be cleared of rows of seats and tables and chairs will replace them. Again it will be possible to eat at them, to drink at them—whatever the law allows; to smoke at them unmolested. Furthermore, for those who prefer liquid refreshment apart from music, a bar—as bars go nowadays—has been set up at the back of the first balcony. Food and drink at The Pops have long been of the best, and this spring there will be no departure from standard. According to custom also, the two balconies will be reserved for those who would take the pleasure of the music as at any other concert. The Symphony Orchestra, seventy or eighty strong, as need may require, will provide that music; while again Mr. Jacchia returns to lead it. By this time his tireless energy with band and music, his zest for instrumental melody, his fire of rhythm, his communicating verve are an old story. Orchestra and audience alike answer nightly to him.

As in the past, the conductor will make more various and interesting programmes than have any of his predecessors. Operatic overtures, waltzes and marches, occasional vivid fragments from symphonies, frequent fantasias from familiar operas, solo pieces, miniatures, ballet music and a generally pleasing miscellany will all figure upon them. Thus the list for Monday includes the Finale of Rimsky-Korsakov's Suite, "Scheherazade"; the list for Tuesday, Weber's Overture to "Oberon"; Chaikovsky's "Nutcracker" dances, Chabrier's "España"; the list for Wednesday, an orchestral arrangement of the songful slow movement of Beethoven's "Pathetic Sonata"; the list for Thursday, Casella's rhapsody, "Italia," and a Fantasia from Puccini's half-forgotten opera, "The Girl of the Golden West." On Friday a chorus from the convention of Eastern Music Supervisors will sing; while on Saturday, the Prelude to "Die Meistersinger," the Largo from Dvoràk's "New World" Symphony and three numbers from Bizet's music to the play, "L'Arlesienne" will be heard. According to custom The Transcript will print each day the programme of the evening.

TRANS. APR. 30.

POPS OPEN MONDAY

The 36th season of the Pop concerts in Symphony hall will open Monday night. One of Boston's oldest and most popular institutions which provides music of direct appeal in the finest performance by a large symphony orchestra, with refreshments at the tables and at the bar behind the first balcony to enliven the evenings, annual affords immense delight to all lovers of music in the spring and summer seasons. Agide Jacchia, one of the most notable leaders the Pops orchestra has had, and one of the best makers of programs, according to the general verdict, will continue at the conductor's post. The program for the opening night, which follows, is typical of the musical treat for the educated and uneducated alike which the Pop concerts afford.

1. March from Tannhauser, Wagner
2. —Overture, "Tantalusqualen," Suppe
3. Fantasia, "Eugen Onagin," Tachaikowsky
4. By Moonlight..........Bendel
5. From the "Petite Suite," Debussy
   a. En Bateau b. Cortege
6. Slavonic Dance No. 3...Dvorak
7. Spring...................Grieg
8. Finale, "Scheher azade" Rimsky-Korsakoff
9. Fantasia, "Manon Lescaut," Puccini
10. Waltz, "Reve au Champagne," Vollstedt
11. Procession of the Sardar, Ippolito-Ivanoff

TELEGRAM-APR

CLUB NIGHT AT POPS

Tuesday evening, May 3, will be Women's City club night at the Pop Concerts in Symphony Hall. The entire floor and first balcony are reserved for the use of members. Tickets are on sale at the secretary's office.

RECORD-APR. 30

SYMPHONY AUDIENCE EFFUSIVE

Prolonged Ovation to Monteux at Last Concert

BY OLIN DOWNES

When Pierre Monteux, conductor of the Boston Symphony Orchestra, came on the stage of Symphony Hall to conduct the last Friday afternoon concert of the season, he was given a prolonged and enthusiastic greeting which must have pleased him. At the same time, this was out of all proportion to the applause which followed the last chord of the opening symphony—that of Cesar Franck. Then the audience let itself go in an ovation which has only been accorded this season to one other orchestral leader—Arturo Toscanini.

SIMPLE AND ELOQUENT

The symphony in itself was partly responsible for this, for it is today well understood, as it was not understood when first played in Boston in 1904, and it is perceived to be one of the simplest, one of the most noble and eloquent works in the orchestra repertory.

Mr. Monteux's performance, particularly of the opening movement, was uncommonly effective. It bore testimony to his abilities and it was a reminder as well of the wonderful accomplishment that is his in Boston, where, despite the troubles incidental to the war and a strike, he has successfully reassembled and remade the Symphony Orchestra three succes times and restored to its traditional tistic excellence the organization Major Higginson founded and which world-famous.

Two Bloch Pieces

Franck's symphony was followe by two pieces of Ernest Bloch, heard here before, "Winter" "Spring-time." Composed in 19 the composer's 25th year, this mu is not of the mature Bloch, who is today one of the most representative figures in the modern field. But it is music conspicuous for its sense of nature, for its impressionability, for the naturalness and spontaneity with which, at least in "Winter," the composer finds a tonal language to express himself. So expressing himself, Bloch is much more convincing in his first piece than in his second. Sadness—the thoughts that a gray and wintry day may occasion—these emotions are native to the composer. He is less convincing to us, as he is less convincing to himself, when he tries to forget melancholy in the thought of laughing spring.

Strauss' Masterpiece

Then the heroic and tragic spirit of the youthful Strauss swept like a fiery wind over the orchestra. Then, hearing his masterpiece, "Death and Transfiguration," perhaps for the 10th or time, the entire audience was confounded by its eloquence. It is always new and always confounding—the manner in which this Strauss dares to write of the flesh riven in twain, and of the spirit, rising, shaking out its wings, to the final ascension. The incredible thing is that he accomplishes so much of what he sets out to do. No wonder the audience was so deeply moved.

By the side of this music, how ineffably bourgeois, theatrical, noisy and cheap sounded the "Tannhauser" overture. But how well made is this overture, what complete and irresistible mystery in the shaping of the ideas, the welding of the form. Confound this Wagner! Even when he is a cheap affected player to the gallery he is a genius.

APR30.

ELOQUENT CLOSE TO SYMPHONY SERIES

Orchestra Gives a Vital Interpretation of Franck

Bloch, Strauss and Wagner Fill an Interesting Program

An exceptionally eloquent performance of an unusually interesting program brought the Symphony concert season to a triumphant close yesterday afternoon. The audience applauded Mr Monteux and the players with genuine enthusiasm at every break in the program, which, in view of the rather lukewarm appreciation shown at the opening concert last October, is an encouraging sign that the subscribers admire the reconstituted orchestra, now that they have found it capable of good work.

Instead of the Beethoven symphony which of old was played at most last concerts, Mr Monteux gave an individual and vital interpretation of the Franck symphony. One wondered a little at his disregarding the injunction "non treppo" in the last allegro. He not infrequently confuses "crescendo" with "accelerando," hurrying the tempo unduly at climaxes. Otherwise there was no flaw worth picking in the performance.

It is the fashion to speak of the "mysticism" in Franck's music. Yet this symphony strikes one as the expression of an unworldly but not ascetic or austere nature, boisterously gay and quietly thoughtful by turns. It is essentially human rather than other worldly music.

Bloch's "Hiver-Printemps," a work of his youth heard here for the first time yesterday, set one wondering again how far the composer's difference from other musicians is due to spontaneous originality and how far it is a mere labored avoidance of triviality. Much of this "Spring" smacks more of the salon than of the soil. Yet "Winter" has a plaintive melancholy in it which touches the listener's imagination. The performance seemed sympathetic.

"Tod und Verklaerung," played for the first time since the war, used to be one of Dr Muck's best efforts. Yesterday's performance was magnificent as were the well remembered ones in former years. But Mr Monteux and his men seemed to be straining every nerve to make it so. Muck did it without apparent effort. The climaxes yesterday were not gradual and not balanced enough.

The present orchestra has never played anything better than it did the "Tannhauser Overture" yesterday. The "Venusberg" music in particular, which is usually given rather perfunctory treatment in the performance of the middle section of the overture, was made to sound like new, instinct with unsuspected imaginative energy. No other composer has even been able to do what Scott would have called the "big bow-wow" style of music as well as Wagner. The Strauss of "Tod und Verklaerung" is his closest rival in it.

This program will be repeated tonight at 8. Present subscribers who wish to secure their seats for next year must do so by Monday. Those not taken will go on public sale Tuesday.

GLOBE-APR. 30

[illegible]

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Franck's symphony was followed by two pieces of Ernest Bloch, not heard here before, "Winter" and "Spring-time." Composed in 1905, in the composer's 25th year, this music is not of the mature Bloch, who is today one of the most representative figures in the modern field. But it is music conspicuous for its sense of nature, for its impressionability, for the naturalness and spontaneity with which, at least in "Winter," the composer finds a tonal language to express himself. So expressing himself, Bloch is much more convincing in his first piece than in his second. Sadness—the thoughts that a gray and wintry day may occasion—these emotions are native to the composer. He is less convincing to us, as he is less convincing to himself, when he tries to forget melancholy in the thought of laughing spring.

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GLOBE APR 30

[illegible] handicap. Ten or fifteen years ago the Pops were considered a bit Bohemian, and many merry parties went up there to enjoy the Viennese waltzes and Munich brew. Nowadays the old ladies from the Friday afternoon rehearsals have courage enough to take tables on the floor alone. From the point of view of attendance the Pops were never so prosperous.

AMER. APR 30

MUSIC

Boston Notes

Specially for The Christian Science Monitor

BOSTON, Massachusetts—The twenty-fourth program of the Boston Symphony Orchestra, given on April 29, was as follows: Franck, Symphony in D minor; Bloch, "Hiver-Printemps"—two poems for orchestra; Strauss, "Death and Transfiguration"; Wagner, overture to "Tannhäuser."

This last program of the present season brought to light nothing new with the exception of Bloch's two poems. They are the expression of two contrasted moods, gracefully written and skillfully orchestrated, the music of an imaginative, sincere musician. They are perhaps too subjectively conceived to attract the attention of the sensation-loving crowd, yet they are all the better for that. The remaining numbers on the program are well known. Mr. Monteux's readings of Franck's symphony and the "Tannhäuser" overture are familiar. That of Strauss' symphonic poem was sympathetic.

The past season has been one of great artistic merit. Many worth novelties have had a hearing, many unfamiliar classics have been brought to renewed attention while the more familiar classics have not been neglected. Mr. Monteux's programs have contained the music of all schools. The orchestra, too, has made marked progress, both technically and musically. The musical public of this city has indeed been fortunate in having Mr. Monteux at the head of its most important musical institution. His sincere artistry has been of untold benefit to the musical life of the community.

MONITOR APR 30.

Pops to Begin Tomorrow Evening

The Pop concerts will open their thirty-sixth season at Symphony Hall tomorrow night. Symphony Hall will cast off for this gala occasion the formalities of the regular concert season. And yet, with the Pops, many qualities of the finest concerts still remain. The large orchestra of Symphony players is more than adequate for the most brilliant symphonic scores. Further zest is added to the playing of the Pops by the authoritative leadership of Agide Jacchia, a conductor well versed in popular as well as classic music. Since there is no statute against intoxicating music, Maestro Jacchia is able to charm all Pop-goers with the alternately lively and soulful qualities of his skillfully planned programs. All nights of the week will be open to the public. The program [illegible]:

March from "Tannhauser" .... Wagner
Overture, "Tantalusqualen" .... Suppe
"By Moonlight" .... Bendel
Fantasia, "Eugen Onegin" .... Tschaikowsky
From the "Petite Suite," a. En Bateau, b. Cortege .... Debussy
Slavonic Dance, No. 3 .... Dvorak
"Spring" .... Grieg
Finale, "Scheherazade" .... Rimsky-Korsakoff
Fantasia, "Manon Lescaut" .... Puccini
Waltz, "Reve au Champagne" .... Vollstedt
"Procession of the Sardar" .... Ippolitoff-Ivanoff

ADVERTISER APR 30

12

The 40th season of the Boston Symphony Orchestra ended last night. It has been a brilliant one, one of the most brilliant in the history of the orchestra, which was never in a higher state than it is today. Mr. Monteux once said: "An orchestra is what the conductor makes it." Mr. Monteux, having fine material to work with, virtuosos who were willing, yes, eager, to unite in ensemble without undue thought of their own individuality, has now an orchestra that for euphony, plasticity and brilliance, is unsurpassed. As James Huneker said in the last review he wrote for the New York World: "After all, there is only one Boston Symphony Orchestra."

Not only has Mr. Monteux brought the orchestra to its high state by means of his technical skill as a disciplinarian, he has revealed himself as an interpreter to whom no school, ancient or modern, is foreign. His reading of Beethoven's "Pastoral" symphony, Brahm's second symphony, Liszt's "Orpheus," Mozart's "Jupiter" symphony, will long be remembered. We mention these readings in particular, for there are a few moss-backed conservatives who still think that only a German can interpret "German" music; as if music were parochial, and could not make a universal appeal. They might as well say that only a German audience can understand and appreciate the music of Beethoven, Brahms and Mozart. No, the compositions of the Englishmen, Bax and Vaughan Williams, of the French and the Russians, of the Italians and the Americans are not to Mr. Monteux written in an unknown tongue.

What a pleasure it is to see a conductor at the head of this orchestra who is modest in his bearing, yet courageous in bringing out music in an unfamiliar idiom, without thought of immediate popular favor, believing it his duty to acquaint the audience with even the most extreme modern tendencies, a conductor who respects his audience and his orchestra; a conductor who is courteous to soloists and rejoices in their individual success.

And in his arduous work he has been loyally and intelligently supported by the sound advice and encouragement of the experienced manager, Mr. William H. Brennan, assisted by Mr. G. E. Judd.

The programs of the 40th season were conspicuous for their interest and catholicity. Many unfamiliar compositions were heard, while the classics were not neglected.

ORCHESTRAL COMPOSITIONS PERFORMED FOR THE FIRST TIME

Bingham: Passacaglia for orchestra, Jan. 21, 1921.
Gilbert: Indian Sketches, March 4, 1921.
Hill: Poem: "The Fall of the House of Usher" (after Poe), Oct. 29, 1920.
Mason, Stuart: Rhapsody on a Persian Air, April 22, 1921.
Strube: Four Preludes, Nov. 12, 1920.

WORKS PERFORMED FOR THE FIRST TIME IN AMERICA*

Bax: "In the Faery Hills," symphonic poem, Dec. 17, 1920.
Malipiero: "Impressioni dal Vero," Suite No. 1, Dec. 23, 1920.
Milhaud: Suite No. 2, April 22, 1921.
Ravel: "Le Tombeau de Couperin," Nov. 19, 1920.
Ropartz: Divertissement, Oct. 22, 1920.
Strauss: Suite from "Der Burger als Edelmann," Feb. 11, 1921.

*Had Vassilenko's "Epic Poem" been played in the United States before April 8, 1921?

WORKS PERFORMED FOR THE FIRST TIME IN BOSTON

Symphonies, Symphonic Poems, Etc.

Balakireff: "Islamey" (orchestrated by Casella), Dec. 17, 1920.
Bloch: "Hiver" and "Printemps," April 29, 1921.
Carpenter: Suite from the Ballet "The Birthday of the Infanta," Feb. 25, 1921.
Franck: Prelude, Chorale, and Fugue (orchestrated by Pierne), Oct. 8, 1920.
d'Indy: "La Queste de Dieu," from "La Legende de Saint-Christophe," Dec. 23, 1920.
Kalinnikoff: Symphony No. 1, G minor, April 1, 1921.
Lekeu: Symphonic Fantasia on Two Folk-songs of Anjou, Oct. 8, 1920.
Ravel: Valses Nobles et Sentimentales, March 11, 1921.
Respighi: "Fontane di Roma," Nov. 12, 1920.
Schubert: "Tragic" Symphony, No. 4, C minor (as a whole), April 8, 1921.
Scott: Two Passacaglias, Jan. 28, 1921.
Vassilenko: Epic Poem, April 18, 1921.
Williams: A London Symphony, Feb. 18, 1921.

SONGS

Mason, D. G.: "Russians," Op. 18 (Reinald Werrenrath, baritone), Nov. 19, 1920.

WORKS PERFORMED FOR THE FIRST TIME AT THESE CONCERTS

Franck: "Les Djinns," symphonic poem for piano and orchestra, after Hugo, E. Robert Schmitz, pianist, Jan. 21, 1921.
Mozart: Air of Pamina from "The Magic Flute" (Mme. Hulda Lashanska), Jan. 28, 1921.
Concerto in E flat major for violin (Jacques Thibaud), Feb. 18, 1921.
Shepherd: Fantasy for piano and orchestra (Heinrich Gebhard, pianist), April 15, 1921.
Wagner: Transformation Music and closing scene of Act. I, "Parsifal," March 25, 1921.

A glance at the list of composers whose works were played will give an idea of Mr. Monteux's catholicity, to which we have referred.

Summary

The following composers were represented at these concerts for the first time: Bax, Bingham, Kalinnikoff, Lekeu, Mason, D. G., Mason, S., Milhaud, Respighi, Scott, Shepherd, Vassilenko, Williams.

Balakireff	1	Loeffler	1
Bax	1	Malipiero	1
Beethoven	7	Mason, D. G.	1
Berlioz	2	Mason, S.	1
Bingham	1	Mendelssohn	2
Bloch	1	Milhaud	1
Brahms	4	Mozart	[illegible]
Bruch	1	Ravel	2
Carpenter	1	Respighi	2
Chabrier	1	Roger-Ducasse	1
Chadwick	1	Ropartz	1
Charpentier	1	Saint-Saens	[illegible]
Debussy	1	Schubert	[illegible]
Delius	1	Schumann	[illegible]
Dukas	1	Scott	1
Dvorak	1	Scriabin	1
Enesco	2	Shepherd	1
Foote	1	Sibelius	1
Franck	3	Strauss	[illegible]
Gilbert	1	Stravinsky	1
Griffes	1	Strube	1
Haydn	2	Tschaikowsky	[illegible]
Hill	1	Vassilenko	[illegible]
D'Indy	1	Wagner	[illegible]
Kalinnikoff	1	Weber	[illegible]
Lalo	1	Williams	[illegible]
Lekeu	1		
Liszt	1	Total	91

*Respighi's "Fountains of Rome" was played twice.

†Vaughan Williams's "London Symphony" was played twice.

Of these composers, Bingham, Carpenter, Chadwick, Foote, Gilbert, Griffes, Hill, D. G. Mason, S. Mason, Shepherd [illegible] Loeffler and Strube, Americans by their long residence and musical activity in this country—12 in all.

Fifty-four composers were represented. There has been trifling, foolish talk about French propaganda. Of these composers only 12 were French by birth. Franck, a Belgian, was a naturalized Frenchman; Lekeu was a Belgian; Enesco was a Roumanian.

The soloists were as follows:

Sopranos: Mmes. Lashanska and Nielsen	2
Baritone: Mr. Werrenrath	1
Pianists: Messrs. Bauer, Gebhard, Grainger, Levitzki, Maier, Moiseiwitsch, Pattison, Rubinstein	8
Violinists: Messrs. Burgin and Thibaud and Miss Menges	3
Violoncellists: Messrs. Bedetti and Schroeder	2
	16

Mmes. Lashanska and Menges appeared for the first time in Boston.

Messrs. Maier, Moisewitsch, Pattison and Rubinstein played for the first time at these concerts. Miss Nielsen and Mr. Werrenrath sang for the first time at these concerts.

POPS OPEN TOMORROW

A principal event of the spring will be the opening night of the 36th season of Pop concerts at Symphony Hall tomorrow evening, May 2. Festive with new decorations, tables, food and drink, Symphony Hall will cast off for this occasion the formalities of the regular concert season. And yet, with the Pops, many qualities of the finest concerts still remain. The large and splendid orchestra of symphony players is more than adequate for the most brilliant and exacting symphonic scores. Further zest is added to their playing by the inspired leadership of Agide Jacchia, conductor of opera in past years and of the Pop concerts in recent seasons. Since there is no statute against intoxicating music, Maestro Jacchia is able to charm all Pop goers with the alternately lively and soulful qualities of his skilfully planned programs.

Although the Women' City Club, Durant, Inc., the Boston Athletic Association and the Music Supervisors' convention have taken parts of the house for their own amusement on the nights of Tuesday, Wedneday, Thursday and Friday, these nights and all nights of the week will be open to the public. The programs of the week follow:

MONDAY, MAY 2

March from "Tannhauser" .... Wagner
Overture, "Tantalusqualen" .... Suppe
"By Moonlight" .... Bendel
Fantasia, "Eugene Oneigin" .... Tschaikowsky
From the "Petite Suite" a. En Bateau;
b. Cortege .... Debussy
Slavonic Dance, No. 3 .... Dvorak
"Spring" .... Grieg
Finale, "Scheherazade" .... Rimsky-Korsakoff
Fantasia, "Manon Lescaut" .... Puccini
Waltz, "Reve au Champagne" .... Vollstedt
"Procession of the Sardar" .... Ippolitoff-Ivanoff

TUESDAY, MAY 3

Introduction of Act III, "Lohengrin" .. Wagner
Overture to "Oberon" .... Weber
Barcarolle from "Tales of Hoffman" .. Offenbach
Fantasia "Madama Butterfly" .... Puccini
Suite "Nutcracker" .... Tschaikowsky
Intermezzo "Pagliacci" .... Leoncavallo
Hymn to the Sun from "Le Coq d'Or"
Rimsky-Korsakoff
Rhapsody, "Espana" .... Chabrier
"La Boheme" .... Puccini
"Reve Angelique" .... Rubinstein
Waltz "On the Beautiful Blue Danube" ... Strauss

WEDNESDAY, MAY 4

French Military March .... Saint-Saens
Overture to "Rienzi" .... Wagner
Waltz, "Vienna Blood" .... Strauss
Fantasia, "L'Oracolo" .... Leoni
Tempest Scene from "Othello," Act 1 .. Verdi
Adagio Cantabile from the Sonata "Pathetique" .... Beethoven
Minuet of the Will o' the Wisps .... Berlioz
Dance of the Hours, from "La Gioconda"
Ouverture "1812" .... Ponchielli
Giga (arr by Agide Jacchia) .... Tschaikowsky
Cortege de Bacchus .... van Westerhout
THURSDAY, MAY 5 .... Delibes
Coronation March, from "Le Prophete"
Overture to "Mignon" .... Meyerbeer
Waltz, "Dornroeschen" .... Thomas
Fantasia, "The Girl of the Golden West" .... Tschaikowsky
Overture to "Il Guarany" .... Puccini
"Waltz of the Hours," from "Coppelia" .... Gomes
"Aurora" .... Delibes
Rhapsody, "Italia" .... H. Dunham
Fantasia, "The Tales of Hoffman" .... Casella
Prelude .... Offenbach
Dance of the Cammorrists .... Rachmaninoff
FRIDAY, MAY 6 .... Wolf-Ferrari
"Rakoczy" March .... Berlioz
Overture to "The Merry Wives of Windsor"
Waltzes from "Der Rosenkavalier" .... Nicolai
First Hungarian Rhapsody .... R. Strauss
Overture to "Tannhauser" .... Liszt
Dream of Love .... Wagner
Gypsy Dance from "Carmen" .... Blon
Songs by Chorus of the Eastern Music Supervisors (with organ), Albert Edmund Brown, conductor .... Bizet
Fantasia "Mephistofele" .... Boito
Hindu Song .... Rimsky-Korsakoff
Entrance of the Boyards .... Halvorsen

SATURDAY, MAY 7

Cortege, from "The Queen of Sheba" ... Gounod
Overture to "William Tell" .... Rossini
Waltz, "Gold and Silver" .... Lehar
Fantasia, "Aida" .... Verdi
Suite No. 2 "L'Arlesienne" .... Bizet
Largo from the "New World" Symphony. Dvorak
Capriccio .... Scarlatti-Jacchia
Prelude to "The Mastersingers of Nuremberg" .... Wagner
Marche Slave .... Tschaikowsky
Indian Summer .... Herbert
Bacchanale from "Samson and Delilah" ...
Saint-Saens

HERALD MAY 1.

Pop Concerts Begin Tomorrow Night

The Pop Concerts begin their 26th season at Symphony Hall tomorrow night. Agide Jacchia will again conduct the orchestra of 80 Boston Symphony Orchestra members in programs of popular and standard music on every week day evening from 8 to 11. Tables fill the floor, at which soft drinks and light refreshments may be ordered. Those who sit in the balconies can obtain refreshments in the usual room at the end of the corridor. Smoking is permitted on the floor.

These details are familiar enough to most Bostonians, but newcomers to the city need to be told about the "Pops" since they are an institution not found elsewhere in the United States. Among the composers represented on the programs for the opening week are Wagner, Tschaikowsky, Debussy, Dvorak, Grieg, Rimsky-Korsakoff, Weber, Chabrier, Richard Strauss, Verdi, Beethoven, Berlioz, Saint-Saens, Casella, Liszt, Bizet and Scarlatti. Yet there are popular concerts in fact as well as in name, as the experience of past seasons has proved. Most permanently popular music is also great music.

[illegible] recovering their former remarkable excellence. Mr Monteux, who is to conduct them again next year, has shown admirable patience, good humor, and a high order of musicianship. His remolding of the twice shattered orchestra into a sensitive and pliable instrument is a great achievement. The programs have been unusually attractive, the performances have averaged better thn one hoped for. At best they have been equal to the best work done before the war, but there have been more flaws than of old, as was invitable under the circumstances.

GLOBE MAY 1

POPS OPEN TONIGHT

An important and highly festive event will be the opening of the 36th season of Pop Concerts tonight in Symphony Hall at 8:15.

According to the custom of the Pops, refreshments will be served at the tables, while ravishing music is being performed by the splendid orchestra of 80 symphony players. Agide Jacchia, continuing at the conductor's post, will present the following eventful programme:

March from "Tannhauser" .... Wagner
Overture, "Tantalusqualen" .... Suppe
"By Moonlight" .... Bendel
Fantasia, "Eugen Onegin" .... Tschaikowsky
From the "Petite Suite"—
(a) En Bateau. (b) Cortege .... Debussy
Slavonic Dance, No. 3 .... Dvorak
"Spring" .... Grieg
Finale, "Scheherazade" .... Rimsky-Korsakoff
Fantasia, "Manon Lescaut" .... Puccini
Waltz, "Reve au Champagne" .... Vollstedt
"Processor of the Sardar" ... Ippolito-Ivanoff

POST MAY 2

POP CONCERT SERIES WILL OPEN TONIGHT

Orchestra of 80 Symphony Musicians Will Play Under Jacchia

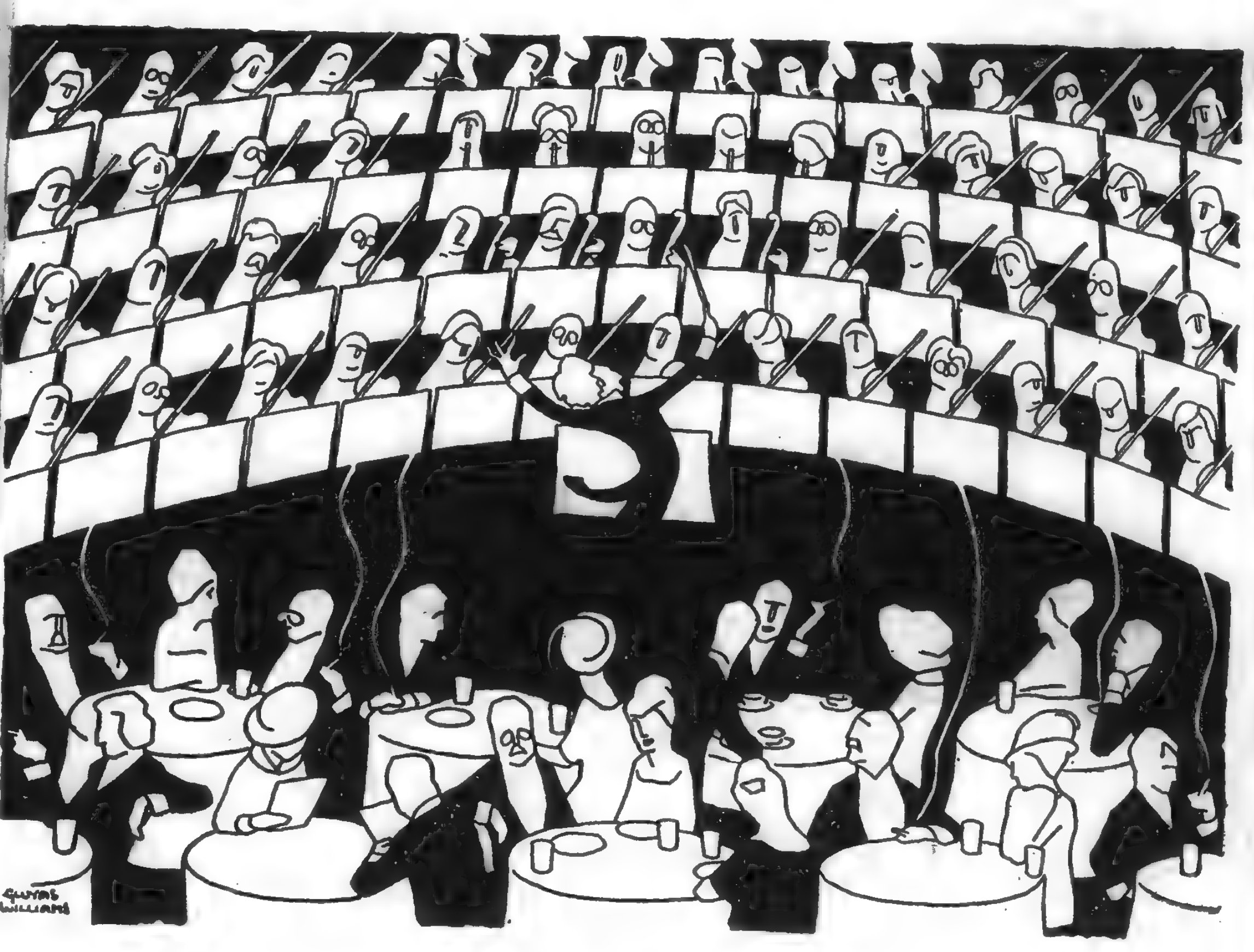
The 26th season of Pop Concerts opens tonight in Symphony Hall at 8:15. According to the custom of the Popo, refreshments will be served at the tables, while the spledid orchestra of 80 symphony players entertains from the platform Agide Jacchia, continuing at the conductor's post, will present the following program:

March from "Tannhauser" .... Wagner
Ovesture, "Tantalusqualen" .... Suppe
"By Moonlight" .... Bendel
Fantasia, "Eugen Onegin" ... Tschaikowsky
From the "Petite Suite," a. En Bateau,
b. Cortege .... Debussy
Slavonic Dance, No. 3 .... Dvorak
"Spring" .... Grieg
Finale, "Scheheazade" .. Rimsky-Korsakoff
Fantasia, "Manon Lescaut" .... Puccini
Waltz, "Reve au Champagne" ... Vollstedt
"Procession of the Sardar"
Ippolito-Ivanoff

HERALD. MAY 2

Chamber's Second Annual Pop Concert, Monday, May 9

JUDGING from the increasing sale of tickets at the Chamber's offices for the Second Annual "Pop of Pops" those members who have not already secured reservations will do well to clip immediately the coupon at the bottom of this page. The best seats are going fast and applications are being filled in the order received.



The "Pop of Pops"

A well-chosen program has been arranged for this event by Conductor Agide Jacchia of Symphony's eighty piece orchestra. The program is as follows:

1. Pomp and Circumstance (with organ) .... Elgar
2. Waltz "The Skaters" .... Waldteufel
3. Ride of the Valkyrie .... Wagner
4. Fantasia "Tosca" .... Puccini
5. Suite from the Ballet, "Sylvia" .... Delibes
   1. Les Chasseresses. 2. Pizzicato. 3. Cortege de Bacchus.
6. Prelude .... Rachmaninoff
7. Ave Maria .... Schubert-Wilhelmjs
   Solo violin, harp, organ and strings
8. Marche Slave .... Tschaikowsky
9. Rhapsody "Espana" .... Chabrier
10. Selection "Apple Blossoms" .... Kreisler-Jacobi
11. March from "Aida" .... Verdi

The Chamber's "Pop of Pops" as a function was inaugurated last year; the initial success was so marked that the Committee was convinced that it should have a regular place on the program of Chamber events. Purely a social and "get together" function, members welcome the opportunity to bring their wives and guests.

Tickets may be secured only at the Chamber offices. Regular Pop Concert prices prevail at the Chamber's "Pop of Pops." Reservations for seats at the tables on the floor may be made for $1.00 each. First balcony seats are $1.00, 75c and 50c. Entire tables of five, six or eight seats may be reserved.

Coupon For "Pop of Pops"

Boston Chamber of Commerce,
177 Milk Street,
Boston (9), Mass.

RESERVATION FOR TICKETS

Please reserve for me
.... Table seats at $1.00
.... Balcony seats at ($1.00) (75c) (50c)
for the "Pop of Pops" to be held at Symphony Hall
Monday, May 9th
at 8:00 p.m.
Enclosed find $..........
Signature ....
Address ....
Date..........

assembled and remade the Bos Symphony Orchestra three successiv times and restored to its traditional a tistic excellence the organization which Major Higginson founded and which is world-famous.

Two Bloch Pieces

Franck's symphony was followed by two pieces of Ernest Bloch, not heard here before, "Winter" and "Spring-time." Composed in 1905, in the composer's 25th year, this music is not of the mature Bloch, who is today one of the most representative figures in the modern field. But it is music conspicuous for its sense of nature, for its impressionability, for the naturalness and spontaneity with which, at least in "Winter," the composer finds a tonal language to express himself. So expressing himself, Bloch is much more convincing in his first piece than in his second. Sadness—the thoughts that a gray and wintry day may occasion—these emotions are native to the composer. He is less convincing to us, as he is less convincing to himself, when he tries to forget melancholy in the thought of laughing spring.

Strauss' Masterpiece

Then the heroic and tragic spirit of the youthful Strauss swept like a fiery wind over the orchestra. Then, hearing his masterpiece, "Death and Transfiguration," perhaps for the 10th or 15th time, the entire audience was confounded by its eloquence. It is always new and always confounding—the manner in which this Strauss dares to write of the flesh riven in twain, and of the spirit, rising, shaking out its wings, in the final ascension. The incredible thing is that he accomplishes so much of what he sets out to do. No wonder the audience was so deeply moved.

By the side of this music, how ineffably bourgeois, theatrical, noisy and cheap sounded the "Tannhauser" overture. But how well made is this overture, what complete and irresistible mystery in the shaping of the ideas, the welding of the form. Confound this Wagner! Even when he is a cheap, affected player to the gallery he is a genius.

POST-APR.30.

ELOQUENT CLOSE TO SYMPHONY SERIES

Orchestra Gives a Vital Interpretation of Franck

Bloch, Strauss and Wagner Fill an Interesting Program

An exceptionally eloquent performance of an unusually interesting program brought the Symphony concert season to a triumphant close yesterday afternoon. The audience applauded Mr Monteux and the players with genuine enthusiasm at every break in the program, which, in view of the rather lukewarm appreciation shown at the opening concert last October, is an encouraging sign that the subscribers admire the reconstituted orchestra, now that they have found it capable of good work.

Instead of the Beethoven symphony which of old was played at most last concerts, Mr Monteux gave an individual and vital interpretation of the Franck symphony. One wondered a little at his disregarding the injunction "non treppo" in the last allegro. He not infrequently confuses "crescendo" with "accelerando," hurrying the tempo unduly at climaxes. Otherwise there was no flaw worth picking in the performance.

It is the fashion to speak of the "mysticism" in Franck's music. Yet this symphony strikes one as the expression of an unworldly but not ascetic or austere nature, boisterously gay and quietly thoughtful by turns. It is essentially human rather than other worldly music.

Bloch's "Hiver-Printemps," a work of his youth heard here for the first time yesterday, set one wondering again how far the composer's difference from other musicians is due to spontaneous originality and how far it is a mere labored avoidance of triviality. Much of this "Spring" smacks more of the salon than of the soil. Yet "Winter" has a plaintive melancholy in it which touches the listener's imagination. The performance seemed sympathetic.

"Tod und Verklaerung," played for the first time since the war, used to be one of Dr Muck's best efforts. Yesterday's performance was magnificent as were the well remembered ones in former years. But Mr Monteux and his men seemed to be straining every nerve to make it so. Muck did it without apparent effort. The climaxes yesterday were not gradual and not balanced enough.

The present orchestra has never played anything better than it did the "Tannhauser Overture" yesterday. The "Venusberg" music in particular, which is usually given rather perfunctory treatment in the performance of the middle section of the overture, was made to sound like new, instinct with unsuspected imaginative energy. No other composer has even been able to do what Scott would have called the "big bowwow" style of music as well as Wagner. The Strauss of "Tod und Verklaerung" is his closest rival in it.

This program will be repeated tonight at 8. Present subscribers who wish to secure their seats for next year must do so by Monday. Those not taken will go on public sale Tuesday.

GLOBE-A 0

Again the Pops.

The "Pops" orchestra grows every eason. Now Conductor Jacchia will ave no less than eighty men under is baton when the ice cream musiales begin next Monday night. The oston Symphony concludes its regur season tonight. Great difficulties ave been overcome, a number of

and the band has become welded so well that its tone is more like the old Boston Symphony than it has been for several seasons.

The "Pops" are unique. No other American city has ever been able to manage them on so grand a scale. To be sure nothing but near-beer can now be purchased with your music, but as you can't buy anything stronger anywhere else, that is nc handicap. Ten or fifteen years ag the Pops were considered a bi Bohemian, and many merry partie went up there to enjoy the Viennes waltzes and Munich brew. Nowaday the old ladies from the Friday after noon rehearsals have courage enoug to take tables on the floor alon From the point of view of attendanc the Pops were never so prosperous.

MUSIC

Boston Notes

Specially for The Christian Science Monito

BOSTON, Massachusetts—The twenty-fourth program of the Boston Symphony Orchestra, given on April 2 was as follows: Franck, Symphony i D minor; Bloch, "Hiver-Printemps"— two poems for orchestra; Strauss "Death and Transfiguration"; Wagne overture to "Tannhäuser."

This last program of the presen season brought to light nothing ne with the exception of Bloch's tw poems. They are the expression c two contrasted moods, gracefull written and skillfully orchestrated, th music of an imaginative, sincere musician. They are perhaps too subjectively conceived to attract the atter tion of the sensation-loving crowc yet they are all the better for tha The remaining numbers on the program are well known. Mr. Monteux' readings of Franck's symphony an the "Tannhäuser" overture are familiar. That of Strauss' symphonic poe was sympathetic.

The past season has been one c great artistic merit. Many worth novelties have had a hearing, man unfamiliar classics have been brought to renewed attention while the more familiar classics have not been neglected. Mr. Monteux's programs have contained the music of all schools. The orchestra, too, has made marked progress, both technically and musically. The musical public of this city has indeed been fortunate in having Mr. Monteux at the head of its most important musical institution. His sincere artistry has been of untold benefit to the musical life of the community.

MONITOR APR

Pops to Begin Tomorrow Evening

The Pop concerts will open thei thirty-sixth season at Symphony Hal tomorrow night. Symphony Hall wil cast off for this gala occasion the formalities of the regular concer season. And yet, with the Pops, many qualities of the finest concerts still remain. The large orchestra of Symphony players is more than adequate for the most brilliant symphonic scores. Further zest is added to the Pops by the authoritative leadership of Agide Jacchia, a conductor well versed in popular as well as classic music. Since there is no statute against intoxicating music, Maestro Jacchia is able to charm all Pop-goers with the alternately lively and soulful qualities of his skilfully planned programs. All nights of the week will be open to the public. The program for the opening follow:

March from "Tannhauser" .... Wagner
Overture, "Tantalusqualen" .... Suppe
"By Moonlight" .... Bendel
Fantasia, "Eugene Onegin" .... Tschaikowsky
From the "Petite Suite," a. En Bateau
b. Cortege .... Debussy
Slavonic Dance, No. 3 .... Dvorak
"Spring" .... Grieg
Finale, "Scheherazade" .... Rimsky-Korsakoff
Fantasia, "Manon Lescaut" .... Puccini
Waltz, "Reve au Champagne" .... Vollstedt
"Procession of the Sardar" .... Ippolito-Ivanoff

ADVERTISER MA

The 40th season of the Boston Symphony Orchestra ended last night. It has been a brilliant one, one of the most brilliant in the history of the orchestra, which was never in a higher state than it is today. Mr. Monteux once said: "An orchestra is what the conductor makes it." Mr. Monteux, having fine material to work with, virtuosos who were willing, yea, eager, to unite in ensemble without undue thought of their own individuality, has now an orchestra that for euphony, plasticity and brilliance, is unsurpassed. As James Huneker said in the last review he wrote for the New York World: "After all, there is only one Boston Symphony Orchestra."

Not only has Mr. Monteux brought the orchestra to its high state by means of his technical skill as a disciplinarian, he has revealed himself as an interpreter to whom no school, ancient or modern, is foreign. His reading of Beethoven's "Pastoral" symphony, Brahm's second symphony, Liszt's "Orpheus," Mozart's "Jupiter" symphony, will long be remembered. We mention these readings in particular, for there are a few moss-backed conservatives who still think that only a German can interpret "German" music; as if music were parochial, and could not make a universal appeal. They might as well say that only a German audience can understand and appreciate the music of Beethoven, Brahms and Mozart. No, the compositions of the Englishmen, Bax and Vaughan Williams, of the French and the Russians, of the Italians and the Americans are not to Mr. Monteux written in an unknown tongue.

What a pleasure it is to see a conductor at the head of this orchestra who is modest in his bearing, yet courageous in bringing out music in an unfamiliar idiom, without thought of immediate popular favor, believing it his duty to acquaint the audience with even the most extreme modern tendencies, a conductor who respects his audience and his orchestra; a conductor who is courteous to soloists and rejoices in their individual success.

And in his arduous work he has been loyally and intelligently supported by the sound advice and encouragement of the experienced manager, Mr. William H. Brennan, assisted by Mr. G. E. Judd.

The programs of the 40th season were conspicuous for their interest and catholicity. Many unfamiliar compositions were heard, while the classics were not neglected.

ORCHESTRAL COMPOSITIONS PERFORMED FOR THE FIRST TIME

Bingham: Passacaglia for orchestra, Jan. 21, 1921.
Gilbert: Indian Sketches, March 4, 1921.
Hill: Poem: "The Fall of the House of Usher" (after Poe), Oct. 29, 1920.
Mason, Stuart: Rhapsody on a Persian Air, April 22, 1921.
Strube: Four Preludes, Nov. 12, 1920.

WORKS PERFORMED FOR THE FIRST TIME IN AMERICA*

Bax: "In the Faery Hills," symphonic poem, Dec. 17, 1920.
Malipiero: "Impressioni dal Vero," Suite No. 1, Dec. 23, 1920.
Milhaud: Suite No. 2, April 22, 1921.
Ravel: "Le Tombeau de Couperin," Nov. 19, 1920.
Ropartz: Divertissement, Oct. 22, 1920.
Strauss: Suite from "Der Burger als Edelmann," Feb. 11, 1921.

*Had Vassilenko's "Epic Poem" been played in the United States before April 8, 1921?

WORKS PERFORMED FOR THE FIRST TIME IN BOSTON

Symphonies, Symphonic Poems, Etc.

Balakireff: "Islamey" (orchestrated by Casella), Dec. 17, 1920.
Bloch: "Hiver" and "Printemps," April 29, 1921.
Carpenter: Suite from the Ballet "The Birthday of the Infanta," Feb. 25, 1921.
Franck: Prelude, Chorale, and Fugue (orchestrated by Pierne), Oct. 8, 1920.
d'Indy: "La Queste de Dieu," from "La Legende de Saint-Christophe," Dec. 23, 1920.
Kalinnikoff: Symphony No. 1, G minor, April 1, 1921.
Lekeu: Symphonic Fantasia on Two Folksongs of Anjou, Oct. 8, 1920.
Ravel: Valses Nobles et Sentimentales, March 11, 1921.
Respighi: "Fontane di Roma," Nov. 12, 1920.
Schubert: "Tragic" Symphony, No. 4, C minor (as a whole), April 8, 1921.
Scott: Two Passacaglias, Jan. 28, 1921.
Vassilenko: Epic Poem, April 18, 1921.
Williams: A London Symphony, Feb. 18, 1921.

SONGS

Mason, D. G.: "Russians," Op. 18 (Reinald Werrenrath, baritone), Nov. 19, 1920.

WORKS PERFORMED FOR THE FIRST TIME AT THESE CONCERTS

Franck: "Les Djinns," symphonic poem for piano and orchestra, after Hugo, E. Robert Schmitz, pianist, Jan. 21, 1921.
Mozart: Air of Pamina from "The Magic Flute" (Mme. Hulda Lashanska), Jan. 28, 1921.
Concerto in E flat major for violin (Jacques Thibaud), Feb. 18, 1921.
Shepherd: Fantasy for piano and orchestra (Heinrich Gebhard, pianist), April 15, 1921.
Wagner: Transformation Music and closing scene of Act. I, "Parsifal," March 25, 1921.

A glance at the list of composers whose works were played will give an idea of Mr. Monteux's catholicity, to which we have referred.

Summary

The following composers were represented at these concerts for the first time: Bax, Bingham, Kalinnikoff, Lekeu, Mason, D. G., Mason, S., Milhaud, Respighi, Scott, Shepherd, Vassilenko, Williams.

Balakireff	1	Loeffler	1
Bax	1	Malipiero	1
Beethoven	7	Mason, D. G.	1
Berlioz	2	Mason, S.	1
Bingham	1	Mendelssohn	2
Bloch	1	Milhaud	1
Brahms	4	Mozart	9
Bruch	1	Ravel	2
Carpenter	1	Respighi	*2
Chabrier	1	Roger-Ducasse	1
Chadwick	1	Ropartz	1
Charpentier	1	Saint-Saens	2
Debussy	1	Schubert	2
Delius	1	Schumann	3
Dukas	1	Scott	1
Dvorak	1	Scriabin	1
Enesco	2	Shepherd	1
Foote	1	Sibelius	1
Franck	3	Strauss	3
Gilbert	1	Stravinsky	1
Griffes	1	Strube	1
Haydn	2	Tschaikowsky	2
Hill	1	Vassilenko	1
D'Indy	1	Wagner	4
Kalinnikoff	1	Weber	1
Lalo	1	Williams	†2
Lekeu	1		
Liszt	2	Total	91

*Respighi's "Fountains of Rome" was played twice.

†Vaughan Williams's "London Symphony" was played twice.

Of these composers, Bingham, Carpenter, Chadwick, Foote, Gilbert, Griffes, Hill, D. G. Mason, S. Mason, Shepherd were born in this country. Add to the list Messrs. Loeffler and Strube, Americans by their long residence and musical activity in this country—12 in all.

Fifty-four composers were represented. There has been trifling, foolish talk about French propaganda. Of these composers only 12 were French by birth. Franck, a Belgian, was a naturalized Frenchman; Lekeu was a Belgian; Enesco was a Roumanian.

The soloists were as follows:

Sopranos: Mmes. Lashanska and Nielsen 2
Baritone: Mr. Werrenrath 1
Pianists: Messrs. Bauer, Gebhard, Grainger Levitzki, Maier, Moiseiwitsch, Pattison, Rubinstein 8
Violinists: Messrs. Burgin and Thibaud and Miss Menges 3
Violoncellists: Messrs. Bedetti and Schroeder 2
16

Mmes. Lashanska and Menges appeared for the first time in Boston.

Messrs. Maier, Moisewitsch, Pattison and Rubinstein played for the first time at these concerts. Miss Nielsen and Mr. Werrenrath sang for the first time at these concerts.

POPS OPEN TOMORROW

A principal event of the spring will be the opening night of the 36th season of Pop concerts at Symphony Hall tomorrow evening, May 2. Festive with new decorations, tables, food and drink, Symphony Hall will cast off for this occasion the formalities of the regular concert season. And yet, with the Pops, many qualities of the finest concerts still remain. The large and splendid orchestra of symphony players is more than adequate for the most brilliant and exacting symphonic scores. Further zest is added to their playing by the inspired leadership of Agide Jacchia, conductor of opera in past years and of the Pop concerts in recent seasons. Since there is no statute against intoxicating music, Maestro Jacchia is able to charm all Pop goers with the alternately lively and soulful qualities of his skilfully planned programs.

Although the Women' City Club, Durant, Inc., the Boston Athletic Association and the Music Supervisors' convention have taken parts of the house for their own amusement on the nights of Tuesday, Wedneday, Thursday and Friday, these nights and all nights of the week will be open to the public. The programs of the week follow:

MONDAY, MAY 2

March from "Tannhauser" .... Wagner
Overture, "Tantalusqualen" .... Suppe
"By Moonlight" .... Bendel
Fantasia, "Eugene Oneigin" .... Tschaikowsky
From the "Petite Suite" a, En Bateau;
b, Cortege .... Debussy
Slavonic Dance, No. 3 .... Dvorak
"Spring" .... Grieg
Finale, "Scheherazade" .... Rimsky-Korsakoff
Fantasia, "Manon Lescaut" .... Puccini
Waltz, "Reve au Champagne" .... Vollstedt
"Procession of the Sardar" .... Ippolitoff-Ivanoff

TUESDAY, MAY 3

Introduction of Act III, "Lohengrin" .... Wagner
Overture to "Oberon" .... Weber
Barcarolle from "Tales of Hoffman" .... Offenbach
Fantasia "Madama Butterfly" .... Puccini
Suite "Nutcracker" .... Tschaikowsky
Intermezzo "Pagliacci" .... Leoncavallo
Hymn to the Sun from "Le Coq d'Or"
Rimsky-Korsakoff
Rhapsody, "Espana" .... Chabrier
"La Boheme" .... Puccini
"Reve Angelique" .... Rubinstein
Waltz "On the Beautiful Blue Danube" .... Stra ss

WEDNESDAY, MAY 4

French Military March .... Saint-Sa
Overture to "Rienzi" .... Wag
Waltz, "Vienna Blood" .... Stra
Fantasia, "L'Oracolo" .... Leo
Tempest Scene from "Othello," Act 1 .... Verd
Adagio Cantabile from the Sonata "Pathetique" .... Beethove
Minuet of the Will o' the Wisps .... Berlioz
Dance of the Hours, from "La Gioconda"
Ponchielli
Ouverture "1812" .... Tschaikowsky
Giga (arr by Agide Jacchia) .... van Westerhout
Cortege de Bacchus .... Delibes

THURSDAY, MAY 5

Coronation March, from "Le Prophete"
Meyerbeer
Overture to "Mignon" .... Thomas
Waltz, "Dornroeschen" .... Tschaikowsky
Fantasia, "The Girl of the Golden West"
Puccini
Overture to "Il Guarany" .... Gomez
"Waltz of the Hours," from "Coppelia"
Delibes
"Aurora" .... H. Dunham
Rhapsody, "Italia" .... Casella
Fantasia, "The Tales of Hoffman" .... Offenbach
Prelude .... Rachmaninoff
Dance of the Cammorrists .... Wolf-Ferrari

FRIDAY, MAY 6

"Rakoczy" March .... Berlioz
Overture to "The Merry Wives of Windsor"
Nicolai
Waltzes from "Der Rosenkavalier" ....
R. Strauss
First Hungarian Rhapsody .... Liszt
Overture to "Tannhauser" .... Wagner
Dream of Love .... Blon
Gypsy Dance from "Carmen" .... Bizet
Songs by Chorus of the Eastern Music Supervisors (with organ), Albert Edmund Brown, conductor
Fantasia "Mephistofele" .... Boito
Hindu Song .... Rimsky-Korsakoff
Entrance of the Boyards .... Halvorsen

SATURDAY, MAY 7

Cortege, from "The Queen of Sheba" .... Gounod
Overture to "William Tell" .... Rossini
Waltz, "Gold and Silver" .... Lehar
Fantasia, "Aida" .... Verdi
Suite No. 2 "L'Arlesienne" .... Bizet
Largo from the "New World" Symphony .... Dvorak
Capriccio .... Scarlatti-Jacchia
Prelude to "The Mastersingers of Nuremberg" .... Wagner
Marche Slave .... Tschaikowsky
Indian Summer .... Herbert
Bacchanale from "Samson and Delilah" ....
Saint-Saens

HERALD. MAY 1.

Pop Concerts Begin Tomorrow Night

The Pop Concerts begin their 26th season at Symphony Hall tomorrow night. Agide Jacchia will again conduct the orchestra of 80 Boston Symphony Orchestra members in programs of popular and standard music on every week day evening from 8 to 11. Tables fill the floor, at which soft drinks and light refreshments may be ordered. Those who sit in the balconies can obtain refreshments in the usual room at the end of the corridor. Smoking is permitted on the floor.

These details are familiar enough to most Bostonians, but newcomers to the city need to be told about the "Pops" since they are an institution not found elsewhere in the United States. Among the composers represented on the programs for the opening week are Wagner, Tschaikowsky, Debussy, Dvorak, Grieg, Rimsky-Korsakoff, Weber, Chabrier, Richard Strauss, Verdi, Beethoven, Berlioz, Saint-Saens, Casella, Liszt, Bizet and Scarlatti. Yet there are popular concerts in fact as well as in name, as the experience of past seasons has proved. Most permanently popular music is also great music.

The Symphony concerts have shown a steady and gratifying progress toward regaining their former remarkable excellence. Mr Monteux, who is to conduct them again next year, has shown admirable patience, good humor, and a high order of musicianship. His remolding of the twice shattered orchestra into a sensitive and pliable instrument is a great achievement. The programs have been unusually attractive, the performances have averaged better thn one hoped for. At best they have been equal to the best work done before the war, but there have been more flaws than of old, as was invitable under the circumstances.

GLOBE MAY 1.

POPS OPEN TONIGHT

An important and highly festive event will be the opening of the 36th season of Pop Concerts tonight in Symphony Hall at 8:15.

According to the custom of the Pops, refreshments will be served at the tables, while ravishing music is being performed by the splendid orchestra of 80 symphony players. Agide Jacchia, continuing at the conductor's post, will present the following eventful programme:

March from "Tannhauser" .... Wagner
Overture, "Tantalusqualen" .... Suppe
"By Moonlight" .... Bendel
Fantasia, "Eugen Onegin" .... Tschaikowsky
From the "Petite Suite"—
(a) En Bateau. (b) Cortege .... Debussy
Slavonic Dance, No. 3 .... Dvorak
"Spring" .... Grieg
Finale, "Scheherazade" .... Rimsky-Korsakoff
Fantasia, "Manon Lescaut" .... Puccini
Waltz, "Reve au Champagne" .... Vollstedt
"Processor of the Sardar" .... Ippolito-Ivanoff

POST MAY 2

POP CONCERT SERIES WILL OPEN TONIGHT

Orchestra of 80 Symphony Musicians Will Play Under Jacchia

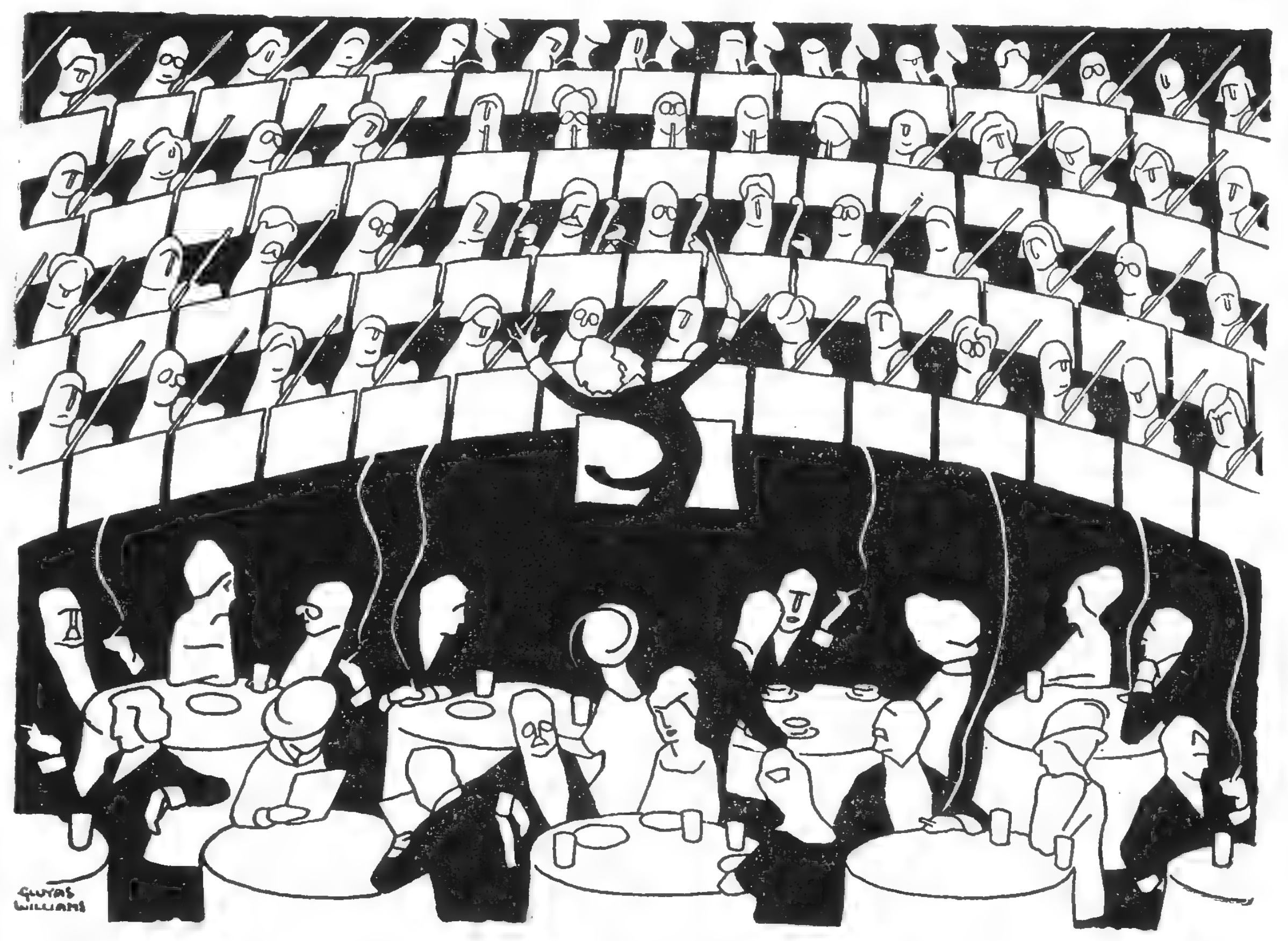
The 26th season of Pop Concerts opens tonight in Symphony Hall at 8:15. According to the custom of the Popo, refreshments will be served at the tables, while the spledid orchestra of 80 symphony players entertains from the platform Agide Jacchia, continuing at the conductor's post, will present the following program:

March from "Tannhauser" .... Wagner
Overture, "Tantalusqualen" .... Suppe
"By Moonlight" .... Bendel
Fantasia, "Eugen Onegin" .... Tschaikowsky
From the "Petite Suite," a. En Bateau,
b. Cortege .... Debussy
Slavonic Dance, No. 3 .... Dvorak
"Spring" .... Grieg
Finale, "Scheheazade" .... Bimsky-Korsakoff
Fantasia, "Manon Lescaut" .... Puccini
Waltz, "Reve au Champagne" .... Vollstedt
"Procession of the Sardar"
Ippolito-Ivanoff

HERALD. MAY 2

Chamber's Second Annual Pop Concert, Monday, May 9

JUDGING from the increasing sale of tickets at the Chamber's offices for the Second Annual "Pop of Pops" those members who have not already secured reservations will do well to clip immediately the coupon at the bottom of this page. The best eats are going fast and applications are being filled in the order ceived.



The "Pop of Pops"

A well-chosen program has been arranged for this event by Conductor Agide Jacchia of Symphony's eighty piece orchestra. The program is as follows:

1. Pomp and Circumstance (with organ) .... Elgar
2. Waltz "The Skaters" .... Waldteufel
3. Ride of the Valkyrie .... Wagner
4. Fantasia "Tosca" .... Puccini
5. Suite from the Ballet "Sylvia" .... Delibes

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a continued increased demand, with considerable orders coming in from cut-sole manufacturers. There is a slightly improved feeling in the upper leather market, but nothing like a boom can be expected until the demand for men's shoes becomes more normal. There are actual shortages in some kinds of upper leathers, including the best grade of black calf.

In the hide markets there is a firmer feeling, accompanied by slightly increased transactions, the most notable turnover in the Chicago market of late having been a quantity of winter native steers at 10 cents for January and 9 cents for February and March stock. Late sales of calf- this same market have been

so serious in the case shoe manufacturing concern that has closed down its plant "until such time as the firm is able to produ and sell shoes," meaning until workers are willing to accept reduc pay.

There is a movement on foot boom the glazed kid branch of t tanning industry, the headquarters the propaganda being Wilmingto Del. The underlying idea is to to organize a National buying mov ment that will result in four milli pairs of shoes containing Wilmin glazed kid being worn by free a enlightened Americans. New En land has at least one important pla in which glazed kid is produced.

(Continued on Page 23)

URANT AFFAIRS MAY 2

SEASON OF POP CONCERTS OPEN

Symphony Hall Audience Shows Keen Appreciation of Program

ORCHESTRA PLAYS WITH USUAL SKILL

Though still under the spell of a certain melancholy that has enveloped them since the old popping days, the Pop concerts opened last night in Symphony Hall. The house was crowded and the throng had a more cosmopolitan appearance than ever. All parts of Boston seemed represented and a sizable part of the rest of the world also.

The program containing pieces by Wagner, Suppe, Tschaikowsky, Debussy, Dvorak and Grieg made a wide appeal that evidently had a thorough response. There were four selections by Slavonic composers and it was noticeable that these roused the most strenuous enthusiasm among the audience. One reason for this was that 200 seats had been provided for delegates attending a fraternal convention now in session in Boston and that a large proportion of the members are Russians.

The orchestra under the leadership of Agide Jacchia played with all its accustomed artistic skill, vim and vividness of expression. The musicians were generous in response to the acclaim of their hearers and an extra number was added after each regular selection. A fantasy based on Puccini's "Manon Lescaut" particularly took the people's fancy and in keeping with the Slavic predominance of the evening an arrangement of the Volga Boatman's song done by Mr. Jacchia was given. This called forth such a storm of approval that it was repeated.

Even without the old fizzing accompaniments of bygone days, the Pops are plainly as popular as ever and there can be no doubt that one of the most successful seasons in their long history was begun last night.

HERALD. MAY 3-

As the audience of Friday afternoon set the pace in leave-taking at the Symphony Concerts, so the audience of Saturday evening kept and sped it, while, incidentally, two familiar customs, for a year or two put by, were renewed. Before the concert began, in the tuning room, Judge Cabot speaking for the trustees, congratulated the orchestra upon the work of the year in such a little speech as Mr. Higginson used to make. By exception, moreover, Mrs. Higginson stood beside him while he spoke, as though to reaffirm, as have other recent works on her part, a continuing interest in the band. Again, the familiar flowers of the final concert stood by the conductor's stand—this time in the colors and the ribbons of France and the United States. When at last Mr. Monteux came to his place, an audience, from which only scattered subscribers were absent, saluted him with round upon round of applause. Still heartier clapping followed the performance of Franck's Symphony, swelling longest and loudest when the conductor stood in the crescent of the risen orchestra. As on Friday, the audience lingered after the concert; would not have done until twice and thrice it had recalled Mr. Monteux, striving to shift a share of these plaudits to the smiling orchestra; until rising, it had again clapped and cheered him. In such earned appreciation, it is pleasure both to give and to receive, and of such, beyond debating, are the deserts of the conductor and the men who are restoring the quality and with it the prestige of the Boston Orchestra. This season the stride has been long and full; on Friday and Saturday the plaudits also spanned it.

H. T. P.

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Too Early Bloch

For novel piece in these final concerts, Mr. Monteux went back to Bloch—composer of individuality, vision, power and waxing fulfillment, like to none other in our time, much too rarely heard at Symphony Hall and then not always in a characteristic and revealing music. Once and twice Dr. Muck played his "Hebrew Poems," and hearers discovered the heighth and depth of his imagination kindled by the rites, the origins, the traits and emotions of his race—discovered also his command of sonorities, of color, of the whole decorative arsenal of modern music in voice of modern orchestra. Once and twice Mr. Monteux and Mme. Frijsh in a setting of Psalms, revealed his acrid vehemence, his rigors of form and progress, his sweep of exclamation. But of other music from Bloch's "Jewish period"—as the classifying commentators will name it—of the manifold and magniloquent Rhapsody, "King Solomon," for example, we in Boston know nothing by evidence of our own ears. Never have we heard the orchestral version of the Suite for Viola and Piano; nor do we yet know—though it is no obligation of Mr. Monteux—the present crown of Bloch's music, the Sonata for Piano and Violin. And both are the work of ripened, controlled, reinvigorated powers, quickened with an intensified imagery, sweeping into new channels of expression.

As it was, Mr. Monteux chose to return to the early Bloch of the brief and mated tone-poems: "Winter-Spring"—tonal meditation upon a world bare, cold, bleak; tonal ode to a world warmed, brightened, blossoming. The musical, the [illegible] means, method, contrasts were [illegible] to anticipate as they were pleasurable to hear. The motivs rose quickly into melody like to the voice of brooding and desolate, of blithesome and jocund song. Cleanly, sensitively drawn was the musical outline; apt, fanciful, mellow went the play of harmonies and timbres, with now and then a single voice or a vivid modulation sharp upon them. A pleasing music indeed, such as composers in their twenties wrote as many years ago; a music also that here and there in expression is still characteristic of Bloch; but a music that is not even preluding to the powers and splendors he has already fulfilled. For another year, doubtless, Mr. Monteux keeps them.

H. T. P.

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Here in Boston

At the end of the week Mr. Monteux will take ship for Le Havre to remain in Europe until September, in part taking holiday, in part seeking recent music and new players for the Symphony Concerts next season. Ten or twelve others from the orchestra, for the most part the leaders of the several choirs, are also departing for a summer in Europe and almost on the same day.

At the Pops Tonight

Opening Programme

March from "Tannhäuser".....Wagner
Overture, "Tantalusqualen"......Suppé
By Moonlight....................Bendel
Fantasia, "Eugen Onégin"..Chaikovsky
Two Movements from the "Petite Suite" ....Debussy
Slavonic Dance, No. 3..........Dvorak
Spring ....Grieg
Finale from the Suite, "Scheherazade" ....Rimsky-Korsakov
Fantasia, "Manon Lescaut"....Puccini
Waltz, "Reve au Champagne".Vollstedt
Procession of the Sardar, from the "Caucasian Sketches," Ippolitov-Ivanov

Conductor: A. Jacchia.

TRANS. MAY 2.

LARGE AUDIENCE AT POPS OPENING

The thirty-sixth season of the Boston Pops began in Symphony Hall last night. There were eighty men in the orchestra and Agide Jacchia was again the conductor.

The big audience, which always welcomes the opening of the Pops, was on hand, despite the comparative coolness of the weather. Real Pops weather is summer weather. There was the usual enthusiasm, encores and attractive mixture of classic and popular music.

Mr. Jacchia's programs grow more serious as the seasons go by. Last night he played from Wagner Rimsky-Korsakoff, Tschaikowsky, Grieg Dvorak, Debussy and Puccini. Only the encores were light, and they were not so very light. However, all the selections were tuneful and all were much admired.

The program:

1.—March from "Tannhauser".......Wagner
2.—Overture "Tantalusqualon"........Suppe
3.—"By Moonlight" ....Bendel
4.—Fantasia, "Eugen Onegin," Tschaikowsky
5.—From the "Petite Suite"—
  a. En Bateau
  b. Cortege ....Debussy
6.—Slavonic Dance, No. 3............Dvorak
7.—"Spring" ....Grieg
8.—Finale, "Scheherazade," Rimsky-Korsakoff
9.—Fantasia, "Manon Lescaut".......Puccini
10.—Waltz, "Reve au Champagne," Vollstedt
11.—"Processor of the Sardar," Ippolito-Ivanoff

AMER. MAY 3

"POPS" OPENING DRAWS A CROWD

Larger Orchestra and More "High Brow" Music

"Volga Bargemen's Song" Makes the Hit of the Evening

The opening of the "Pops" drew a crowd which filled Symphony Hall to capacity last evening. Prohibition, which banished beer and light wines from the menus, had not diminished people's zest for hearing the best light music in a place where one can eat, smoke and consume innocuous beverages at one's ease.

Waitresses, first introduced during the war, still replace waiters, and the stage this season is banked with potted shrubs and flowers. The orchestra is slightly larger than it used to be, and there is a larger percentage of music from great composers.

Mr Jacchia had to refuse several insistent demands for extra pieces, after granting no less than five encores, in order that the concert might be out promptly at 11, as the rule requires. He was enthusiastically applauded at his first appearance by many who remember his spirited and intelligent conducting from former seasons. He gets better results from the orchestra than any of his recent predecessors have secured.

The first number was the lively march from "Tannhauser." The jazzy "Tantalusqualen" Overture of Suppe had to be encored by Cesar Cui's colorful "Orientale." Bendel's popular "By Moonlight," the third number, drew another even better liked piece as an extra, Rachmaninoff's C-sharp minor Prelude.

Debussy is commonly regarded as an especially high-brow composer, yet a selection from his "Petite Suite" was encored enthusiastically. Rimsky-Korsakoff's "Chanson Indoue" and the finale from his "Scheherazade," more of what could be called "high-brow stuff," were exceptionally well received. Jacques Hoffman played the violin solo in the latter number with remarkable skill.

The "Volga Bargemen's Song," orchestrated by Mr Jacchia, played as an extra after a selection from Puccini's "Manon," made the hit of the evening. The audience refused to let the concert go on until it was repeated. Almost everyone stayed through the last number, the "Procession of the Sardar," by Ippolitov-Ivanov, a sonorous and tuneful Russian piece unfamiliar to most of the audience which proved a desirable addition to the repertory of these concerts.

Tonight is "Women's City Club Night," but places in the balconies and on the floor are available for the general public. The program is as follows:

Introduction to Act III, "Lohengrin"..Wagner
Overture to "Oberon"................Weber
Barcarolle from "Tales of Hoffman'..Offenbach
Fantasia, "Madame Butterfly"........Puccini
Suite, "Nutcracker"............Tschaikowsky
Intermezzo, "I Pagliacci".........Leoncavallo
Hymn to the Sun from "Le Coq d'Or" Rimsky-Korsakoff
Rhapsody, "Espana".................Chabrier
"La Boheme".........................Puccini
"Reve Angelique"................Rubinstein
Waltz, "On the Beautiful Blue Danube" Strauss

TRANS-MAY 2

GLOBE-MAY.3.

TONIGHT AT THE POPS

Although the Women's City Club has engaged a number of tables at the Pops in Symphony Hall tonight, this concert, the second of the season, will be in every way open to the public. The program:

Introduction to Act III, "Lohengrin"..Wagner
Overture to "Oberon"..................Weber
Barcarolle from "Tales of Hoffman"..Offenbach
Fantasia, "Madama Butterfly"........Puccini
Suite, "Nutcracker"...........Tschaikowsky
Intermezzo, "I Pagliacci"........Leoncavallo
Hymn to the Sun from "Le Coq d'Or"... Rimsky-Korsakoff
Rhapsody, "Espana"..................Chabrier
"La Boheme".........................Puccini
"Reve Angelique"................Rubinstein
Waltz, "On the Beautiful Blue Danube"..Strauss

HERALD-MAY.3.

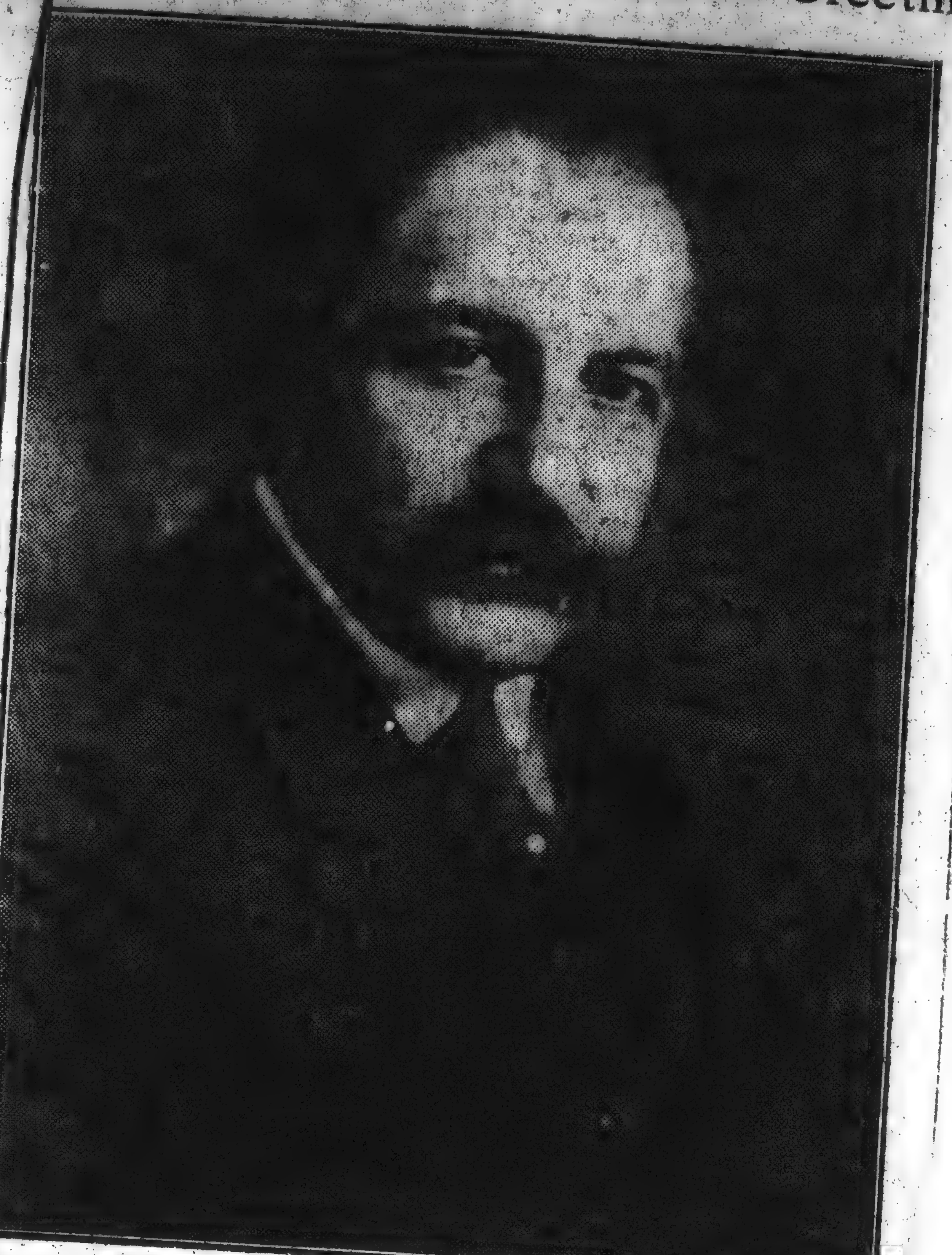
AT THE POPS TONIGHT

Although the Women's City Club have engaged for themselves a number of tables at the Pops in Symphony Hall tonight, this concert, the second of the season, will be in every way open to the public. The programme follows.

Introduction to Act III., "Lohengrin"..Wagner
Overture to "Oberon" ....Weber
Barcarolle from "Tales of Hoffman".Offenbach
Fantasia, "Madama Butterfly".........Puccini
Suite, "Nutcracker" ....Tschaikowsky
Intermezzo, "I Pagliacci".......Leoncavallo
Hymn to the Sun, from "Le Coq d'Or" Rimsky-Korsakoff
Rhapsody, "Espana" ....Chabrier
"La Boheme" ....Puccini
Reve Angelique ....Rubinstein
Waltz, "On the Beautiful Blue Danube" Strauss

POST MAY.3-

For Spring Farewell and Autumn Greeting



Pierre Monteux (Photograph by Ga

Restorer of the Boston Symphony Orchestra

POPS OPEN WITH HALL FILLED UP

High Type of Music and Refreshments Enjoyed

BY OLIN DOWNES

The 1921 season of the Pops opened last night in Symphony Hall. Mr. Jacchia conducted. A programme of compositions of proved popularity was played by some 80 of the Boston Symphony Orchestra. The audience filled the hall to capacity and showed that the Pop concerts are becoming so attractive that the great public attends them for musical enjoyment, regardless of occasion or temperature.

BETTER MUSICAL FARCE

The programmes of these concerts have gradually changed of late years. There is more substance in the musical fare and less of the ephemeral. Some, the writer among them, regret certain features of the old programmes, but the net result of Mr. Jacchia's procedure emphasizes the truth of the saying of Theodore Thomas: that understanding of good music means simply familiarity with good music. Of late seasons, at the Pops, have been heard repeatedly such works as the March from Tannhauser, with its pomp and ceremony, which opened the concert last night; music from Tschaikosky's opera, "Eugene Onegin"; the two charming little pieces of the youthful Debussy, "En Bateau" and "Cortege"; the third Slavonic Dance of Dvorak; the exquisite melody, "Spring of Grieg"; and the gorgeous finale of Rimsky-Korsakoff's symphonic suite, "Scheherazade," after the "Arabian Nights." Ippolitov-Ivanoff's orientalism in his "Marche du Sardar" from the "Causcasian Sketches" is less familiar, but not less fascinating.

These and other composition showed ability of Mr. Jacchia and the capacities of the orchestra which he leads offered variety, contrast music made by masters, yet simple, readily intelligible and melodious. Enthusiasm ran high. The orchestra played a number of encores. Glasses glittered and rattled, albeit somewhat chillily, in this opening night of the Pops of 1921, on this second night in May, in the spring?

POST-MAY 3

Big Crowd Attend Opening of "Pops"

The 36th season of the "Pops" was ushered in last night at Symphony Hall to an audience that crowded the hall. Although prohibition seems to have put the damper on many activities, it has not lessened the popularity of these annual concerts. The wines and beers of the old days are missing, but not enthusiasm for the music. Every seat was taken last night and many stood at the back of the hall.

The interesting program opened with the march from "Tannhauser," followed by the overture from "Tantalusqualen" and Bendel's "By Moonlight." The fantasia from Tschaikowsky's "Eugene Onegin" and the finale from Rimsky-Korsakoff's magnificent "Scheherazade" were beautifully played. The latter is truly dramatic music; the orchestra last night brought out all its disturbing beauty. Another of the great Russian's compositions, the Hindu song from "Sadko," was played as an extra. The truth of the remark, "Scratch a Russian and you find a Tartar," is borne out by much Russian music; underneath it all lies a definite strain of the Orient.

The program also included "En Bateau" and "Cortege," from Debussy's "Petite Suite"; Dvorak's Slavonic Dance No. 3; Grieg's "Spring"; the fantasia from Puccini's opera, "Manon Lescaut"; Vollstedt's "Reve au Champagne," and "Procession of the Sardar," by Ippolito-Ivanoff.

Mr. Jacchia conducted with his usual inspired intelligence and enthusiasm. Tonight is "Women's City Club Night" at the concert.

T AV. MAY 3.

The Pops Begin Again True to Recent Form—Large and Able Orchestra, Eager Audience and Programme According to It's Likings—Miscellany and Musicians from Bradford Academy

In their essence the "Pops" are as immutable as their more serious precursors, but in sundry minor details they change from year to year. Chief among the innovations to be noted at the opening concert last evening was the increase in the number of players. To the casual observer it might have seemed that the whole Symphony Orchestra sat upon the stage. There are now, for example, sixteen first and fourteen second violins and the lower strings are very nearly in proportion, with the result that the string section alone is as large as the entire "Pop" orchestra of a dozen years ago. Another departure from precedent is to be found in the shortened programme, of eleven numbers instead of twelve as heretofore—a wise provision in view of the increasing demand for "extras." Surely the "Pops" are an excellent breeding-place for the "encore-itis" that is the bane of American concert-rooms.

In the choice of his first programme Mr. Jacchia made a clear effort to introduce unhackneyed material. There was an unfamiliar overture by von Suppé—that to his operetta "Tantalusqualen"—but the music, though in the composer's characteristic manner, lacks the vitality of his better known pieces. The other novelties, actual or comparative, were an effective arrangement of the "Voyage by Moonlight" from Franz Bendel's romantic suite for the piano, "Am Genfer See"; two numbers of Henri Busser's orchestral adaptation of Debussy's "Petite Suite," played a year or so ago at the Symphony Concerts; and a waltz, "Rêve au Champagne," by Vollstedt, known chiefly as the author of the fantastic "Jolly Brothers." The beaten path was also avoided in the operatic "selections" which were drawn from Chaikovsky's "Eugen Onégin" and Puccini's "Manon Lescaut," but neither fantasia is particularly diverting. The remaining numbers were the March from "Tannhäuser"; a Slavonic Dance by Dvôrák, "The Last Spring," one of two pieces for strings by Grieg; the "Procession of the Sardar" from Ippolitov-Ivanov's colorful "Caucasian Sketches" and the vivid and dramatic Finale of "Scheherazade." Both Mr. Jacchia and the orchestra were at their best in the pieces that asked the most of them. The performance of Debussy's and Rimsky-Korsakov's music would have graced any Symphony Concert. Wagner's March was played at an unaccountable speed but Ippolitov-Ivanov's was brilliantly effective.

So much for the music, which is—or rather used to be—but half a Pop Concert. The other half, the audience, furthered the tendency already noticeable last season. It was a numerous company—the hall could scarcely have held more—but it was a singularly quiet one. There was far less attention paid to refreshments and general sociability than was once the case, and much more attention paid to the music. Probably the advent of warmer weather will speed the sale of cooling drinks, but Mr. Jacchia—with perhaps a little help from the Volstead Act—has worked a change that bids fair to be permanent. The new public of the Pops is quite as absorbed, almost as resentful of disturbances as the audiences of the Symphony Concerts. Their tastes are different but they take their pleasures quite as seriously. On the face of it Mr. Jacchia's programmes would seem too much to favor the music that is neither "heavy" enough to impress nor light enough to entertain, yet by every token he is giving his very considerable following exactly what it wants.

W. S. S.

TRANS. MAY 3.

[125]

SEASON OF POP CONCERTS OPEN

Symphony Hall Audience Shows Keen Appreciation of Program

ORCHESTRA PLAYS WITH USUAL SKILL

Though still under the spell of a certain melancholy that has enveloped them since the old popping days, the Pop concerts opened last night in Symphony Hall. The house was crowded and the throng had a more cosmopolitan appearance than ever. All parts of Boston seemed represented and a sizable part of the rest of the world also.

The program containing pieces by Wagner, Suppe, Tschaikowsky, Debussy, Dvorak and Grieg made a wide appeal that evidently had a thorough response. There were four selections by Slavonic composers and it was noticeable that these roused the most strenuous enthusiasm among the audience. One reason for this was that 200 seats had been provided for delegates attending a fraternal convention now in session in Boston and that a large proportion of the members are Russians.

The orchestra under the leadership of Agide Jacchia played with all its accustomed artistic skill, vim and vividness of expression. The musicians were generous in response to the acclaim of their hearers and an extra number was added after each regular selection. A fantasy based on Puccini's "Manon Lescaut" particularly took the people's fancy and in keeping with the Slavic predominance of the evening an arrangement of the Volga Boatman's song done by Mr. Jacchia was given. This called forth such a storm of approval that it was repeated.

Even without the old fizzing accompaniments of bygone days, the Pops are plainly as popular as ever and there can be no doubt that one of the most successful seasons in their long history was begun last night.

HERALD. MAY 3-

As the audience of Friday afternoon set the pace in leave-taking at the Symphony Concerts, so the audience of Saturday evening kept and sped it, while, incidentally, two familiar customs, for a year or two put by, were renewed. Before the concert began, in the tuning room, Judge Cabot speaking for the trustees, congratulated the orchestra upon the work of the year in such a little speech as Mr. Higginson used to make. By exception, moreover, Mrs. Higginson stood beside him while he spoke, as though to reaffirm, as have other recent works on her part, a continuing interest in the band. Again, the familiar flowers of the final concert stood by the conductor's stand—this time in the colors and the ribbons of France and the United States. When at last Mr. Monteux came to his place, an audience, from which only scattered subscribers were absent, saluted him with round upon round of applause. Still heartier clapping followed the performance of Franck's Symphony, swelling longest and loudest when the conductor stood in the crescent of the risen orchestra. As on Friday, the audience lingered after the concert; would not have done until twice and thrice it had recalled Mr. Monteux, striving to shift a share of these plaudits to the smiling orchestra; until rising, it had again clapped and cheered him. In such earned appreciation, it is pleasure both to give and to receive, and of such, beyond debating, are the deserts of the conductor and the men who are restoring the quality and with it the prestige of the Boston Orchestra. This season the stride has been long and full; on Friday and Saturday the plaudits also spanned it.

H. T. P.

Too Early Bloch

For novel piece in these final concerts, Mr. Monteux went back to Bloch—composer of individuality, vision, power and waxing fulfillment, like to none other in our time, much too rarely heard at Symphony Hall and then not always in a characteristic and revealing music. Once and twice Dr. Muck played his "Hebrew Poems," and hearers discovered the heighth and depth of his imagination kindled by the rites, the origins, the traits and emotions of his race—discovered also his command of sonorities, of color, of the whole decorative arsenal of modern music in voice of modern orchestra. Once and twice Mr. Monteux and Mme. Frijsh in a setting of Psalms, revealed his acrid vehemence, his rigors of form and progress, his sweep of exclamation. But of other music from Bloch's "Jewish period"—as the classifying commentators will name it—of the manifold and magniloquent Rhapsody, "King Solomon," for example, we in Boston know nothing by evidence of our own ears. Never have we heard the orchestral version of the Suite for Viola and Piano; nor do we yet know—though it is no obligation of Mr. Monteux—the present crown of Bloch's music, the Sonata for Piano and Violin. And both are the work of ripened, controlled, reinvigorated powers, quickened with an intensified imagery, sweeping into new channels of expression.

As it was, Mr. Monteux chose to return to the early Bloch of the brief and mated tone-poems; "Winter-Spring"—tonal meditation upon a world bare, cold, bleak; tonal ode to a world warmed, brightened, blossoming. The musical, the poetical means, method, contrasts were as easy to anticipate as they were pleasurable to hear. The motivs rose quickly into melody like to the voice of brooding and desolate, of blithesome and jocund song. Cleanly, sensitively drawn was the musical outline; apt, fanciful, mellow went the play of harmonies and timbres, with now and then a single voice or a vivid modulation sharp upon them. A pleasing music indeed, such as composers in their twenties wrote as many years ago; a music also that here and there in expression is still characteristic of Bloch; but a music that is not even preluding to the powers and splendors he has already fulfilled. For another year, doubtless, Mr. Monteux keeps them.

H. T. P.

Here in Boston

At the end of the week Mr. Monteux will take ship for Le Havre to remain in Europe until September, in part taking holiday, in part seeking recent music and new players for the Symphony Concerts next season. Ten or twelve others from the orchestra, for the most part the leaders of the several choirs, are also departing for a summer in Europe and almost on the same day.

At the Pops Tonight

Opening Programme

March from "Tannhäuser".....Wagner
Overture, "Tantalusqualen"......Suppé
By Moonlight..................Bendel
Fantasia, "Eugen Onégin"..Chaikovsky
Two Movements from the "Petite Suite" ....Debussy
Slavonic Dance, No. 3..........Dvorak
Spring ....Grieg
Finale from the Suite, "Scheherazade" ....Rimsky-Korsakov
Fantasia, "Manon Lescaut"....Puccini
Waltz, "Reve au Champagne".Vollstedt
Procession of the Sardar, from the "Caucasian Sketches," Ippolitov-Ivanov

Conductor: A. Jacchia.

TRANS. MAY 2.

LARGE AUDIENCE AT POPS OPENING

The thirty-sixth season of the Boston Pops began in Symphony Hall last night. There were eighty men in the orchestra and Agide Jacchia was again the conductor.

The big audience, which always welcomes the opening of the Pops, was on hand, despite the comparative coolness of the weather. Real Pops weather is summer weather. There was the usual enthusiasm, encores and attractive mixture of classic and popular music.

Mr. Jacchia's programs grow more serious as the seasons go by. Last night he played from Wagner Rimsky-Korsakoff, Tschaikowsky, Grieg Dvorak, Debussy and Puccini. Only the encores were light, and they were not so very light. However, all the selections were tuneful and all were much admired.

The program:

1.—March from "Tannhauser".......Wagner
2.—Overture "Tantalusqualon".......Suppe
3.—"By Moonlight" ....Bendel
4.—Fantasia, "Eugen Onegin," Tschaikowsky
5.—From the "Petite Suite"—
a. En Bateau
b. Cortege ....Debussy
6.—Slavonic Dance, No. 3...........Dvorak
7.—"Spring" ....Grieg
8.—Finale, "Scheherazade," Rimsky-Korsakoff
9.—Fantasia, "Manon Lescaut"......Puccini
10.—Waltz, "Reve au Champagne," Vollstedt
11.—"Processor of the Sardar," Ippolito-Ivanoff

AMER. MAY 3

"POPS" OPENING DRAWS A CROWD

Larger Orchestra and More "High Brow" Music

"Volga Bargemen's Song" Makes the Hit of the Evening

The opening of the "Pops" drew a crowd which filled Symphony Hall to capacity last evening. Prohibition, which banished beer and light wines from the menus, had not diminished people's zest for hearing the best light music in a place where one can eat, smoke and consume innocuous beverages at one's ease.

Waitresses, first introduced during the war, still replace waiters, and the stage this season is banked with potted shrubs and flowers. The orchestra is slightly larger than it used to be, and there is a larger percentage of music from great composers.

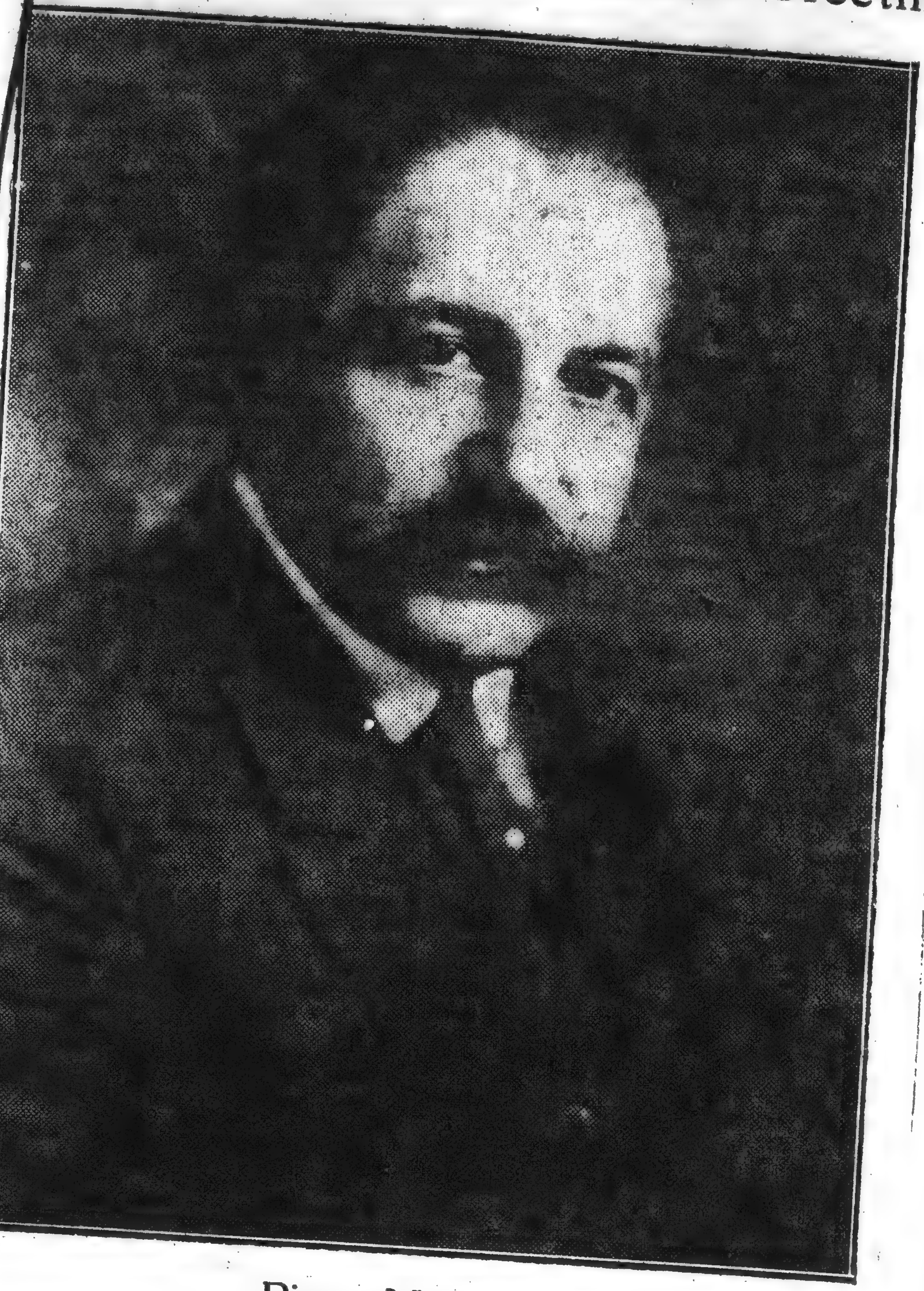
Mr Jacchia had to refuse several insistent demands for extra pieces, after granting no less than five encores, in order that the concert might be out promptly at 11, as the rule requires. He was enthusiastically applauded at his first appearance by many who remember his spirited and intelligent conducting from former seasons. He gets better results from the orchestra than any of his recent predecessors have secured.

The first number was the lively march from "Tannhauser." The jazzy "Tantalusqualen" Overture of Suppe had to be encored by Cesar Cui's colorful "Orientale." Bendel's popular "By Moonlight," the third number, drew another even better liked piece as an extra, Rachmaninoff's C-sharp minor Prelude.

Debussy is commonly regarded as an especially high-brow composer, yet a selection from his "Petite Suite" was encored enthusiastically. Rimsky-Korsakoff's "Chanson Indoue" and the finale from his "Scheherazade," more of what could be called "high-brow stuff," were exceptionally well received. Jacques Hoffman played the violin solo in the latter number with remarkable skill.

The "Volga Bargemen's Song," orchestrated by Mr Jacchia, played as an extra after a selection from Puccini's

For Spring Farewell and Autumn Greeting



Pierre Monteux (Photograph by Ga

Restorer of the Boston Symphony Orchestra

TRANS-MAY 2

"Manon," made the hit of the evening. The audience refused to let the concert go on until it was repeated. Almost everyone stayed through the last number, the "Procession of the Sardar," by Ippolitov-Ivanov, a sonorous and tuneful Russian piece unfamiliar to most of the audience which proved a desirable addition to the repertory of these concerts.

Tonight is "Women's City Club Night," but places in the balconies and on the floor are available for the general public. The program is as follows:

Introduction to Act III, "Lohengrin"..Wagner
Overture to "Oberon"...............Weber
Barcarolle from "Tales of Hoffman'..Offenbach
Fantasia, "Madame Butterfly"........Puccini
Suite, "Nutcracker"..........Tschaikowsky
Intermezzo, "I Pagliacci"........Leoncavallo
Hymn to the Sun from "Le Coq d'Or" Rimsky-Korsakoff
Rhapsody, "Espana"...............Chabrier
"La Boheme"........................Puccini
"Reve Angelique"................Rubinstein
Waltz, "On the Beautiful Blue Danube" Strauss

GLOBE-MAY.3.

TONIGHT AT THE POPS

Although the Women's City Club has engaged a number of tables at the Pops in Symphony Hall tonight, this concert, the second of the season, will be in every way open to the public. The program:

Introduction to Act III, "Lohengrin"..Wagner
Overture to "Oberon"..................Weber
Barcarolle from "Tales of Hoffman"..Offenbach
Fantasia, "Madama Butterfly"........Puccini
Suite, "Nutcracker"............Tschaikowsky
Intermezzo, "I Pagliacci"........Leoncavallo
Hymn to the Sun from "Le Coq d'Or"... Rimsky-Korsakoff
Rhapsody, "Espana"...............Chabrier
"La Boheme".......................Puccini
"Reve Angelique"..............Rubinstein
Waltz, "On the Beautiful Blue Danube"..Strauss

HERALD-MAY.3.

AT THE POPS TONIGHT

Although the Women's City Club have engaged for themselves a number of tables at the Pops in Symphony Hall tonight, this concert, the second of the season, will be in every way open to the public. The programme follows.

Introduction to Act III., "Lohengrin"..Wagner
Overture to "Oberon" ....Weber
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Hymn to the Sun, from "Le Coq d'Or" Rimsky-Korsakoff
Rhapsody, "Espana" ....Chabrier
"La Boheme" ....Puccini
Reve Angelique ....Rubinstein
Waltz, "On the Beautiful Blue Danube" Strauss

POST MAY.3-

POPS OPEN WITH HALL FILLED UP

High Type of Music and Refreshments Enjoyed

BY OLIN DOWNES

The 1921 season of the Pops opened last night in Symphony Hall. Mr. Jacchia conducted. A programme of compositions of proved popularity was played by some 80 of the Boston Symphony Orchestra. The audience filled the hall to capacity and showed that the Pop concerts are becoming so attractive that the great public attends them for musical enjoyment, regardless of occasion or temperature.

BETTER MUSICAL FARCE

The programmes of these concerts have gradually changed of late years. There is more substance in the musical fare and less of the ephemeral. Some, the writer among them, regret certain features of the old programmes, but the net result of Mr. Jacchia's procedure emphasizes the truth of the saying of Theodore Thomas: that understanding of good music means simply familiarity with good music. Of late seasons, at the Pops, have been heard repeatedly such works as the March from Tannhauser, with its pomp and ceremony, which opened the concert last night; music from Tschaikosky's opera, "Eugene Onegin"; the two charming little pieces of the youthful Debussy, "En Bateau" and "Cortege"; the third Slavonic Dance of Dvorak; the exquisite melody, "Spring of Grieg"; and the gorgeous finale of Rimsky-Korsakoff's symphonic suite, "Scheherazade," after the "Arabian Nights." Ippolitov-Ivanoff's orientalism in his "Marche du Sardar" from the "Causcasian Sketches" is less familiar, but not less fascinating.

These and other composition showed ability of Mr. Jacchia and the capacities of the orchestra which he leads offered variety, contrast music made by masters, yet simple, readily intelligible and molodious. Enthusiasm ran high. The orchestra played a number of encores. Glasses glittered and rattled, albeit somewhat chillily, in this opening night of the Pops of 1921, on this second night in May, in the spring?

POST - MAY 3.

Big Crowd Attend Opening of "Pops"

The 36th season of the "Pops" w ushered in last night at Symphony H to an audience that crowded the hall. Although prohibition seems to have put the damper on many activities, it has not lessened the popularity of these annual concerts. The wines and beers of the old days are missing, but not enthusiasm for the music. Every seat was taken last night and many stood at the back of the hall.

The interesting program opened with the march from "Tannhauser," followed by the overture from "Tantalusqualen" and Bendel's "By Moonlight." The fantasia from Tschaikowsky's "Eugene Onegin" and the finale from Rimsky-Korsakoff's magnificent "Scheherazade" were beautifully played. The latter is truly dramatic music; the orchestra last night brought out all its disturbing beauty. Another of the great Russian's compositions, the Hindu song from "Sadko," was played as an extra. The truth of the remark, "Scratch a Russian and you find a Tartar," is borne out by much Russian music; underneath it all lies a definite strain of the Orient.

The program also included "En Bateau" and "Cortege," from Debussy's "Petite Suite"; Dvorak's Slavonic Dance No. 3; Grieg's "Spring"; the fantasia from Puccini's opera, "Manon Lescaut"; Vollstedt's "Reve au Champagne," and "Procession of the Sardar," by Ippolito-Ivanoff.

Mr. Jacchia conducted with his usual inspired intelligence and enthusiasm. Tonight is "Women's City Club Night" at the concert.

MAY 3.

The Pops Begin Again True to Recent Form—Large and Able Orchestra, Large Audience and Programme According to It's Likings—Miscellany and Musicians from Bradford Academy

IN their essence the "Pops" are as immutable as their more serious precursors, but in sundry minor details they change from year to year. Chief among the innovations to be noted at the opening concert last evening was the increase in the number of players. To the casual observer it might have seemed that the whole Symphony Orchestra sat upon the stage. There are now, for example, sixteen first and fourteen second violins and the lower strings are very nearly in proportion, with the result that the string section alone is as large as the entire "Pop" orchestra of a dozen years ago. Another departure from precedent is to be found in the shortened programme, of eleven numbers instead of twelve as heretofore—a wise provision in view of the increasing demand for "extras." Surely the "Pops" are an excellent breeding-place for the "encore-itis" that is the bane of American concert-rooms.

In the choice of his first programme Mr. Jacchia made a clear effort to introduce unhackneyed material. There was an unfamiliar overture by von Suppé—that to his operetta "Tantalusqualen"—but the music, though in the composer's characteristic manner, lacks the vitality of his better known pieces. The other novelties, actual or comparative, were an effective arrangement of the "Voyage by Moonlight" from Franz Bendel's romantic suite for the piano, "Am Genfer See"; two numbers of Henri Busser's orchestral adaptation of Debussy's "Petite Suite," played a year or so ago at the Symphony Concerts; and a waltz, "Rêve au Champagne," by Vollstedt, known chiefly as the author of the fantastic "Jolly Brothers." The beaten path was also avoided in the operatic "selections" which were drawn from Chaikovsky's "Eugen Onégin" and Puccini's "Manon Lescaut," but neither fantasia is particularly diverting. The remaining numbers were the March from "Tannhäuser"; a Slavonic Dance by Dvôrák, "The Last Spring," one of two pieces for strings by Grieg; the "Procession of the Sardar" from Ippolitov-Ivanov's colorful "Caucasian Sketches" and the vivid and dramatic Finale of "Scheherazade." Both Mr. Jacchia and the orchestra were at their best in the pieces that asked the most of them. The performance of Debussy's and Rimsky-Korsakov's music would have graced any Symphony Concert. Wagner's March was played at an unaccountable speed but Ippolitov-Ivanov's was brilliantly effective.

So much for the music, which is—or rather used to be—but half a Pop Concert. The other half, the audience, furthered the tendency already noticeable last season. It was a numerous company—the hall could scarcely have held more—but it was a singularly quiet one. There was far less attention paid to refreshments and general sociability than was once the case, and much more attention paid to the music. Probably the advent of warmer weather will speed the sale of cooling drinks, but Mr. Jacchia—with perhaps a little help from the Volstead Act—has worked a change that bids fair to be permanent. The new public of the Pops is quite as absorbed, almost as resentful of disturbances as the audiences of the Symphony Concerts. Their tastes are different but they take their pleasures quite as seriously. On the face of it Mr. Jacchia's programmes would seem too much to favor the music that is neither "heavy" enough to impress nor light enough to entertain, yet by every token he is giving his very considerable following exactly what it wants.

W. &

TRANS. MAY 3.

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AV. MAY 8.

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ops Begin Again True to Recent —Large and Able Orchestra, Eager nce and Programme According to ikings—Miscellany and Musicians Bradford Academy

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W. S. S.

At the Pops Tonight

Evening of the Women's City Club

Introduction to Act III. of "Lohengrin" .... Wagner
Overture to the Opera, "Oberon" .. Weber
Barcarolle from "The Tales of Hoffmann" .... Offenbach
Fantasia, "Madama Butterfly" .. Puccini
Suite from the Ballet, "Nutcracker" .... Chaikovsky
Intermezzo from "Pagliacci" ...... Leoncavallo
Hymn to the Sun from "Le Coq d'Or" .... Rimsky-Korsakov
Rhapsody, "Espana" .... Chabrier
Fantasia, "La Bohème" .... Puccini
Reve Angelique .... Rubinstein
Waltz, "Blue Danube" ..... J. Strauss

Conductor: A. Jacchia.

TRAV. MAY 5.

At the Pops Tonight

Evening of Durant, Inc.

French Military March ...... Saint-Saëns
Overture to the Opera "Rienzi" . Wagner
Waltz, "Vienna Blood" ...... J. Strauss
Fantasia, "L'Oracolo" .... Leoni
Tempest Scene from "Othello" .... Verdi
Adagio Cantabile from the Pathetic Sonata .... Beethoven
Minuet of the Will o' the Wisps . Berlioz
Dance of the Hours from "La Gioconda" .... Ponchielli
Overture, "1812" .... Chaikovsky
Giga .... van Westerhout
Rout of Bacchus from "Sylvia" .. Delibes

Conductor: A. Jacchia

TRANS. MAY 4.

TONIGHT'S POPS

Agide Jacchia, conductor of the Pops, with his splendid orchestra of 80 symphony players, will present this program in Symphony Hall tonight:

Coronation march from "Le Prophete" Meyerbeer
Overture to "Mignon" .... Thomas
Waltz, "Dornroeschen" ...... Tschaikowsky
Fantasia, "The Girl of the Golden West" Puccini
Overture to "Il Guarany" .... Gomez
"Waltz of the Hours" from "Coppelia" Delibes
Rhapsody, "Italia" .... Casella
Fantasia, "The Tales of Hoffman" Offenbach
Prelude .... Rachmaninoff
"Dance of the Camorrists" .. Wolf-Ferrari

HERALD-MAY 5

At the Pops Tonight

Music-Supervisors' Evening

Rakoczy March .... Berlioz
Overture to "The Merry Wives of Windsor" .... Nicolai
Waltzes from "Der Rosenkavalier" R. Strauss
First Hungarian Rhapsody .... Liszt
Overture to "Tannhaeuser" .... Wagner
Dream of Love .... Blon
Gypsy Dance from "Carmen" .... Bizet
Songs with Organ
(Chorus of Supervisors)
Fantasia, "Mefistofele" .... Boito
Hindu Song .... Rimsky-Korsakov
Entrance of the Boyards .... Halvorsen

Conductors:
A Jacchia Albert Edmund Brown

TRANS MAY 6

TONIGHT AT THE POPS

The following programme will be presented by Agide Jacchia and his orchestra of symphony players at the Pops in Symphony Hall tonight, thus closing the first week of the Pop Concerts:

Cortege from "The Queen of Sheba" .. Gounod
Overture to "William Tell" .... Rossini
Waltz, "Gold and Silver" .... Lehar
Fantasia, "Aida" .... Verdi
Suite No. 2, "L'Arlesienne" .... Bizet
a. Prelude; b. Minuet; c. Farandole.
Largo from the "New World" Symphony, Dvorak
Capriccio .... Scarlatti-Jacchia
Prelude to "The Mastersingers of Nuremberg" .... Wagner
Marche Slave .... Tschaikowsky
Indian Summer .... Herbert
Bacchanale from "Samson and Delilah," Saint-Saens

POST MAY 7.

SECOND WEEK OF THE POPS

The Pop Concerts at Symphony Hall, which will begin their second week Monday, have easily proved by the record attendance and the manifest enthusiasm on every night of this, the first week, that the Pops of 1921 are more popular than ever before. Conductor Agide Jacchia, accounting for the varied taste of heterogeneous Pops audiences, has nevertheless subtly raised the quality of the program so that, suitable to the large orchestra of symphony players, the Pops are still enjoyable to all and forbidding to none. Occasionally brilliant symphonic pieces bring great applause, while operatic excerpts, waltzes, dances, and light numbers innumerable, keep their due places.

Every night of next week will be open to the public, although the following organizations have engaged own enjoyment; The

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Boston Chamber of Commerce on Monday; Amherst College on Wednesday; the Canadian Club on Thursday, and the Massachusetts-Maine daughters on Friday. Tuesday night, May 10th, will bring a particularly attractive program, featuring the music of Wagner. The program for that night follows:

1.—Polonaise Militaire ..... Chopin-Glazounow
2.—Overture "Rosamunde" .... Schubert
3.—Marcia alla Turca from "Ruins of Athens" .... Beethoven
4.—Fantasia "Othello" .... Verdi
5.—Prelude to "Lohengrin"
6.—Ride of the Valkyries from "Die Walkure"
7.—Introduction to Act 3. "Tristan and Isolde" .... Wagner.
English horn solo—L. Speyer.
8.—Excerpts from "The Mastersingers of Nuremberg" .... Wagner
9.—Overture to "Mignon" .... Thomas
10.—En Badinant (for strings) .... d'Ambrosio
11.—Entrance of the Guests into the Wartburg from "Tannhauser" .... Wagner

AMER. MAY 7

Progress of The Pops—The Harvard Glee Club at the Art Museum—A Lecture on Bell-Music—The Impending "Festival of Song"

AFTER a pleasurable and prosperous first week, the Pop Concerts, every evening at Symphony Hall, pass next Monday into a second week as promising. Mr. Jacchia and the orchestra, often seventy or eighty strong, programmes and performance, have all kept to established standards and yielded anticipated satisfactions. As good in kind are cuisine and service, while every discriminating person knows that music and tobacco mate well together. But, nowadays, it is the music before all else with the public of The Pops —on the floor as well as in the galleries. Therefore, be it said at once that next Tuesday, it may expect a "Wagner Programme," with numbers from "Lohengrin," "Tannhaeuser," "Tristan," "Die Meistersinger" and "Die Walküre," with Schubert's overture to "Rosamünde" added for good measure; that next Wednesday, the march-movement from Chaikovsky's "Pathetic Symphony" will clang into the list; that the Venusberg Music from "Tannhaeuser" will return on Thursday; and that Litolff's overture to "King Lear," seldom heard in recent years, will have place on Friday. In the course of the week, the Chamber of Commerce, Monday; Amherst College Wednesday; the Canadian Club, Thursday and the Maine-Massachusetts Daughters Friday—all have their "nights"; but on each and every evening there will be room and welcome for the general pub-

TRANS. MAY 7

THE POPS TONIGHT

The third Pop concert of the season will take place tonight in Symphony Hall, members of Durant, Inc. being particularly represented. Agide Jacchia will conduct the following program:

French Military March .... Saint-Saens
Overture to "Rienzi" .... Wagner
Waltz, "Vienna Blood" .... Strauss
Fantasia, "L'Ora colo" .... Leoni
Tempest Scene from "Othello," Act I.... Verdi
Adagio Cantabile from the Sonata, "Pathetique" .... Beethoven
Minuet of the "Will o' the Wisps" .... Berlioz
Dance of the Hours from "La Gioconda" Ponchielli
Ouverture Solonnelle, "1812" .... Tschaikowsky
Giga (Arr. by Agide Jacchia) ... van Westerhout
"Cortege de Bacchus" .... Delibes

HERALD. MAY 4

POPS TONIGHT

Although the Music Supervisors' Convention will be represented in considerable numbers at the Pop Concert in Symphony Hall tonight, this will be primarily a public affair. Conductor Agide Jacchia has compiled the following program:

"Rakoczy" March .... Berlioz
Overture to "The Merry Wives of Windsor" .... Nicolai
Waltzes from "Der Rosenkavalier" R. Strauss
First Hungarian Rhapsody .... Liszt
Overture to "Tannhauser" .... Wagner
Dream of Love .... Blon
Gypsy Dance from "Carmen" .... Bizet
Sons by chorus of the Eastern Music Supervisors (with organ)
Albert Edmund Brown, conductor.
Fantasia, "Mephistofele" .... Boito
Hindu Song .... Rimsky-Korsakof
Entrance of the Boyards .... Halvorsen

HERALD-MAY 6.

TONIGHT'S POPS

This program will be presented by Agide Jacchia and his orchestra of symphony players at the Pops in Symphony Hall tonight:

Cortege from "The Queen of Sheba" ... Gounod
Overture to "William Tell" .... Rossini
Waltz, "Gold and Silver" .... Lehar
Fantasia, "Aida" .... Verdi
Suite No. 2, "L'Arlesienne" .... Bizet
(a) Prelude. (b) Minuet. (c) Farandole.
Largo from the "New World" Symphony .. Dvorak
Capriccio .... Scarlatti-Jacchia
Prelude to "The Mastersingers of Nuremberg" .... Wagner
Marche Slave .... Tschaikowsky
Indian Summer .... Herbert
Bacchanale from "Samson and Delilah" .. Saint-Saens

HERALD-MAY 7.

At the Pops Tonight

March from "The Queen of Sheba" Gounod
Overture to "William Tell" .... Rossini
Waltz, "Gold and Silver" ...... Lehar
Fantasia, "Aida" .... Verdi
Prelude, Minuet and Farandole from Suite No. 2, "L'Arlesienne" .... Bizet
Largo from the "New World" Symphony .... Dvorak
Capriccio .... Scarlatti-Jacchia
Prelude to "The Mastersingers" Wagner
Slavic March .... Chaikovsky
Indian Summer .... Herbert
Bacchanal from "Samson and Delilah" .... Saint-Saëns

Conductor: A. Jacchia

TRANS MAY 7

Second Week of the Pops

The Pop Concerts at Symphony Hall, which will begin their second week Monday, have easily proved by the record attendance and the manifest enthusiasm on every night of this, the first week, that the Pops of 1921 are more popular than ever before. Every night of next week will be open to the public, although the following organizations have engaged tables for their own enjoyment: The Boston Chamber of Commerce on Monday; Amherst College on Wednesday; The Canadian Club on Thursday, and the Massachusetts-Maine Daughters on Friday. Tuesday night, May 10, will bring a particularly attractive program, featuring the music of Wagner.

TRAV. MAY 7

MUSIC TEACHERS SING AT POPS

The annual convention of the eastern music supervisors closed its session with an evening at the Pops on Friday night. The supervisors, numbering about 600, have been in Boston during the past week talking over methods and various means of improving that all-important subject, "music in the public schools."

At the Pops concert a chorus of over 100 of these teachers sang four selections as part of the evening's program, under the conductorship of Mr. A. E. Brown.

Some of the decisions which were reached by the conference were standardization of music in the schools and a step for betterment of musical conditions in the South.

The fact that there was not enough credit given music in the high schools was under consideration, and the decision was made that in many high schools from now on music would count toward points for graduation.

In the afternoon at the hall an orchestra of 45 violins, played by boys from English high school, under the leadership of Mr. Joy, gave a demonstration of the effectiveness of instrumental music in the schools, as this was one of the important matters taken up by members at the conference.

HERALD MAY 8.

At the Pops Tonight

Evening of the Chamber of Commerce

March, "Pomp and Circumstance," Elgar
Waltz, "The Skaters" .... Waldteufel
Ride of the Valkyrs .... Wagner
Fantasia, "Tosca" .... Puccini
Suite from the Ballet "Sylvia" ... Delibes
Prelude .... Rakhmaninov
Ave Maria .... Schubert-Wilhelmj
(For String Orchestra with Harp and Organ)
Slavic March .... Chaikovsky
Rhapsody, "España" .... Chabrier
Selection, "Apple Blossoms," Kreisler-Jacobi
March from "Aida" .... Verdi

Conductor: A. Jacchia.

TRANS. MAY 9.

TONIGHT'S POPS

For the pop concert in Symphony Hall tonight the Boston chamber of commerce has taken the floor for their own celebration. The balconies, however, will be open to the public and Agide Jacchia will present this program:

Pomp and Circumstance (with organ) ... —Elgar
Waltz, "The Skaters" .... Waldteufel
Ride of the Valkyries .... Wagner
Fantasia, "Tosca" .... Puccini
Suite from the Ballet "Sylvia" .... Delibes
Prelude .... Rachmaninoff
Ave Maria (solo violin, harp, organ and strings) .... Schubert-Wilhelmj
Marche Slave .... Tschaikowsky
Rhapsody, "Espana" .... Chabrier
Selection, "Apple Blossoms" .. Kreisler-Jacobi
March from "Aida" .... Verdi

HERALD-MAY 9.

WAGNER NIGHT AT POPS

One of the best programmes of the season will be given at the Pop concert in Symphony Hall tonight, featuring popular selections from the operas of Richard Wagner. The numbers in detail follows:

Polonaise Militaire .... Chopin-Glazounow
Overture, "Rosamunde" .... Schubert
Marcia alla Turca from the "Ruins of Athens" .... Beethoven
Fantasia, "Othello" .... Verdi
Prelude to "Lohengrin" .... Wagner
Ride of the Valkyries from "Die Walkure" Wagner
Introduction to Act 3, "Tristan and Isolde" Wagner
English horn solo—Mr. L. Speyer.
Excerpts from "The Mastersingers of Nuremberg" .... Wagner
Overture to "Mignon" .... Thomas
En Badinant (for strings) .... D'Ambrosio
Entrance of the Guests into the Wartburg from "Tannhauser" .... Wagner

POST MAY 10

TONIGHT'S POPS

At the Pop concert in Symphony Hall tonight, the Massachusetts Maine Daughters being largely represented, Agide Jacchia will conduct the following program:

Entrance of the Gladiators .... Fucik
Overture, "King Lear" .... Litolff
Waltz, "Waves of the Danube" .. Ivanovici
Fantasia, "Lohengrin" .... Wagner
Two northern melodies (for strings). Grieg
(a) Popular song.
(b) Cow-keeper's Tune and Peasant Dance.
Intermezzo, "L'Amico Fritz" .... Mascagni
Moorish Serenade .... Elgar
Ouverture Solennelle, "1812" Tschaikowsky
Selection, "Carmen" .... Bizet
Minuet .... Bolzoni
Invitation to the Dance .... Weber-Berlioz

Mr. Monteux Seeks New Talent

Boston Symphony Orchestra Leader Sails for England and the Continent in Search for New Artists

Mr. Monteux is on the high seas. He will engage some new artists for the Boston Symphony Orchestra, of which the personnel will be increased next season. He will visit the Chesters, one of the most enterprising of music publishing houses, in London. He will be the not always happy recipient of innumerable new works by French composers, old and new. He will, in short, come in touch with the new productions of the entire musical world of Europe, and he will bring back so many of these new works as he thinks fit, to delight young people and shock old ones with, next winter.

of the man who composed the music, so much as the feeling latent in the listener.

POST-MAY 8.

THE POPS

The 36th season of "The Pops" in Symphony Hall promises to be the most popular of all. Operatic fantasias and overtures have gained much favor under the hand of this conductor of opera; waltzes, other dances innumerable, and "dreamy" pieces of a lighter sort, complete the musical fare at the Pops.

POST MAY 8.

At the Pops Tonight

Wagner Programme

Polonaise Militaire ...... Chopin-Glazunov
Overture, "Rosamünde" .... Schubert
Turkish March from "The Ruins of Athens" .... Beethoven
Fantasia, "Othello" .... Verdi
Prelude to "Lohengrin"—Ride of the Valkyrs—Introduction to Act III., "Tristan and Isolde"—Excerpts from "The Mastersingers" .... Wagner
Overture to "Mignon" .... Thomas
En Badinant .... d'Ambrosio
Entrance of the Guests in "Tannhäuser" .... Wagner

Conductor: A. Jacchia.
Soloist: L. Speyer (English Horn).

TRANS. MAY 10.

At the Pops Tonight

Evening of Amherst Alumni

March from "Aida" .... Verdi
Prelude .... Rakhmaninov
Fantasia, "Madama Butterfly" .. Puccini
Amherst Numbers ....
Suite, "Peer Gynt," No. 1 .... Grieg
Overture, "Poet and Peasant" .... Suppé
March Movement from The Pathetic Symphony .... Chaikovsky
Amherst Number ....
Selections from "Lady Billy" .... Levey
Gypsy Dance from "Carmen" .... Bizet
Ride of the Valkyrs .... Wagner

Conductor: A. Jacchia.

TRANS MAY 11

At the Pops Tonight

Evening of the Canadian Club

March, "Pomp and Circumstance" Elgar
Overture to "William Tell" .... Rossini
Waltz, "Roses from the South" .. J. Strauss
Fantasia, "Samson and Delilah". Saint-Saëns
God Save the King.
Selection from "Pinafore" .... Sullivan
Venusberg Music from "Tannhäuser" .... Wagner
Kammenoi Ostrow .... Rubinstein
Second Hungarian Rhapsody ...... Liszt
Star-Spangled Banner.
Fantasia, "The Thistle" .... Myddleton
Valse Gracieuse .... German
Land of the Maple .... Laurendeau

Conductor: A. Jacchia.

TRANS. MAY 12

POPS OPEN IN RECORD FASHION

A record attendance and unbounded enthusiasm were so evident throughout the opening week of Pop Concerts in Symphony Hall that this, the thirty-sixth season of this Bostonian institution, promises to be the most popular of all. Although this may be attributed to refreshments and the general air of festivity, the prime attraction of the Pops is, of course, the orchestra of Symphony players, and the excellent results which Agide Jacchia, presiding over them, is able to obtain.

Every night this week will be open to the public. Tuesday night will feature Wagner music.

ADVERTISER-MAY 8.

TONIGHT'S POPS

One of the best programs of the season will be given at the Pop concert in Symphony Hall tonight, featuring popular selections from the operas of Richard Wagner. The numbers:

Polonaise Militaire .... Chopin-Glazounow
Overture, "Rosamunde" .... Schubert
Marcia alla Turca from the "Ruins of Athens" .... Beethoven
Fantasia, "Othello" .... Verdi
Prelude to "Lohengrin" .... Wagner
Ride of the Valkyries from "Die Walkure" Wagner
Introduction to act 3, "Tristan and Isolde," Wagner
English horn solo—Mr. L. Speyer.
Excerpts from "The Mastersingers of Nuremberg" .... Wagner
Overture to "Mignon" .... Thomas
En Badinant (for strings) .... D'Ambrosio
Entrance of the Guests into the Wartburg from "Tannhauser" .... Wagner

HERALD-MAY 10

TONIGHT'S POPS

At the Pop Concert in Symphony Hall tonight, which will be in every sense public, although the Canadian Club has taken a section of the floor, Agide Jacchia and his symphony orchestra will present this program:

Pomp and Circumstance .... Elgar
Overture to "William Tell" .... Rossini
Waltz, "Roses from the South" .... Strauss
Fantasia, "Samson and Delilah" .... Saint-Saens
"God Save the King."
Selection from "Pinafore" .... Sullivan
Bacchanale (The Venusberg) from Act I. "Tannhauser" .... Wagner
Kammenoi Ostrow .... Rubinstein
Second Hungarian Rhapsody .... Liszt
"Star Spangled Banner."
Selection of Scotch Airs, "The Thistle" Arr. Myddleton
"Valse Gracieuse" .... E. German
Land of the Maple .... Laurendeau

HERALD-MAY 12

At the Pops Tonight

At the Pop concert in Symphony Hall tonight, which will be in every sense public, although the Canadian Club has taken a section of the floor, Agide Jacchia and his splendid orchestra will present the following programme:

Pomp and Circumstance .... Elgar
Overture to "William Tell" .... Rossini
"Roses From the South," waltz ...... Strauss
Fantasia, "Samson and Delilah" .. Saint-Saens
"God Save the King."
Selection From "Pinafore" .... Sullivan
Bacchanale (The Venusberg) From Act I. "Tannhauser" .... Wagner
Kammenoi Ostrow .... Rubinstein
Second Hungarian Rhapsody .... Liszt
"Star Spangled Banner."
Selection of Scotch airs, "The Thistle," Myddleton
"Valse Gracieuse" .... E. German
Land of the Maple .... Laurendeau

POST-MAY 12

The renewal of subscriptions for the Symphony Concerts next season exceeds that of any spring since the orchestra was reorganized. Barely two hundred seats, in various parts of the hall, are open to new subscribers to the matinées of Friday; while applications for the less costly seats on Saturday evenings are so numerous that the management may hardly fill them. There is pride now, as well as pleasure, in Mr. Monteux and his band.

A recent piece by Saint-Saëns will be played for the first time in America by Mr. Jacchia and his orchestra at the Pop Concert next Wednesday. It is memorial music, "Cypresses and Laurels," suggested by the aftermath of the late war. The first division, "Cypresses," is written for organ, of which instrument Saint-Saëns is past master. The second division, "Laurels," runs for organ and orchestra.

At the Pop Concert of Tuesday last, Mr. Jacchia set on the programme, among other pieces from Wagner, the introduction to the Third Act of "Tristan," which culminates in the long and melancholy measures played by the English horn, music of desolation and longing, if ever such was written. In the opera house they are played, not from the orchestra-pit, but from behind the scenes, so that they may seem to come from the watching, piping shepherd. Accordingly Mr. Jacchia placed Mr. Speyer "off-stage" and with his skill and sensibility to aid, gained something of the illusion designed by Wagner for the theatre.

TRANS. MAY 12

g Crowd Attends Opening of "Pops"

he 36th season of the "Pops" was ered in last night at Symphony Hall an audience that crowded the hall. hough prohibition seems to have put damper on many activities, it has lessened the popularity of these ual concerts. The wines and beers the old days are missing, but not husiasm for the music. Every seat taken last night and many stood at back of the hall.

he interesting program opened with march from "Tannhauser," followed the overture from "Tantalusqualen" Bendel's "By Moonlight." The fan- ia from Tschaikowsky's "Eugene egin" and the finale from Rimsky- rsakoff's magnificent "Scheherazade" re beautifully played. The latter is ly dramatic music; the orchestra last ht brought out all its disturbing uty. Another of the great Russian's npositions, the Hindu song from adko," was played as an extra. The th of the remark, "Scratch a Russian you find a Tartar," is borne out by ch Russian music; underneath it all a definite strain of the Orient.

he program also included "En Ba- u" and "Cortege," from Debussy's tite Suite"; Dvorak's Slavonic Dance 3; Grieg's "Spring"; the fantasia n Puccini's opera, 'Manon Lescaut"; lstedt's "Reve au Champagne," and ocession of the Sardar," by Ippolito- noff.

r. Jacchia conducted with his usual pired intelligence and enthusiasm. ight is "Women's City Club Night" he concert.

RAV. MAY 8.

ops Begin Again True to Recent —Large and Able Orchestra, Eager nce and Programme According to Likings—Miscellany and Musicians Bradford Academy

heir essence the "Pops" are as im- able as their more serious pre- ors, but in sundry minor details hange from year to year. Chief the innovations to be noted at the concert last evening was the in- n the number of players. To the observer it might have seemed that ole Symphony Orchestra sat upon ge. There are now, for example, first and fourteen second violins lower strings are very nearly in on, with the result that the string- alone is as large as the entire orchestra of a dozen years ago. An- eparture from precedent is to be n the shortened programme, of umbers instead of twelve as here- a wise provision in view of the ng demand for "extras." Surely ps" are an excellent breeding-place "encore-itis" that is the bane of n concert-rooms.

choice of his first programme Mr. made a clear effort to introduce neyed material. There was an un- overture by von Suppé—that to eretta "Tantalusqualen"—but the though in the composer's char- c manner, lacks the vitality of his known pieces. The other novelties, or comparative, were an effective ment of the "Voyage by Moonlight" anz Bendel's romantic suite for the Am Genfer See"; two numbers of Busser's orchestral adaptation of 's "Petite Suite," played a year o at the Symphony Concerts; and "Rêve au Champagne," by Volj- nown chiefly as the author of the "Jolly Brothers." The beaten s also avoided in the operatic ns" which were drawn from sky's "Eugen Onégin" and Puc- Manon Lescaut," but neither fan- particularly diverting. The re- numbers were the March from user"; a Slavonic Dance by "The Last Spring," one of two r strings by Grieg; the "Proces- the Sardar" from Ippolitov- colorful "Caucasian Sketches" vivid and dramatic Finale of razade." Both Mr. Jacchia and estra were at their best in the at asked the most of them. The nce of Debussy's and Rimsky- 's music would have graced any y Concert. Wagner's March was at an unaccountable speed but -Ivanov's was brilliantly effec-

ch for the music, which is—or sed to be—but half a Pop Concert, r half, the audience, furthered the already noticeable last season. It umerous company—the hall could have held more—but it was a sing- uiet one. There was far less at- paid to refreshments and general y than was once the case, and ore attention paid to the music. the advent of warmer weather ed the sale of cooling drinks, but hia—with perhaps a little help from ead Act—has worked a change that to be permanent. The new pub- Pops is quite as absorbed, almost tful of disturbances as the audi- the Symphony Concerts. Their e different but they take their quite as seriously. On the face Jacchia's programmes would seem to favor the music that is neither enough to impress nor light enough ain, yet by every token he is giving considerable following exactly wants. W. S. S.

ANS. MAY 3.

At the Pops Tonight

Evening of the Women's City Club

Introduction to Act III. of "Lohengrin" ....Wagner
Overture to the Opera, "Oberon"..Weber
Barcarolle from "The Tales of Hoffmann" ....Offenbach
Fantasia, "Madama Butterfly"..Puccini
Suite from the Ballet, "Nutcracker" ....Chaikovsky
Intermezzo from "Pagliacci"....... Leoncavallo
Hymn to the Sun from "Le Coq d'Or" ....Rimsky-Korsakov
Rhapsody, "Espana".........Chabrier
Fantasia, "La Bohème".......Puccini
Reve Angelique..............Rubinstein
Waltz, "Blue Danube"......J. Strauss

Conductor: A. Jacchia.

TRANS. MAY

At the Pops Tonight

Evening of Durant, Inc.

French Military March......Saint-Saëns
Overture to the Opera "Rienzi". Wagner
Waltz, "Vienna Blood"......J. Strauss
Fantasia, "L'Oracolo"...........Leoni
Tempest Scene from "Othello"....Verdi
Adagio Cantabile from the Pathetic Sonata ....Beethoven
Minuet of the Will o' the Wisps..Berlioz
Dance of the Hours from "La Gioconda" ....Ponchielli
Overture, "1812"...........Chaikovsky
Giga...................van Westerhout
Rout of Bacchus from "Sylvia"..Delibes

Conductor: A. Jacchia

TRANS. MAY 4.

TONIGHT'S POPS

Agide Jacchia, conductor of the Pops, with his splendid orchestra of 80 symphony players, will present this program in Symphony Hall tonight:

Coronation march from "Le Prophete" Meyerbeer
Overture to "Mignon"............Thomas
Waltz "Dornroeschen"......Tschalkowsky
Fantasia, "The Girl of the Golden West" Puccini
Overture to "Il Guarany".........Gomez
"Waltz of the Hours" from "Coppelia" Delibes
Rhapsody, "Italia"................Casella
Fantasia, "The Tales of Hoffman" Offenbach
Prelude.....................Rachmaninoff
"Dance of the Camorrists"..Wolf-Ferrari

HERALD-MAY

At the Pops Tonight

Music-Supervisors' Evening

Rakoczy March................Berlioz
Overture to "The Merry Wives of Windsor" ....Nicolai
Waltzes from "Der Rosenkavalier" R. Strauss
First Hungarian Rhapsody........Liszt
Overture to "Tannhaeuser"....Wagner
Dream of Love...................Blon
Gypsy Dance from "Carmen"....Bizet
Songs with Organ
(Chorus of Supervisors)
Fantasia, "Mefistofele"..........Boïto
Hindu Song..........Rimsky-Korsakov
Entrance of the Boyards.....Halvorsen

Conductors:
A Jacchia Albert Edmund Brown

TRANS. MAY

TONIGHT AT THE POPS

The following programme will be presented by Agide Jacchia and his orchestra of symphony players at the Pops in Symphony Hall tonight, thus closing the first week of the Pop Concerts:

Cortege from "The Queen of Sheba"..Gounod
Overture to "William Tell"........Rossini
Waltz, "Gold and Silver"..........Lehar
Fantasia, "Aida"......................Verdi
Suite No. 2, "L'Arlesienne"........Bizet
a. Prelude; b. Minuet; c. Farandole.
Largo from the "New World" Symphony, Dvorak
Capriccio ....Scarlatti-Jacchia
Prelude to "The Mastersingers of Nuremberg" ....Wagner
Marche Slave ....Tschaikowsky
Indian Summer ....Herbert
Bacchanale from "Samson and Delilah," Saint-Saens

POST MA

SECOND WEEK OF THE POPS

The Pop Concerts at Symphony Hall, which will begin their second week Monday, have easily proved by the record attendance and the manifest enthusiasm on every night of this, the first week, that the Pops of 1921 are more popular than ever before. Conductor Agide Jacchia, accounting for the varied taste of heterogeneous Pops audiences, has nevertheless subtly raised the quality of the program so that, suitable to the large orchestra of symphony players, the Pops are still enjoyable to all and forbidding to none. Occasionally brilliant symphonic pieces bring great applause, while operatic excerpts, waltzes, dances, and light numbers innumerable, keep their due places.

Every night of next week will be open to the public, although the following organizations have engaged tables for their own enjoyment: The

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Boston Chamber of Commerce on Monday; Amherst College on Wednesday; the Canadian Club on Thursday, and the Massachusetts-Maine daughters on Friday. Tuesday night, May 10th, will bring a particularly attractive program, featuring the music of Wagner. The program for that night follows:

1.—Polonaise Militaire.....Chopin-Glazounow
2.—Overture "Rosamunde"..........Schubert
3.—Marcia alla Turca from "Ruins of Athens" ....Beethoven
4.—Fantasia "Othello"....................Verdi
5.—Prelude to "Lohengrin";
6.—Ride of the Valkyries from "Die Walkure";
7.—Introduction to Act 3, "Tristan and Isolde" ....Wagner.
English horn solo—L. Speyer.
8.—Excerpts from "The Mastersingers of Nuremberg" ....Wagner
9.—Overture to "Mignon"...............Thomas
10.—En Badinant (for strings)....d'Ambrosio
11.—Entrance of the Guests into the Wartburg from "Tannhauser"........Wagner

AMER. MAY 7

Progress of The Pops—The Harvard Glee Club at the Art Museum—A Lecture on Bell-Music—The Impending "Festival of Song"

AFTER a pleasurable and prosperous first week, the Pop Concerts, every evening at Symphony Hall, pass next Monday into a second week as promising. Mr. Jacchia and the orchestra, often seventy or eighty strong, programmes and performance, have all kept to established standards and yielded anticipated satisfactions. As good in kind are cuisine and service, while every discriminating person knows that music and tobacco mate well together. But, nowadays, it is the music before all else with the public of The Pops—on the floor as well as in the galleries. Therefore, be it said at once that next Tuesday, it may expect a "Wagner Programme," with numbers from "Lohengrin," "Tannhaeuser," "Tristan," "Die Meistersinger" and "Die Walküre," with Schubert's overture to "Rosamünde" added for good measure; that next Wednesday, the march-movement from Chaikovsky's "Pathetic Symphony" will clang into the list; that the Venusberg Music from "Tannhaeuser" will return on Thursday; and that Litolff's overture to "King Lear," seldom heard in recent years, will have place on Friday. In the course of the week, the Chamber of Commerce, Monday; Amherst College Wednesday; the Canadian Club, Thursday and the Maine-Massachusetts Daughters Friday—all have their "nights"; but on each and every evening there will be room and welcome for the general pub-

TRANS. MAY 7

THE POPS TONIGHT

The third Pop concert of the season will take place tonight in Symphony Hall, members of Durant, Inc. being particularly represented. Agide Jacchia will conduct the following program:

French Military March...........Saint-Saens
Overture to "Rienzi"....................Wagner
Waltz, "Vienna Blood"..................Strauss
Fantasia, "L'Ora colo"......................Leoni
Tempest Scene from "Othello," Act I....Verdi
Adagio Cantabile from the Sonata, "Pathetique" ....Beethoven
Minuet of the "Will o' the Wisps".....Berlioz
Dance of the Hours from "La Gioconda" Ponchielli
Ouverture Solonnelle, "1812" ....Tschaikowsky
Giga (Arr. by Agide Jacchia ...van Westerhout
"Cortege de Bacchus"..................Delibes

HERALD. MAY 4.

POPS TONIGHT

Although the Music Supervisors' Convention will be represented in considerable numbers at the Pop Concert in Symphony Hall tonight, this will be primarily a public affair. Conductor Agide Jacchia has compiled the following program:

"Rakoczy" March.......................Berlioz
Overture to "The Merry Wives of Windsor" ....Nicolai
Waltzes from "Der Rosenkavalier".... R. Strauss
First Hungarian Rhapsody.............Liszt
Overture to "Tannhauser"...........Wagner
Dream of Love..........................Blon
Gypsy Dance from "Carmen"..........Bizet
Sons by chorus of the Eastern Music Supervisors (with organ)
Albert Edmund Brown, conductor.
Fantasia, "Mephistofele"............Boito
Hindu Song..............Rimsky-Korsakof
Entrance of the Boyards..........Halvorsen

HERALD-MAY 6.

TONIGHT'S POPS

This program will be presented by Agide Jacchia and his orchestra of symphony players at the Pops in Symphony Hall tonight:

Cortege from "The Queen of Sheba"...Gounod
Overture to "William Tell"...........Rossini
Waltz, "Gold and Silver"..................Lehar
Fantasia, "Aida"...........................Verdi
Suite No. 2, "L'Arlesienne"................Bizet
(a) Prelude. (b) Minuet. (c) Farandole.
Largo from the "New World" Symphony.. Dvorak
Capriccio ....Scarlatti-Jacchia
Prelude to "The Mastersingers of Nuremberg" ....Wagner
Marche Slave..................Tschaikowsky
Indian Summer.........................Herbert
Bacchanale from "Samson and Delilah".. Saint-Saens

HERALD-MAY 7.

At the Pops Tonight

March from "The Queen of Sheba" Gounod
Overture to "William Tell"....Rossini
Waltz, "Gold and Silver".......Lehar
Fantasia, "Aida"................Verdi
Prelude, Minuet and Farandole from Suite No. 2, "L'Arlesienné"....Bizet
Largo from the "New World" Symphony ....Dvorák
Capriccio ....Scarlatti-Jacchia
Prelude to "The Mastersingers". Wagner
Slavic March...............Chaikovsky
Indian Summer................Herbert
Bacchanal from "Samson and Delilah" ....Saint-Saëns

Conductor: A. Jacchia

TRANS. MAY 7.

Second Week of the Pops

The Pop Concerts at Symphony Hall, which will begin their second week Monday, have easily proved by the record attendance and the manifest enthusiasm on every night of this, the first week, that the Pope of 1921 are more popular than ever before. Every night of next week will be open to the public, although the following organizations have engaged tables for their own enjoyment: The Boston Chamber of Commerce on Monday; Amherst College on Wednesday; The Canadian Club on Thursday, and the Massachusetts-Maine Daughters on Friday. Tuesday night, May 10, will bring a particularly attractive program, featuring the music of Wagner.

TRAV. MAY 7

MUSIC TEACHERS SING AT POPS

The annual convention of the eastern music supervisors closed its session with an evening at the Pops on Friday night. The supervisors, numbering about 600, have been in Boston during the past week talking over methods and various means of improving that all-important subject, "music in the public schools."

At the Pops concert a chorus of over 100 of these teachers sang four selections as part of the evening's program, under the conductorship of Mr. A. E. Brown.

Some of the decisions which were reached by the conference were standardization of music in the schools and a step for betterment of musical conditions in the South.

The fact that there was not enough credit given music in the high schools was under consideration, and the decision was made that in many high schools from now on music would count toward points for graduation.

In the afternoon at the hall an orchestra of 45 violins, played by boys from English high school, under the leadership of Mr. Joy, gave a demonstration of the effectiveness of instrumental music in the schools, as this was one of the important matters taken up by members at the conference.

HERALD MAY 8.

At the Pops Tonight

Evening of the Chamber of Commerce

March, "Pomp and Circumstance," Elgar
Waltz, "The Skaters".......Waldteufel
Ride of the Valkyrs............Wagner
Fantasia, "Tosca"..............Puccini
Suite from the Ballet "Sylvia"...Delibes
Prelude ....Rakhmaninov
Ave Maria...........Schubert-Wilhelmj
(For String Orchestra with Harp and Organ)
Slavic March..............Chaikovsky
Rhapsody, "España".........Chabrier
Selection, "Apple Blossoms," Kreisler-Jacobi
March from "Aida"..............Verdi

Conductor: A. Jacchia.

TRANS. MAY 9.

TONIGHT'S POPS

For the pop concert in Symphony Hall tonight the Boston chamber of commerce has taken the floor for their own celebration. The balconies, however, will be open to the public and Agide Jacchia will present this program:

Pomp and Circumstance (with organ)...—Elgar
Waltz, "The Skaters"...................Waldteufel
Ride of the Valkyries........................Wagner
Fantasia, "Tosca"..............................Puccini
Suite from the Ballet "Sylvia"...........Delibes
Prelude.......................................Rachmaninoff
Ave Maria (solo violin, harp, organ and strings)......................Schubert-Wilhelmj
Marche Slave............................Tschaikowsky
Rhapsody, "Espana"........................Chabrier
Selection, "Apple Blossoms"...Kreisler-Jacobi
March from "Aida"..............................Verdi

HERALD-MAY.9.

WAGNER NIGHT AT POPS

One of the best programmes of the season will be given at the Pop concert in Symphony Hall tonight, featuring popular selections from the operas of Richard Wagner. The numbers in detail follows:

Polonaise Militaire ....Chopin-Glazounow
Overture, "Rosamunde" ....Schubert
Marcia alla Turca from the "Ruins of Athens" ....Beethoven
Fantasia, "Othello" ....Verdi
Prelude to "Lohengrin"..............Wagner
Ride of the Valkyries from "Die Walkure" Wagner
Introduction to Act 3, "Tristan and Isolde" Wagner
English horn solo—Mr. L. Speyer.
Excerpts from "The Mastersingers of Nuremberg" ....Wagner
Overture to "Mignon"..................Thomas
En Badinant (for strings)........D'Ambrosio
Entrance of the Guests into the Wartburg from "Tannhauser"..................Wagner

POST-MAY 10

TONIGHT'S POPS

At the Pop concert in Symphony Hall tonight, the Massachusetts Maine Daughters being largely represented, Agide Jacchia will conduct the following program:

Entrance of the Gladiators.........Fucik
Overture, "King Lear"...............Litolff
Waltz, "Waves of the Danube"..Ivanovici
Fantasia, "Lohengrin"............Wagner
Two northern melodies (for strings). Grieg
(a) Popular song.
(b) Cow-keeper's Tune and Peasant Dance.
Intermezzo, "L'Amico Fritz" ....Mascagni
Moorish Serenade.....................Elgar
Ouverture Solennelle, "1812". Tschaikowsky
Selection, "Carmen"....................Bizet
Minuet ....Bolzoni
Invitation to the Dance....Weber-Berlioz

HERALD-MAY.13

Mr. Monteux Seeks New Talent

Boston Symphony Orchestra Leader Sails for England and the Continent in Search for New Artists

Mr. Monteux is on the high seas. He will engage some new artists for the Boston Symphony Orchestra, of which the personnel will be increased next season. He will visit the Chesters, one of the most enterprising of music publishing houses, in London. He will be the not always happy recipient of innumerable new works by French composers, old and new. He will, in short, come in touch with the new productions of the entire musical world of Europe, and he will bring back so many of these new works as he thinks fit, to delight young people and shock old ones with, next winter.

of the man who composed the music, so much as the feeling latent in the listener.

POST-MAY.8.

THE POPS

The 36th season of "The Pops" in Symphony Hall promises to be the most popular of all. Operatic fantasias and overtures have gained much favor under the hand of this conductor of opera; waltzes, other dances innumerable, and "dreamy" pieces of a lighter sort, complete the musical fare at the Pops.

POST. MAY. 8.

At the Pops Tonight

Wagner Programme

Polonaise Militaire......Chopin-Glazunov
Overture, "Rosamünde"..........Schubert
Turkish March from "The Ruins of Athens" ....Beethoven
Fantasia, "Othello"...................Verdi
Prelude to "Lohengrin"—Ride of the Valkyrs—Introduction to Act III., "Tristan and Isolde"—Excerpts from "The Mastersingers" ....Wagner
Overture to "Mignon" ....Thomas
En Badinant................d'Ambrosio
Entrance of the Guests in "Tannhäuser" ....Wagner

Conductor: A. Jacchia.
Soloist: L. Speyer (English Horn).

TRANS. MAY 10.

At the Pops Tonight

Evening of Amherst Alumni

March from "Aida".............Verdi
Prelude .... Rakhmaninov
Fantasia, "Madama Butterfly"...Puccini
Amherst Numbers
Suite, "Peer Gynt," No. 1..........Grieg
Overture, "Poet and Peasant".....Suppé
March Movement from The Pathetic Symphony ....Chaikovsky
Amherst Number ....
Selections from "Lady Billy".....Levey
Gypsy Dance from "Carmen".......Bizet
Ride of the Valkyrs............Wagner

Conductor: A. Jacchia.

TRANS. MAY. 11.

At the Pops Tonight

Evening of the Canadian Club

March, "Pomp and Circumstance". Elgar
Overture to "William Tell".......Rossini
Waltz, "Roses from the South".... J. Strauss
Fantasia, "Samson and Delilah" Saint-Saëns
God Save the King.
Selection from "Pinafore".....Sullivan
Venusberg Music from "Tannhäuser" ....Wagner
Kammenoi Ostrow ....Rubinstein
Second Hungarian Rhapsody.........Liszt
Star-Spangled Banner.
Fantasia, "The Thistle".....Myddleton
Valse Gracieuse..................German
Land of the Maple..............Laurendeau

Conductor: A. Jacchia.

TRANS. MAY 12.

POPS OPEN IN RECORD FASHION

A record attendance and unbounded enthusiasm were so evident throughout the opening week of Pop Concerts in Symphony Hall that this, the thirty-sixth season of this Bostonian institution, promises to be the most popular of all. Although this may be attributed to refreshments and the general air of festivity, the prime attraction of the Pops is, of course, the orchestra of Symphony players, and the excellent results which Agide Jacchia, presiding over them, is able to obtain.

Every night this week will be open to the public. Tuesday night will feature Wagner music.

ADVERTISER-MAY.8.

TONIGHT'S POPS

One of the best programs of the season will be given at the Pop concert in Symphony Hall tonight, featuring popular selections from the operas of Richard Wagner. The numbers:

Polonaise Militaire..............Chopin-Glazounow
Overture, "Rosamunde"...............Schubert
Marcia alla Turca from the "Ruins of Athens"..........................Beethoven
Fantasia, "Othello"..............................Verdi
Prelude to "Lohengrin"
Ride of the Valkyries from "Die Walküre" Wagner
Introduction to act 3, "Tristan and Isolde." Wagner
English horn solo—Mr. L. Speyer.
Excerpts from "The Mastersingers of Nuremberg" ....Wagner
Overture to "Mignon" ....Thomas
En Badinant (for strings)........D'Ambrosio
Entrance of the Guests into the Wartburg from "Tannhauser" ....Wagner

HERALD-MAY.10.

TONIGHT'S POPS

At the Pop Concert in Symphony Hall tonight, which will be in every sense public, although the Canadian Club has taken a section of the floor, Agide Jacchia and his symphony orchestra will present this program:

Pomp and Circumstance..................Elgar
Overture to "William Tell"..............Rossini
Waltz, "Roses from the South"..........Strauss
Fantasia, "Samson and Delilah"....Saint-Saens
"God Save the King."
Selection from "Pinafore"..............Sullivan
Bacchanale (The Venusberg) from Act I., "Tannhauser"..........................Wagner
Kammenoi Ostrow ....Rubinstein
Second Hungarian Rhapsody..............Liszt
"Star Spangled Banner."
Selection of Scotch Airs, "The Thistle." Arr. Myddleton
"Valse Gracieuse"......................E. German
Land of the Maple....................Laurendeau

HERALD-MAY.12

At the Pops Tonight

At the Pop concert in Symphony Hall tonight, which will be in every sense public, although the Canadian Club has taken a section of the floor, Agide Jacchia and his splendid orchestra will present the following programme:

Pomp and Circumstance ....Elgar
Overture to "William Tell" ....Rossini
"Roses From the South," waltz ....Strauss
Fantasia, "Samson and Delilah"....Saint-Saens
"God Save the King."
Selection From "Pinafore"..............Sullivan
Bacchanale (The Venusberg) From Act I., "Tannhauser" ....Wagner
Kammenoi Ostrow ....Rubinstein
Second Hungarian Rhapsody ....Liszt
"Star Spangled Banner."
Selection of Scotch airs, "The Thistle." Myddleton
"Valse Gracieuse" ....E. German
Land of the Maple ....Laurendeau

POST-MAY 12.

The renewal of subscriptions for the Symphony Concerts next season exceeds that of any spring since the orchestra was reorganized. Barely two hundred seats, in various parts of the hall, are open to new subscribers to the matinées of Friday; while applications for the less costly seats on Saturday evenings are so numerous that the management may hardly fill them. There is pride now, as well as pleasure, in Mr. Monteux and his band.

A recent piece by Saint-Saëns will be played for the first time in America by Mr. Jacchia and his orchestra at the Pop Concert next Wednesday. It is memorial music, "Cypresses and Laurels," suggested by the aftermath of the late war. The first division, "Cypresses," is written for organ, of which instrument Saint-Saëns is past master. The second division, "Laurels," runs for organ and orchestra.

At the Pop Concert of Tuesday last, Mr. Jacchia set on the programme, among other pieces from Wagner, the introduction to the Third Act of "Tristan," which culminates in the long and melancholy measures played by the English horn, music of desolation and longing, if ever such was written. In the opera house they are played, not from the orchestra-pit, but from behind the scenes, so they may seem to come from the watching, piping shepherd. Accordingly Mr. Jacchia placed Mr. Speyer "off-stage" and with his skill and sensibility to aid, gained something of the illusion designed by Wagner for the theatre.

TRANS. MAY 12.

At the Pops Tonight

Evening of The Daughters of Maine

Entrance of the Gladiators........Fucik
Overture to "King Lear"........Litolff
Waltz, "Waves of the Danube."
Ivanovici
Fantasia, "Lohengrin"..........Wagner
Two Northern Melodies for Strings.Grieg
Intermezzo from "L'Amico Fritz,"
Mascagni
Moorish Serenade..................Elgar
Overture, "1812"...........Chaikovsky
Selection, "Carmen"...............Bizet
Minuet ....Bolzoni
Invitation to the Dance...Weber-Berlioz

Conductor: A. Jacchia.

TRANS. MAY. 13.

CONCERT-CALENDAR

Progress of The Pops—"Nights," Novelties and Other Incidents Arranged for Next Week—A Matinee by the Harvard Orchestra—Lute-Playing in Prospect

PUBLIC programmes and performance at The Pops keep familiar and equal pace. Nightly, at the tables upon the floor of Symphony Hall and in the chairs of the galleries above, the usual audience of many seasons assembles for assured pleasure, savors it with the minor satisfactions of food, drink, cigarettes, chatter. Nightly, Mr. Jacchia's programmes contain pieces that his hearers have long liked or that whet their curiosity, that please them as a semi-classic overture, an operatic, fantasia, an artful waltz or a lively jingle from a musical play may pleasure. Nnghtly also the conductor keeps an expert and numerous orchestra to its mettle.. To this public the schedule for next week adds The Cecilia—the choral society—on Monday; the alumnæ of Wellesley on Tuesday; members of the Boston City Club on Wednesday; and lesser groups on Thursday and Friday. To current pieces Mr. Jacchia will add on Monday three dances from old operas by Rameau; on Wednesday a piece for organ and orchestra by Saint-Saëns—"Cypress and Laurels," memorial music of the late war; a Hungarian overture, "Ilka," on Thursday; and fragments from Grieg's suite, "Sigurd Jorsalfar" on Friday. In the concert of Monday, the choir of The Cecilia will sing the choruses in the dancing scene from Borodin's Tartar opera, "Prince Igor"; in the concert of Tuesday, the Wellesley Chorus and organ-piece by Miss Katherine Davis, a graduate of the college in 1914 will be heard. From day to day as usual the programmes will be printed in this place.

lowing the usual fortunes of the usual sentimental hero. Shaun O'Fa[illegible] the new-found "Irish Troubadour" [illegible] act him and sing his songs.

At the Pops Tonight

Overture to "Masaniello".......Auber
Waltz, "La Barcarole".....Waldteufel
Song Without Words.......Chaikovsky
Fantasia, "Faust" ....Gounod
Waltz and Czardas from
"Coppélia" ....Delibes
Sérénade Lyrique ....Elgar
Intermezzo from
"Cavalleria Rusticana"...Mascagni
Finale from
"Scheherazade" ..Rimsky-Korsakov
Fantasia, "Rigoletto" ....Verdi
Waltz, "Tales from the
Vienna Woods" ....J. Strauss
Dance of the Hours from
"La Gioconda"...........Ponchielli

Conductor: A. Jacchia.

TRANS. MAY. 14

TONIGHT AT THE POPS

The following popular programme will be heard at the Pop Concert in Symphony Hall tonight, to be played by Agide Jacchia and his large orchestra:

Overture to "Masaniello"..............Auber
Waltz, "La Barcarole"...........Waldteufel
Song Without Words..........Tschaikowsky
Fantasia, "Faust" ....Gounod
Suite, "Copelia," a. Waltz. b. Czardas.
Delibes
Serenade Lyrique ....Elgar
Intermezo from "Cavalleria Rusticana,"
Mascagni
Finale, "Scheherazade"....Rimsky-Korsakoff
Fantasia, "Rigoletto"................Verdi
Waltz, "Tales from the Vienna Woods,"
Strauss
Dance of the Hours from "La Gioconda"
Ponchielli

POST-MAY. 14.

The unprecedented patronage and enthusiasm at the Pop Concerts of 1921, now completing their second week at Symphony Hall, are largely attributable to the engrossing program of Agide Jacchia and the splendid performance of them by the superfine orchestra of 80 Symphony players under him.

Monday night, which is dedicated to the Cecilia Society, will be a special treat for Pop-goers, in that the Cecilia Society Chorus of 200 voices will render choral numbers with the orchestra under the eminent conductor, who is at the head of both. On Tuesday night Wellesley College will celebrate, and a chorus will sing a medley of the college songs. On Wednesady, the night of the Boston City Club, the first performance in America of Saint-Saens's latest work, "Cypresses and Laurels," for organ and orchestra, will of course be a notable event. This and all other nights are open to the public.

THE POPS

The unprecedented patronage and enthusiasm at the Pop Concerts of 1921, now completing their second week at Symphony Hall, are largely attributable to the engrossing programs of Agide Jacchia and the splendid performance of them by the superfine orchestra of eighty symphony players under him. Indeed, music for its own sake is now by far the most important aspect of the Pop Concerts, although sociability and a general air of festivity always prevail in Symphony Hall through this season.

Monday night, which is dedicated to the Cecilia Society, will be a special treat for Pop-goers, in that the Cecilia Society chorus of 200 voices will render choral numbers with the orchestra under the eminent conductor who is at the head of both. On Tuesday night Wellesley College will celebrate, and a chorus will sing a medley of the college songs. On Wednesday, the night of the Boston City Club, the first performance in America of Saint-Saens' latest work, "Cypresses and Laurels," for organ and orchestra, will, of course, be a notable event. This and all other nights are open to the public.

The programs of the week follow:

AMER. MAY. 14.

THE POPS

No former season of the Pop concerts in Symphony Hall has flourished as have these entertainments in the season of 1921, now reaching the third week. Probably the secret of this popularity lies in the quality of the music. When the Pops were first started in the 80's, as a light summer supplement to the Boston Symphony Orchestra season, there were only 30 or 40 musicians; a great deal of attention was paid to clothes and conversation, and the menu, which provided a real meal. Circumstances have now radically changed.

The splendid symphony orchestra of 80 musicians gives every night performances in accord with the highest standards. The programs of Mr. Jacchia are always engrossing and enjoyable. People still gather round the tables, and if they eat less heartily and save their remarks for the intervals between numbers, the general festive atmosphere still pervades the Pops.

Tomorrow night is dedicated to the Cecilia Society. The Cecilia Society chorus of 200 voices, will render choral numbers with the orchestra, under Mr. Jacchia, who is at the head of both. On Tuesday night, Wellesley College will celebrate; a chorus will sing a medley of the college songs. On Wednesday, the night of the Boston City Club there will be the first performance in America of Saint-Saens's latest work, "Cypresses and Laurels," for organ and orchestra. This and all other nights are open to the public. The programs follow:

MONDAY, MAY 16.
Cecilia Society Night.
Introduction to Act 3, "Lohengrin"....Wagner
Overture, "Jeanne d'Arc"...............Verdi
Waltz, Espana.......................Waldteufel
Fantasia, "Samson and Delilah"...Saint-Saens
Polovtsian Dances from "Prince Igor"..Borodin
(with the Cecilia Society Chorus)
Hymn to Saint Cecilia...................Gounod
Tarantelle...............................Jacchia
Hungarian March from "The Damnation of Faust"..............................Berlioz
Ballet music from "Platee" and Fetes d'Hebe........................Rameau-Motti
Whispering of the Flowers...............Blon
Finale of the Fourth Symphony..Tschaikowsky

TUESDAY, MAY 17.
Wellesley College Night.
Prelude to "Carmen"........................Bizet
Overture "Stradella"......................Flotow
Solo for organ, "Pastorale"....K. K. Davis '14
Fantasia, "La Boheme"...................Puccini
First Hungarian Rhapsody..................Liszt
Ave Maria, solo violin, harp, strings and organ ....Schubert-Wilhelmj
Ride of the Valkyries....................Wagner
Wellesley Medley by Wellesley chorus with organ, Charlotte Homer, '21, leader.
Laura Chandler, accompanist.
Selection, "Lady Billy"....................Levey
Waltz "On the Beautiful Blue Danube" Strauss
Pomp and Circumstance....................Elgar

WEDNESDAY, MAY 18.
Boston City Club Night.
Overture, "Midsummer Night's Dream".Thomas
Waltz, "Pomono"......................Waldteufel
Kammenoi Ostrow....................Rubinstein
Fantasia, "Il Trovatore"....................Verdi
Polonaise Militaire............Chopin-Glazounow
Solo for organ end orchestra, "Cypress et Lauriers" ....Saint-Saens
Albert Snow
a, Cypress (organ solo). b, Laurels (organ and orchestra). First time in America.
Serenade ....Schubert-Jacchia
Overture to "Rienzi".........................Wagner
Selection, "Tales of Hoffmann"......Offenbach
Largo, solo violin, J. Hoffman..........Handel
Harp, organ and strings.
Marche Slave......................Tschaikowsky

THURSDAY, MAY 19.
Marche Militaire.........................Schubert
Overture, "Ilka"..........................Doppler
Waltz, "Tres Jolie"...................Waldteufel
Fantasia, "The Jewels of the Madonna"
Wolf-Ferrari
Scenes Alsaciennes.....................Massenet
a, Sunday Morning. b, Sunday Evening.
Prelude to "Carmen".........................Bizet
Bolero ....Mozkowski
Overture to "Tannhaeuser"..............Wagner
Selection, "Cavallieria Rusticana"....Mascagni
Loin du Bal.................................Gillet
Polonaise, "Eugen Oneigin".....Tschaikowsky

FRIDAY, MAY 20.
Coronation March.........................Svendsen
Overture to "Raymond"..................Thomas
Waltz, "Artist's Life"....................Strauss
Fantasia, "Tosca"..........................Puccini
Suite, "Sigurd Jorsalfar"..................Grieg
March of the Little Lead Soldiers........Pierne
Andante and Minuet (Viola d'Amour solo, Paul Shirley).............................Milandre
Roumanian Rhapsody.......................Enesco
Selection, "The Tales of Hoffmann", Offenbach
Waltz, "Girls of Baden"..................Komzak
First Slavonic Dance........................Dvorak

SATURDAY, MAY 21.
Wedding March from "Feramors"...Rubinstein
Overture to "Pique Dame"..................Suppe
Waltz, "Thousand and One Nights"...Strauss
Fantasia, "Stabat Mater"..................Rossini
Gypsy Suite...................................German
Violin solo, Jacques Hoffmann.
Whispering of the Flowers....................Blon
Overture, "Maximilian Robespierre".....Litolff
Bacchanale from "Tannhaeuser"........Wagner
Waltz, "Jolly Fellows"....................Vollstedt
Stars and Stripes Forever....................Sousa

HERALD-MAY. 15.

The Pops

No former season of the Pop concerts in Symphony Hall has flourished as have these musical entertainments in the season of 1921, which is now reaching the third week.

Probably the real secret of this great popularity lies in the quality of the music which the Pops now afford. When the Pops were first started in the 80's, as a very light summer supplement to the Boston Symphony Orchestra season, there were only 30 or 40 musicians; a great deal of attention was paid to clothes and conversation, and the menu, which provided a real meal.

Circumstances have now radically changed. The full-fledged Symphony orchestra of 80 musicians gives every night performances in accord with the highest standards. The programmes of Agide Jacchia are enjoyable to all.

Tomorrow night, which is dedicated to the Cecilia Society, will be a special treat for Pop-goers, in that the Cecilia Society chorus of 200 voices will render choral numbers with the orchestra under the eminent conductor who is at the head of both. On Tuesday night Wellesley College will celebrate, and a chorus will sing a medley of the college songs. On Wednesday, the night of the Boston City Club, the first performance in America of Saint-Saens' latest work, "Cypresses and Laurels," for organ and orchestra, will of course be a notable event. This and all other nights are open to the public.

POST-MAY. 15.

ANOTHER BIG WEEK AT THE POPS

No former season of the Pop Concerts in Symphony Hall has flourished like the present one, now reaching the third week. Probably the real secret of this great popularity lies in the quality of the music which the Pops now afford.

Tomorrow night the Cecilia Society chorus of 200 voices will render choral numbers. On Tuesday night Wellesley College will sing a medley of college songs. On Wednesday, the night of the Boston City Club, will be given the first performance in America of Saint-Saens' latest work, "Cypresses and Laurels." All nights are open to the public.

ADVERTISER. MAY. 15

Third Week of the Pops

The third week of what has proved an exceptionally successful season of the Pops begins tomorrow night at Symphony Hall. The Cecilia Society, which Mr Jacchia has so ably conducted during the present season, will sing choral numbers with the orchestra. Tuesday is Wellesley Night, and the Wellesley Chorus will sing a medley of college songs. Wednesday, Boston City Club Night, Mr Snow, will play a new piece for organ by Saint-Saens with the orchestra, the first performance in America. This and all nights are open to the public. The program for Monday follows.

Introduction to Act 3, "Lohengrin," Wagner; Overture, "Jeanne d'Arc," Verdi; Waltz "Espana," Waldteufel; Fantasia, "Samson and Delilah," Saint-Saens; Polovtsian Dances from "Prince Igor," Borodin; Hymn to Saint Cecilia, Gounod; Tarantelle, Jacchia; Hungarian March from "The Damnation of Faust," Berlioz; Ballet Music from "Platee" and "Fetes d'Hebe," Rameau-Mottl; "Whispering of the Flowers," Blon; Finale of the Fourth Symphony, Tschaikowsky.

GLOBE-MAY. 15.

At the Pops Tonight

Evening of The Cecilia Society

Introduction to Act Third, "Lohengrin" ....Wagner
Overture, "Joan of Arc".........Verdi
Waltz, "España"..........Waldteufel
Fantasia, "Samson and Delilah"..
Saint-Saëns
Polovtsian Dances from "Prince Igor" ....Borodin
(The Chorus of The Cecilia Assisting)
Hymn to Saint Cecilia..........Gounod
Tarantella ....Jacchia
Rakoczy March................Berlioz
Ballet Music from "Platée" and "Les Fetes d'Hébé"...Rameau-Mottl
Whispering of the Flowers........Blon
Finale of the Fourth Symphony....
Chaikovsky

Conductor: A. Jacchia

TRANS. MAY. 16.

CHORAL POP CONCERT

One of the most notable Pop Concerts of the season will take place at Symphony Hall tonight, in that the chorus of the Cecilia Society, 200 strong, will sing choral numbers with the fine Pops orchestra, under the leadership of Agide Jacchia, who is also the regular conductor of the Cecilia Chorus.

The programme follows:

Introduction to Act 3, "Lohengrin"..Wagner
Overture, "Jeanne d'Arc".............Verdi
Waltz, Espana ....Waldteufel
Fantasia, "Samson and Delilah".Saint-Saens
Polovtsian Dances from "Prince Igor".Borodin
(With the Cecilia Society Chorus)
Hymn to St. Cecilia ....Gounod
Tarantelle ....Jacchia
Hungarian March from "The Damnation of Faust" ....Berlioz
Ballet Music from "Platee" and "Fetes d'Hebe" ....Rameau-Mottl
Whispering of the Flowers..............Blon
Finale of the Fourth Symphony.Tschaikowsky

POST-MAY. 16.

TONIGHT'S POPS

One of the most notable Pop concerts of the season will take place at Symphony Hall tonight, in that the chorus of the Cecilia Society, 200 strong, will sing choral numbers with the fine Pops orchestra under the leadership of Agide Jacchia, who is also the regular conductor of the Cecilia chorus. The program follows:

Introduction to Act 3, "Lohengrin"
Wagner
Overture, "Jeanne d'Arc"...........Verdi
Waltz, "Espana"................Waldteufel
Fantasia, "Samson and Delilah"
Saint-Saens
Polovtsian Dances from "Prince Igor"
Borodin
(With the Cecilia Society Chorus.)
Hymn to Saint Cecilia............Gounod
Tarantelle.......................... Jacchia
Hungarian March from "The Damnation of Faust"..................Berlioz
Ballet Music from "Platee" and "Fetes d'Hebe"...........Rameau-Mottl
"Whispering of the Flowers"........Blon
Finale of the Fourth Symphony
Tschaikowsky

HERALD-MAY. 16.

Has Prohibition Affected Popularity of "Pops?"

That famous Bostonian institution, the Pop Concerts in Symphony Hall, ~~which will open its 36th season tomorrow night,~~ has undergone many changes according to the shifting fashions since it started in 1885. When prohibition became a statute, it was thought by many that the Pops would be revolutionized, and by some that they were doomed. On the contrary, the consequent alteration of the menu in the spring of 1919 caused not the slightest ripple on the surface of Pops history; rather, the account books show that a far greater number of people attended the Pops in the last two years and that an unprecedented amount of food and drink was consumed.

As a matter of fact, anecdotes on the popularity and the effect of drinking at the Pops in the early '90's prove incontestably that alcohol flowed far more freely in those times than in our present century.

When the Pops were instituted, to follow the winter season of concerts by the Boston Symphony Orchestra in the old Music Hall on Hamilton place, the "beers, wines and light viands" served blended so admirably with the music that the "Promenade Concerts" as they were then called, became the sole and principal form of amusement in Boston of a spring and summer evening.

Great hogsheads of beer had to be installed in the cellar and pumped up into the waiting glasses on the bar by steam pressure. The chief steward relates how, on big nights, the tap was never turned off. A waiting line of glasses was always kept in readiness and he would shove one after another under the endless, golden stream, yelling down cellar again and again for "more steam." Sometimes six "halves" (the equivalent of 240 gallons) were emptied in a night.

The Harvard nights, it seems, were not wild in those days. There was cheering and singing, but also that wholesome restraint which the presence of mothers and sweethearts always brings to such occasions. It was later, when the Harvard nights went "stag" that furniture smashing, "flying wedges," and various skirmishes took place. A waiter with a tray of filled glasses stood a small chance then of reaching his destination. On one of these nights Timothee Adamowski, who was then conductor, could not raise his brasses above the din of the riotous audience; whereupon in justifiable rage, he laid down his baton in the middle of the first number and walked off the stage, motioning the orchestra to follow him. It took fully three-quarters of an hour to placate the conductor and restore order and music.

Nothing more clearly proves the contention that strong drink was less popular just before prohibition than the way the Pops met exactly the same contingency in 1890 and 1919. In the spring of 1890 the Pops failed to obtain a liquor license for technical reasons. There was much discussion in the newspapers and elsewhere, but it occurred to no one that there might be Pops without beer. It was never even suggested, and the Pops were simply omitted for a season as a matter of course. "No More Pops," ran the headlines; "Police Commissioner Refuses License," "They Let All the North End Dives Run," and this quotation is typical of the editorials—"It doesn't seem reasonable that the police commissioner should deprive such a respectable place as Music Hall of a license in order to accommodate some cheap, disreputable rum hole with a right to dispense vile liquors"—(Boston Gazette, June 15, 1890.)

The Pops are far more musical now than they used to be. The original orchestra was smaller and the programs lighter. When Music Hall was abandoned in the summer of 1900, the Pops were held for a season in Mechanics Hall, since Symphony Hall, then being built as the new home of the orchestra, was not quite ready for occupancy.

HERALD-MAY. 15.

At the Pops Tonight

Evening of Wellesley Alumnæ

Prelude to "Carmen"............Bizet
Overture "Stradella"............Flotow
Solo for Organ, "Pastorale".....Davis
Fantasia, "La Bohème"........Puccini
First Hungarian Rhapsody........Liszt
Ave Maria..........Schubert-Wilhelmj
Ride of the Valkyrs............Wagner
Wellesley Medley
Selection, "Lady Billy"..........Levey
Waltz, "Blue Danube"......J. Strauss
March, "Pomp and Circumstance",
Elgar

Conductor: A. Jacchia
Assisting: The Wellesley Chorus
Charlotte Homer, Leader

TRANS. MAY. 17

In Charge of the First Radcliffe Night at Pops

Champlain Studio

MISS SIBYL BINGHAM.
In charge of the first Radcliffe Night at the Symphony Pops, May 27.

Miss Sibyl Bingham of Boston, a Radcliffe graduate of the class of 1916 is in charge of the first Radcliffe Night at the Pops in Symphony Hall Friday evening, May 27, for the benefit of the endowment fund. The concert is to be given under the auspices of the Radcliffe Club of Boston. The Radcliffe Choral Society, which has been heard already this year at Symphony Hall with the Harvard Glee Club, under the direction of Dr. A. T. Davison of Harvard University, will sing with the Radcliffe Club chorus, accompanied by the full orchestra.

OST. MAY. 17.

At the Pops Tonight

Evening of the Boston City Club

Overture, "Midsummer Night's Dream,"
Thomas
Waltz, "Pomona"..........Waldteufel
Kammenoi Ostrow...........Rubinstein
Fantasia, "Il Trovatore".........Verdi
Military Polonaise......Chopin-Glazunov
Concert-Pieces for Organ and Orchestra, "Cypresses and Laurels."
Saint-Saëns
Serenade ....Schubert
Overture to "Rienzi"..........Wagner
Selection, "Tales of Hoffmann,"
Offenbach
Largo ....Händel
Slavic March.................Chaikovsky

Conductor: A. Jacchia.
Organist: Albert Snow.
(No tables are available for the public)

TRANS-MAY. 1

At the Pops Tonight

Evening of The Daughters of Maine

Entrance of the Gladiators........Fucik
Overture to "King Lear"........Litolff
Waltz, "Waves of the Danube," Ivanovici
Fantasia, "Lohengrin".........Wagner
Two Northern Melodies for Strings.Grieg
Intermezzo from "L'Amico Fritz," Mascagni
Moorish Serenade.................Elgar
Overture, "1812"..........Chaikovsky
Selection, "Carmen"..............Bizet
Minuet ....Bolzoni
Invitation to the Dance...Weber-Berlioz

Conductor: A. Jacchia.

TRANS. MAY. 13.

CONCERT-CALENDAR

Progress of The Pops—"Nights," Novelties and Other Incidents Arranged for Next Week—A Matinee by the Harvard Orchestra—Lute-Playing in Prospect

PUBLIC programmes and performance at The Pops keep familiar and equal pace. Nightly, at the tables upon the floor of Symphony Hall and in the chairs of the galleries above, the usual audience of many seasons assembles for assured pleasure, savors it with the minor satisfactions of food, drink, cigarettes, chatter. Nightly, Mr. Jacchia's programmes contain pieces that his hearers have long liked or that whet their curiosity, that please them as a semi-classic overture, an operatic, fantasia, an artful waltz or a lively jingle from a musical play may pleasure. Nnghtly also the conductor keeps an expert and numerous orchestra to its mettle.. To this public the schedule for next week adds The Cecilia—the choral society—on Monday; the alumnæ of Wellesley on Tuesday; members of the Boston City Club on Wednesday; and lesser groups on Thursday and Friday. To current pieces Mr. Jacchia will add on Monday three dances from old operas by Rameau; on Wednesday a piece for organ and orchestra by Saint-Saëns—"Cypress and Laurels," memorial music of the late war; a Hungarian overture, "Ilka," on Thursday; and fragments from Grieg's suite, "Sigurd Jorsalfar" on Friday. In the concert of Monday, the choir of The Cecilia will sing the choruses in the dancing scene from Borodin's Tartar opera. "Prince Igor"; in the concert of Tuesday, the Wellesley Chorus and organ-piece by Miss Katherine Davis, a graduate of the college in 1914 will be heard. From day to day as usual the programmes will be printed in this place.

lowing the usual fortunes of [illegible] usual sentimental hero. Shaun O'Fa[illegible] the new-found "Irish Troubadour" [illegible] act him and sing his songs.

At the Pops Tonight

Overture to "Masaniello".......Auber
Waltz, "La Barcarole".....Waldteufel
Song Without Words.......Chaikovsky
Fantasia, "Faust" ....Gounod
Waltz and Czardas from "Coppélia" ....Delibes
Sérénade Lyrique ....Elgar
Intermezzo from "Cavalleria Rusticana"...Mascagni
Finale from "Scheherazade" ..Rimsky-Korsakov
Fantasia, "Rigoletto" ....Verdi
Waltz, "Tales from the Vienna Woods" ....J. Strauss
Dance of the Hours from "La Gioconda"..........Ponchielli

Conductor: A. Jacchia.

TRANS. MAY. 14

TONIGHT AT THE POPS

The following popular programme will be heard at the Pop Concert in Symphony Hall tonight, to be played by Agide Jacchia and his large orchestra:

Overture to "Masaniello"............Auber
Waltz, "La Barcarole"..........Waldteufel
Song Without Words..........Tschaikowsky
Fantasia, "Faust" ....Gounod
Suite, "Copelia," a. Waltz. b. Czardas. Delibes
Serenade Lyrique ....Elgar
Intermezo from "Cavalleria Rusticana," Mascagni
Finale, "Scheherazade"....Rimsky-Korsakoff
Fantasia, "Rigoletto" ....Verdi
Waltz, "Tales from the Vienna Woods," Strauss
Dance of the Hours from "La Gioconda" Ponchielli

POST - MAY. 14.

The unprecedented patronage and enthusiasm at the Pop Concerts of 1921, now completing their second week at Symphony Hall, are largely attributable to the engrossing program of Agide Jacchia and the splendid performance of them by the superfine orchestra of 80 Symphony players under him.

Monday night, which is dedicated to the Cecilia Society, will be a special treat for Pop-goers, in that the Cecilia Society Chorus of 200 voices will render choral numbers with the orchestra under the eminent conductor, who is at the head of both. On Tuesday night Wellesley College will celebrate, and a chorus will sing a medley of the college songs. On Wednesady, the night of the Boston City Club, the first performance in America of Saint-Saens's latest work, "Cypresses and Laurels," for organ and orchestra, will of course be a notable event. This and all other nights are open to the public.

TRAN. MAY. 14

THE POPS

The unprecedented patronage and enthusiasm at the Pop Concerts of 1921, now completing their second week at Symphony Hall, are largely attributable to the engrossing programs of Agide Jacchia and the splendid performance of them by the superfine orchestra of eighty symphony players under him. Indeed, music for its own sake is now by far the most important aspect of the Pop Concerts, although sociability and a general air of festivity always prevail in Symphony Hall through this season.

Monday night, which is dedicated to the Cecilia Society, will be a special treat for Pop-goers, in that the Cecilia Society chorus of 200 voices will render choral numbers with the orchestra under the eminent conductor who is at the head of both. On Tuesday night Wellesley College will celebrate, and a chorus will sing a medley of the college songs. On Wednesday, the night of the Boston City Club, the first performance in America of Saint-Saens' latest work, "Cypresses and Laurels," for organ and orchestra, will, of course, be a notable event. This and all other nights are open to the public.

The programs of the week follow:

AMER. MAY. 14.

THE POPS

No former season of the Pop concerts in Symphony Hall has flourished as have these entertainments in the season of 1921, now reaching the third week. Probably the secret of this popularity lies in the quality of the music. When the Pops were first started in the 80's, as a light summer supplement to the Boston Symphony Orchestra season, there were only 30 or 40 musicians; a great deal of attention was paid to clothes and conversation, and the menu, which provided a real meal. Circumstances have now radically changed.

The splendid symphony orchestra of 80 musicians gives every night performances in accord with the highest standards. The programs of Mr. Jacchia are always engrossing and enjoyable. People still gather round the tables, and if they eat less heartily and save their remarks for the intervals between numbers, the general festive atmosphere still pervades the Pops.

Tomorrow night is dedicated to the Cecilia Society. The Cecilia Society chorus of 200 voices, will render choral numbers with the orchestra, under Mr. Jacchia, who is at the head of both. On Tuesday night, Wellesley College will celebrate; a chorus will sing a medley of the college songs. On Wednesday, the night of the Boston City Club there will be the first performance in America of Saint-Saens's latest work, "Cypresses and Laurels," for organ and orchestra. This and all other nights are open to the public. The programs follow:

MONDAY, MAY 16,
Cecilia Society Night.
Introduction to Act 3, "Lohengrin"....Wagner
Overture, "Jeanne d'Arc"...................Verdi
Waltz, Espana..........................Waldteufel
Fantasia, "Samson and Delilah"...Saint-Saens
Polovtsian Dances from "Prince Igor"..Borodin
(with the Cecilia Society Chorus)
Hymn to Saint Cecilia....................Gounod
Tarantelle ....Jacchia
Hungarian March from "The Damnation of Faust" ....Berlioz
Ballet music from "Platee" and Fetes d'Hebe........................Rameau-Mottl
Whispering of the Flowers.................Blon
Finale of the Fourth Symphony..Tschaikowsky

TUESDAY, MAY 17,
Wellesley College Night.
Prelude to "Carmen"............................Bizet
Overture "Stradella"...........................Flotow
Solo for organ, "Pastorale"....K. K. Davis '14
Fantasia, "La Boheme".....................Puccini
First Hungarian Rhapsody....................Liszt
Ave Maria, solo violin, harp, strings and organ ....Schubert-Wilhelmj
Ride of the Valkyries...........................Wagner
Wellesley Medley by Wellesley chorus with organ, Charlotte Homer, '21, leader.
Laura Chandler, accompanist.
Selection, "Lady Billy"...........................Levey
Waltz "On the Beautiful Blue Danube"..Strauss
Pomp and Circumstance........................Elgar

WEDNESDAY, MAY 18,
Boston City Club Night.
Overture, "Midsummer Night's Dream".Thomas
Waltz, "Pomono"...........................Waldteufel
Kammenoi Ostrow........................Rubinstein
Fantasia, "Il Trovatore"........................Verdi
Polonaise Militaire...............Chopin-Glazounow
Solo for organ and orchestra, "Cypress et Lauriers" ....Saint-Saens
Albert Snow
a, Cypress (organ solo). b, Laurels (organ and orchestra). First time in America.
Serenade ....Schubert-Jacchia
Overture to "Rienzi"............................Wagner
Selection, "Tales of Hoffmann"........Offenbach
Largo, solo violin, J. Hoffman............Handel
Harp, organ and strings.
Marche Slave.........................Tschaikowsky

THURSDAY, MAY 19.
Marche Militaire..............................Schubert
Overture, "Ilka"................................Doppler
Waltz, "Tres Jolie"........................Waldteufel
Fantasia, "The Jewels of the Madonna" Wolf-Ferrari
Scenes Alsaciennes..........................Massenet
a, Sunday Morning. b, Sunday Evening.
Prelude to "Carmen".............................Bizet
Bolero ....Mozkowski
Overture to "Tannhaeuser"...................Wagner
Selection, "Cavallieria Rusticana"....Mascagni
Loin du Bal...Gillet
Polonaise, "Eugen Oneigin"......Tschaikowsky

FRIDAY, MAY 20.
Coronation March.............................Svendsen
Overture to "Raymond"........................Thomas
Waltz, "Artist's Life"............................Strauss
Fantasia, "Tosca"................................Puccini
Suite, "Sigurd Jorsalfar"..........................Grieg
March of the Little Lead Soldiers........Pierne
Andante and Minuet (Viola d'Amour solo, Paul Shirley).....................................Milandre
Roumanian Rhapsody............................Enesco
Selection, "The Tales of Hoffmann"..Offenbach
Waltz, "Girls of Baden"........................Komzak
First Slavonic Dance...........................Dvorak

SATURDAY, MAY 21.
Wedding March from "Feramors"...Rubinstein
Overture to "Pique Dame".........................Suppe
Waltz, "Thousand and One Nights"...Strauss
Fantasia, "Stabat Mater"........................Rossini
Gypsy Suite......................................German
Violin solo, Jacques Hoffmann.
Whispering of the Flowers.......................Blon
Overture, "Maximilian Robespierre"....Litolff
Bacchanale from "Tannhaeuser".......Wagner
Waltz, "Jolly Fellows"........................Vollstedt
Stars and Stripes Forever......................Sousa

HERALD-MAY. 15.

The Pops

No former season of the Pop concerts in Symphony Hall has flourished as have these musical entertainments in the season of 1921, which is now reaching the third week.

Probably the real secret of this great popularity lies in the quality of the music which the Pops now afford. When the Pops were first started in the 80's, as a very light summer supplement to the Boston Symphony Orchestra season, there were only 30 or 40 musicians; a great deal of attention was paid to clothes and conversation, and the menu, which provided a real meal.

Circumstances have now radically changed. The full-fledged Symphony orchestra of 80 musicians gives every night performances in accord with the highest standards. The programmes of Agide Jacchia are enjoyable to all.

Tomorrow night, which is dedicated to the Cecilia Society, will be a special treat for Pop-goers, in that the Cecilia Society chorus of 200 voices will render choral numbers with the orchestra under the eminent conductor who is at the head of both. On Tuesday night Wellesley College will celebrate, and a chorus will sing a medley of the college songs. On Wednesday, the night of the Boston City Club, the first performance in America of Saint-Saens' latest work, "Cypresses and Laurels," for organ and orchestra, will of course be a notable event. This and all other nights are open to the public.

POST - MAY. 15.

ANOTHER BIG WEEK AT THE POPS

No former season of the Pop Concerts in Symphony Hall has flourished like the present one, now reaching the third week. Probably the real secret of this great popularity lies in the quality of the music which the Pops now afford.

Tomorrow night the Cecilia Society chorus of 200 voices will render choral numbers. On Tuesday night Wellesley College will sing a medley of college songs. On Wednesday, the night of the Boston City Club, will be given the first performance in America of Saint-Saens' latest work, "Cypresses and Laurels." All nights are open to the public.

ADVERTISER. MAY. 15

Third Week of the Pops

The third week of what has proved an exceptionally successful season of the Pops begins tomorrow night at Symphony Hall. The Cecilia Society, which Mr Jacchia has so ably conducted during the present season, will sing choral numbers with the orchestra. Tuesday is Wellesley Night, and the Wellesley Chorus will sing a medley of college songs. Wednesday, Boston City Club Night, Mr Snow, will play a new piece for organ by Saint-Saens with the orchestra, the first performance in America. This and all nights are open to the public. The program for Monday follows.

Introduction to Act 3, "Lohengrin," Wagner; Overture, "Jeanne d'Arc," Verdi; Waltz "Espana," Waldteufel; Fantasia, "Samson and Delilah," Saint-Saens; Polovtsian Dances from "Prince Igor," Borodin; Hymn to Saint Cecilia, Gounod; Tarantelle, Jacchia; Hungarian March from "The Damnation of Faust," Berlioz; Ballet Music from "Platee" and "Fetes d'Hebe," Rameau-Mottl; "Whispering of the Flowers," Blon; Finale of the Fourth Symphony," Tschaikowsky.

GLOBE-MAY. 15.

At the Pops Tonight

Evening of The Cecilia Society

Introduction to Act Third, "Lohengrin" ....Wagner
Overture, "Joan of Arc".........Verdi
Waltz, "España"..........Waldteufel
Fantasia, "Samson and Delilah".. Saint-Saëns
Polovtsian Dances from "Prince Igor" ....Borodin
(The Chorus of The Cecilia Assisting)
Hymn to Saint Cecilia..........Gounod
Tarantella ....Jacchia
Rakoczy March................Berlioz
Ballet Music from "Platée" and "Les Fetes d'Hébé"....Rameau-Mottl
Whispering of the Flowers........Blon
Finale of the Fourth Symphony.... Chaikovsky

Conductor: A. Jacchia

TRANS. MAY. 16.

CHORAL POP CONCERT

One of the most notable Pop Concerts of the season will take place at Symphony Hall tonight, in that the chorus of the Cecilia Society, 200 strong, will sing choral numbers with the fine Pops orchestra, under the leadership of Agide Jacchia, who is also the regular conductor of the Cecilia Chorus:

The programme follows:

Introduction to Act 3, "Lohengrin"..Wagner
Overture, "Jeanne d'Arc"..............Verdi
Waltz, Espana ....Waldteufel
Fantasia, "Samson and Delilah".Saint-Saens
Polovtsian Dances from "Prince Igor".Borodin
(With the Cecilia Society Chorus)
Hymn to St. Cecilia ....Gounod
Tarantelle ....Jacchia
Hungarian March from "The Damnation of Faust" ....Berlioz
Ballet Music from "Platee" and "Fetes d'Hebe" ....Rameau-Mottl
Whispering of the Flowers...................Blon
Finale of the Fourth Symphony.Tschaikowsky

POST - MAY. 16.

TONIGHT'S POPS

One of the most notable Pop concerts of the season will take place at Symphony Hall tonight, in that the chorus of the Cecilia Society, 200 strong, will sing choral numbers with the fine Pops orchestra under the leadership of Agide Jacchia, who is also the regular conductor of the Cecilia chorus. The program follows:

Introduction to Act 3, "Lohengrin" Wagner
Overture, "Jeanne d'Arc"...........Verdi
Waltz, "Espana"...............Waldteufel
Fantasia, "Samson and Delilah" Saint-Saens
Polovtsian Dances from "Prince Igor" Borodin
(With the Cecilia Society Chorus.)
Hymn to Saint Cecilia............Gounod
Tarantelle.........................Jacchia
Hungarian March from "The Damnation of Faust"..................Berlioz
Ballet Music from "Platee" and "Fetes d'Hebe"...........Rameau-Mottl
"Whispering of the Flowers"........Blon
Finale of the Fourth Symphony Tschaikowsky

HERALD-MAY. 16.

Has Prohibition Affected Popularity of "Pops?"

That famous Bostonian institution, the Pop Concerts in Symphony Hall, ~~which will open its 36th season tomorrow night,~~ has undergone many changes according to the shifting fashions since it started in 1885. When prohibition became a statute, it was thought by many that the Pops would be revolutionized, and by some that they were doomed. On the contrary, the consequent alteration of the menu in the spring of 1919 caused not the slightest ripple on the surface of Pops history; rather, the account books show that a far greater number of people attended the Pops in the last two years and that an unprecedented amount of food and drink was consumed.

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The Pops are far more musical now than they used to be. The original orchestra was smaller and the programs lighter. When Music Hall was abandoned in the summer of 1900, the Pops were held for a season in Mechanics Hall, since Symphony Hall, then being built as the new home of the orchestra, was not quite ready for occupancy.

HERALD-MAY. 15.

At the Pops Tonight

Evening of Wellesley Alumnæ

Prelude to "Carmen"............Bizet
Overture "Stradella"...........Flotow
Solo for Organ, "Pastorale".....Davis
Fantasia, "La Bohême"........Puccini
First Hungarian Rhapsody.........Liszt
Ave Maria...........Schubert-Wilhelmj
Ride of the Valkyrs............Wagner
Wellesley Medley
Selection, "Lady Billy"..........Levey
Waltz, "Blue Danube"......J. Strauss
March, "Pomp and Circumstance", Elgar

Conductor: A. Jacchia
Assisting: The Wellesley Chorus
Charlotte Homer, Leader

TRANS. MAY. 17

In Charge of the First Radcliffe Night at Pops

Champlain Studio

MISS SIBYL BINGHAM.

In charge of the first Radcliffe Night at the Symphony Pops, May 27.

Miss Sibyl Bingham of Boston, a Radcliffe graduate of the class of 1918 is in charge of the first Radcliffe Night at the Pops in Symphony Hall Friday evening, May 27, for the benefit of the endowment fund. The concert is to be given under the auspices of the Radcliffe Club of Boston. The Radcliffe Choral Society, which has been heard already this year at Symphony Hall with the Harvard Glee Club, under the direction of Dr. A. T. Davison of Harvard University, will sing with the Radcliffe Club chorus, accompanied by the full orchestra.

S. MAY. 17.

At the Pops Tonight

Evening of the Boston City Club

Overture, "Midsummer Night's Dream," Thomas
Waltz, "Pomona"..........Waldteufel
Kammenoi Ostrow...........Rubinstein
Fantasia, "Il Trovatore".........Verdi
Military Polonaise......Chopin-Glazunov
Concert-Piece for Organ and Orchestra, "Cypresses and Laurels," Saint-Saëns
Serenade ....Schubert
Overture to "Rienzi"...........Wagner
Selection, "Tales of Hoffmann," Offenbach
Largo ....Händel
Slavic March...................Chaikovsky

Conductor: A. Jacchia.
Organist: Albert Snow.
(No tables are available for the public)

TRANS-MAY. 14

Affected of "Pops?"

"Police Commissioner Refuses ...nse," "They Let All the North End ... Run," and this quotation is typi... of the editorials—"It doesn't seem ...sonable that the police commissioner ...uld deprive such a respectable place ...Music Hall of a license in order to ...ommodate some cheap, disreputable ...n hole with a right to dispense vile ...rs"—(Boston Gazette, June 15, 1890). ...e Pops are far more musical now ... they used to be. The original ...hestra was smaller and the pro...ms lighter. When Music Hall was ...ndoned in the summer of 1900, the ...s were held for a season in Me...nics Hall, since Symphony Hall, then ...ng built as the new home of the ...hestra, was not quite ready for ...upancy.

Charge of the First Radcliffe Night at Pops

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POST.MAY.17.

At the Pops Tonight

Evening of the Boston City Club

Overture, "Midsummer Night's Dream," .... Thomas
Waltz, "Pomona" .... Waldteufel
Kammenoi Ostrow .... Rubinstein
Fantasia, "Il Trovatore" .... Verdi
Military Polonaise .... Chopin-Glazunov
Concert-Pieces for Organ and Orchestra, "Cypresses and Laurels," .... Saint-Saëns
Serenade .... Schubert
Overture to "Rienzi" .... Wagner
Selection, "Tales of Hoffmann," .... Offenbach
Largo .... Händel
Slavic March .... Chaikovsky

Conductor: A. Jacchia.
Organist: Albert Snow.
(No tables are available for the public)

TRANS.MAY.17

CITY CLUB AT POPS

Although the Boston City Club has taken the floor for the Pop concert in Symphony Hall tonight, the program will be of general interest and the balcony will be open to the public. Agide Jacchia will conduct this program:

Overture, "Midsummer Night's Dream" .... Thomas
Waltz, "Pomone" .... Waldteufel
Kammenoi Ostrow .... Rubinstein
Fantasia, "Il Trevatore" .... Verdi
Polonaise Militaire .... Chopin-Glazounow
Solo for organ and orchestra, "Cypres et Lauriers" .... Saint-Saens
Albert Snow.
a. Cypresses (organ solo).
b. Laurels (organ and orchestra).
(First time in America).
Serenade .... Schubert
Overture to "Rienzi" .... Wagner
Selections, "Tales of Hoffman" .... Offenbach
Largo .... Handel
Solo violin, Mr. J. Hoffman. Harp, organ and strings.
Marche Slave .... Tschaikowsky

MAY.16

CITY CLUB AT POPS

Although the Boston City Club has taken the floor for the Pop Concert in Symphony Hall tonight, the programme will be of general interest and the balcony will be open to the public. Agide Jacchia will conduct the following programme:

Overture, "Midsummer Night's Dream." .... Mendelssohn
Waltz, "Pomone" .... Waldteufel
Kammenoi Ostrow .... Rubinstein
Fantasia, "Il Trovatore" .... Verdi
Polonaise Militaire .... Chopin-Glazounow
Solo for Organ and Orchestra, "Cypres et Lauriers" .... Saint-Saens
Mr. Albert Snow
a. Cypresses (organ solo)
b. Laurels (organ and orchestra)
(First time in America)
Serenade .... Schubert
Overture to "Rienzi" .... Wagner
Selection, "Tales of Hoffman" .... Offenbach
Largo .... Handel
Solo violin, Mr. J. Hoffmann
Harp, organ and strings.
Marche Slave .... Tschaikowsky

POST MAY. 18

From Saint-Saens at 86

"Cypress and Laurel," a recent piece by Saint-Saëns for organ and orchestra, was heard for the first time in Boston last evening at the Pop Concert in Symphony Hall and well received by an audience consisting, for the most part, of members of the City Club. Seemingly the aftermath of war suggested the music; while possibly, even plausibly, the composer designed it for memorial services in churches. It begins with many measures for the organ alone. They use the manifold voices of the instrument with Saint-Saëns's ripe knowledge; they do not spare the skill of so able an organist as Mr. Albert Snow again proved himself. These technical exactions serve music of grave but not lugubrious mood, running now in stately sonorities, again in gentler melody appropriately invented, expertly made. Presently the orchestra enters with trumpet-calls, drum-beats and other martial suggestion, and soon swells into a sharply rhythmed but commonplace military march. Only the full-voiced interventions of the organ save these final periods from cheapness. Seemingly Mr Snow and Mr. Jacchia made the most of the whole music.

Via Symphony Hall

According to Le Figaro, Mr. Monteux is to remind Paris of his mettle as conductor in a concert of his own at the Salle Gaveau on Tuesday evening, May 31. His ... and will be the Colonne Orchestra. Parisians have not heard him since he came to the United States five years ago with Mr. Diaghilev's Russian Ballet. Yet in Paris, at the Concerts-Monteux for novel them, at the Concerts-Monteux for novel music, he won his first note as conductor.

It is not likely that Richard Strauss, when he revisits the United States next autumn, will be asked to conduct at a pair of Symphony Concerts because the fee demanded for such "invitation" is exorbitant. In all probability, however, he will be heard in a concert of his own in Boston.

At the Pops Tonight

Military March .... Schubert
Overture, "Ilka" .... Doppler
Waltz, "Très Jolie" .... Waldteufel
Fantasia, "The Jewels of the Madonna" .... Wolf-Ferrari
"Sunday Morning" and "Sunday Evening," from "Alsatian Scenes" .... Massenet
Prelude to "Carmen" .... Bizet
Bolero .... Mozkowski
Overture to "Tannhäuser" .... Wagner
Selection, "Cavalleria Rusticana," .... Mascagni
Loin du Bal .... Gillet
Polonaise from "Eugen Onégin," .... Chaikovsky

Conductor: A. Jacchia.

TRANS MAY 18

TONIGHT AT THE POPS

At the Pop concert in Symphony Hall tonight, Agide Jacchia and his orchestra of 80 symphony players will be heard in this program:

Marche Militaire .... Schubert
Overture, "Ilka" .... Doppler
Waltz, "Tres Jolie" .... Waldteufel
Fantasia, "The Jewels of the Madonna," .... Wolf-Ferrari
Scenes Alsaciennes: a. Sunday Morning. b. Sunday Evening .... Massenet
Prelude to "Carmen" .... Bizet
Bolero .... Mozkowski
Overture to "Tannhauser" .... Wagner
Selection, "Cavalleria Rusticana" .... Mascagni
"Lion du Bal" .... Gillet
Polonaise, "Eugen Onegin" .... Tschaikowsky

HERALD. MAY 19

AT THE POPS TONIGHT

At the Pop concert in Symphony Hall tonight, Agide Jacchia and his orchestra of 80 symphony players will be heard in the following programme:

Marche Militaire .... Schubert
Overture, "Ilka" .... Doppler
Waltz, "Tres Jolie" .... Waldteufel
Fantasia, "The Jewels of the Madonna" .... Wolf-Ferrari
Scenes Alsaciennes .... Massenet
Prelude to "Carmen" .... Bizet
Bolero .... Mozkowski
Overture to "Tannhauser" .... Wagner
Selection, "Cavalleria Rusticana" .... Mascagni
Lon du Bal .... Gillet
Polonaise, "Eugen Onegin" .... Tschaikowsky

POST MAY. 19

SYMPHONY HALL—The Pop Concerts at Symphony hall, which are now in their third week, have easily proved by the record attendance and the manifest enthusiasm night after night, that the Pops of 1921 are more popular than ever before. Conductor Agide Jacchia, accounting for the varied taste of the heterogeneous Pop audiences, has nevertheless subtly raised the quality of the program so that, suitable to the large orchestra of eighty symphony players, the Pops are still enjoyable to all and forbidding to none. Occasionally, brilliant symphonic pieces bring great applause, while operatic excerpts, waltzes, dances, and light numbers innumerable, keep their due places. Social intercourse, light refreshments, and smoking, around the tables and at the new "bar," lend the Pops the atmosphere of gaiety which lightens every evening.

HINGHAM-JOURNAL
MAY. 20.

THE POPS

The Pop Concerts at Symphony Hall, Boston, now in their third week, have proved by the record attendance and the manifest enthusiasm night after night, that the Pops of 1921 are more popular than ever before. Conductor Agide Jacchia has raised the quality of the programmes so that suitable to the large orchestra of 80 symphony players, the pops are still enjoyable to all and forbidding to none. Occasionally, brilliant symphonic pieces bring great applause, while operatic excerpts, waltzes, dances, and light numbers innumerable, keep their due places.

Social intercourse, light refreshments and smoking around the tables and at the new "Bar", lend to the pops the atmosphere of gaiety which lightens every evening. The program for Friday, May 20, consists of Coronation March, Overture to "Raymond", waltz "Artist's Life", fantasia "La Tosca" March of the Little Lead Soldiers; Andante and Minuet Viola d'Amore Solo—Mr. Paul Shirley; Roumanian Rhapsody, selection "The Tales of Hoffman"; waltz "Girls of Baden"; first slavonic dance.

WEYMOUTH-GAZETTE
MAY. 20.

TONIGHT AT THE POPS

This program will be played in Symphony Hall at the Pop concert tonight by Agide Jacchia and his symphony orchestra:

Coronation March .... Svendson
Overture to "Raymond" .... Thomas
Waltz, "Artist's Life" .... Strauss
Fantasia, "La Tosca" .... Puccini
Suite, "Sigard Jorsalfar" .... Grieg
a. In the Hall of the King
b. Festival March.
March of the Little Lead Soldiers .. Pierne
Andante and Minuet .... Milandre
Voila d'Amore Solo ... Mr. Paul Shirley
Roumanian Rhapsody .... Enesco
Selection, "The Tales of Hoffman" .... Offenbach
Waltz, "Girls of Baden" .... Komzak
First Slavonic Dance .... Dvorak

HERALD.MAY 20.

POP CONCERTS

Programs performed with superlative skill by the Symphony Orchestra, under Agide Jacchia, make the Pop concerts in Symphony Hall, now completing their third week, the musical centre of Boston and, indeed, a treat of a special sort, which probably no other city in this country affords.

Monday night will bring the Russian-Tschaikowsky program, the popularity of which is unexcelled at the Pops; on Tuesday Simmons College, on Thursday the Roxbury Latin school, and on Friday Radcliffe College will celebrate at the Pops. But these and all other nights are public occasions.

Monday's program follows:

Procession of the Sardar .. Ippolito-Ivanoff
Prelude .... Rachmaninoff
Valse Caprice .... Rubinstein
Fantasia, "Eugen Onegin" .. Tschaikowsky
Marche Slave
Andante Cantabile (for strings)
From the "Nutracker Suite
(a) Ouverture Miniature
(b) Trepak
Ouverture Solennelle, "1812" } Tschaikowsky
Polovtsian Dances from "Prince Igor" .... Borodin
Two Russian Folk-Songs Arranged by Agide Jacchia
a. Volga Bargemen's Song
b. Dubinushka
Cortege from "Mlada" .. Rimsky-Korsakoff

TRAV. MAY.21

AT THE POPS TONIGHT

In Symphony Hall tonight the following programme will be played by the Pops Orchestra under Conductor Agide Jacchia:

Wedding March from "Feramors" .. Rubinstein
Overture to "Pique Dame" .... Suppe
Waltz, "Thousand and One Nights" .. Strauss
Fantasia, "Stabat Mater" .... Rossini
Gypsy Suite. a. The Dance. b. Love Duet. c. Tarantella
Violin Solo—Mr. Jacques Hoffmann. .... German
Whispering of the Flowers .... Blon
Overture, "Maximilian Robespierre" .... Litolff
Bacchanale from "Tannhauser" .... Wagner
Waltz, "Jolly Fellows" .... Vollstedt
Stars and Stripes Forever .... Sousa

POST MAY. 21

Progress of The Pops—John McCormack Exceptionally—A Flute-Players' Matinee—Thomas Wilfred, Rare Lutanist—Men of Color as Pianist and Singer—Spring Opera by a New Company

Only two evenings at the Pop Concerts, next week, escape a special designation—Wednesday and Saturday. On both those who prefer their Pops "straight" may take their varied pleasure—with the music and the playing of it, with the "light refreshments"—tobacco included; with lighter prattle or with amiable observation of their neighbors. For either evening, Mr. Jacchia has set an amusing programme—the better on Wednesday for the inclusion of the Pizzicato movement from Mr. Foote's Suite for Strings and on Saturday for a solo-piece for violoncello to be played by Mr. Keller. The "special nights" begin on Monday with a Russian programme to which Chaikovsky contributes liberally and Borodin, Rimsky-Korsakov and Rakhmaninov in less degree. On Tuesday falls the evening of Simmons College when students and alumnæ will sing four of its songs. Radcliffe will outdo them, however, on Friday, when its daughters will be heard in six of its tunes with Dr. Davison leading the Choral Society in two of them. The men squeeze in, as it were, on Thursday, the evening for graduates of the Roxbury Latin School, likewise with one or two particular numbers. And in the pleasures of each and every one of these "special nights" the public may share.

At the Pops Tonight

Wedding March from "Feramors" .... Rubinstein
Overture, "Pique Dame" .... Suppé
Waltz, "Thousand and One Nights" .... J. Strauss
Fantasia, "Stabat Mater" .... Rossini
Gypsy Suite, violin solo .... German
Whispering of the Flowers .... Blon
Overture, "Robespierre" .... Litolff
Venusberg Music from "Tannhäuser" .... Wagner
Waltz, "Jolly Fellows" .... Vollstedt
March, "Stars and Stripes" .... Sousa

Conductor: A. Jacchia.
Solist: Jacques Hoffmann.

TRANS. MAY. 21.

POP CONCERTS

A prime reason for the success of the programs which Conductor Agide Jacchia makes for the Pop Concerts, now about to open their fourth week at Symphony Hall, lies in his regard for the response which each number brings. If the favor of any piece of long-standing begins to wane, it is dropped, and, likewise, newly acquired ones must meet the test of the popular referendum. Hence the nights of keen delight which the Pop-goers of this Spring are enjoying from beginning to end. Tomorrow night will bring a Russian program. On Tuesday Simmons College will celebrate; on Thursday, Roxbury Latin; on Friday, Radcliffe. But all nights are open to the public.

ADVERTISER. MAY 22

At the Pops

A prime reason for the success of the programmes which Conductor Agide Jacchia makes for the Pop concerts, now about to open their fourth week at Symphony Hall, lies in his regard for the responses which each number brings. If the favor of any piece of long-standing begins to wane it is dropped and, likewise, newly acquired ones must meet the test of the popular referendum. The worthiest of 1921 music, the choicest waltzes, ballet suites and light pieces of our grandfathers' time and our own, the most tuneful of operatic selections, whether Wagnerian, French or Italian, are performed every night by the orchestra of Symphony players. Since the time when Mr. Jacchia was the pupil and disciple of Pietro Mascagni he has conducted opera throughout Italy, crossed the ocean twice, and at the head of first rate opera companies toured the United States from coast to coast with additional seasons in New York, also in Canada and Central America.

Tomorrow night will bring the Russian-Tschaikowsky programme, the popularity of which is unexcelled at the Pops; on Tuesday, Simmons College; on Thursday, the Roxbury Latin School, and on Friday, Radcliffe College. But these and all other nights are public occasions.

POST-MAY. 22

Fourth Week of the Pops

The fourth week of Pop concerts at Symphony Hall opens tomorrow night with a Russian-Tschaikowsky program. Tuesday, Simmons College; Thursday, Roxbury Latin School, and Friday, Radcliffe College will celebrate at the Pops. But every night this week is open to the public. The marked success with the public of Mr Jacchia's programs may be ascribed to his regard for the amount of applause each number draws. Each new piece must win popular favor to gain a permanent place in the repertory. Likewise if a former favorite fails to provoke warm applause it is dropped.

The program for Monday follows: "Procession of the Sardar," Ippolitov-Ivanoff; Prelude, Rachmaninoff; Valse Caprice, Rubinstein; Fantasia, "Eugen Onegin," Tschaikowsky; "Marche Slave," Andante Cantabile (for strings); "Ouverture Miniature," "Trepack" and Ouverture Solennelle, "1812," Tschaikowsky; Polovtsian Dances from "Prince Igor," Borodin; "Volga Bargemen's Song" and "Dubinushka," Arranged by Agide Jacchia; Cortage from "Mlada," Rimsky-Korsakoff.

GLOBE MAY.22

RADCLIFFE AND POPS

Radcliffe College will have its first night at the "Pops" next Friday. The occasion is not only one of general festivity but serves to call attention to the Radcliffe endowment fund, which will be publicly launched in the fall. In addition to the numbers by the regular orchestra, special features have been arranged. A chorus comprising the Choral Society and the Radcliffe Club chorus under the direction of Dr. Archibald T. Davison of Harvard University, will sing "June Rhapsody," by Mabel W. Daniels, 1900, and a group of Schubert waltzes with orchestra. Mrs. Laura Lintefield, 1904, will sing an area from "Louise," with orchestra. There will be a number of the latest college songs. The program will close with the Radcliffe Hymn.

Tickets may be obtained of Miss Sibyl Bingham, Massachusetts Chambers.

SIMMONS AND THE POPS

Next Tuesday evening at the Pops will be devoted to the interests of Simmons College. The program will include "Simmons March Song" by Emma Burchenal, 1911; "Our Alma Mater," music by Marion Fitch, 1919, and a new march with chorus, "Stand by Simmons," words by Mrs. Ira Rich Kent, music by Miss Fitch.

This is the second Simmons night at the Pops. It is said that the one last year drew the largest audience in the history of the Pops. It is expected that the one this week will be equally successful.

AGIDE JACCHIA AT POPS

A prime reason for the success of the programs which Conductor Agide Jacchia makes for the Pop concerts, now about to open their fourth week at Symphony Hall, lies in his regard for the response which each number brings. If the favor of any piece of long-standing begins to wane, it is dropped. Newly acquired ones must meet the test of the popular referendum. Hence the nights of keen delight which the pop-goers of this spring are enjoying from beginning to end. The worthiest of 1921 music, the choicest waltzes, ballet suites, and light pieces of our grandfathers' time and our own, the most tuneful of operatic selections, whether Wagnerian, French or Italian, are performed every night by the symphony orchestra of maximum size and of highest skill. In operatic music especially Agide Jacchia is eminent as a conductor.

The programs of the week follow:

Monday, May 23.

RUSSIAN TSCHAIKOWSKY PROGRAM.

Procession of the Sardar, ... Ippolitova-Ivanoff
Prelude .... Rachmaninoff
Valse Caprice .... Rubenstein
Fantasia, "Eugen Onlegin" .. Tschaikowsky
Marche Slave. Andante Cantabile (for strings). From the "Nutcracker" Suite. Ouverture Solennelle, "1812" .... Tschaikowsky
Polovtsian Dances from "Prince Igor" .... Borodin
Two Russian Folk Songs.
(a) Volga Bargemen's Song.
(b) Dubinushka. Arr. by Jacchia
Cortege from "Mlada" .. Rimsky-Korsakoff

Tuesday, May 24.

SIMMONS COLLEGE NIGHT.

Marche Militaire .... Schubert
Overture, "La Forza del Destino" .. Verdi
Waltz, "On the Beautiful Blue Danube" .... Strauss
Simmons College Songs:
(a) Simmons Marching Song. .... Emma Burchenal
(b) Our Alma Mater ... Marion Fitch '19
(c) Stand by Simmons .. Marion Fitch '19
(Words by Louise Andrews Kent).
Fantasia, "Carmen" .... Bizet
"Hindu Song" from the Opera "Sadko" .... Rimsky-Korsakoff
Ave Maria, solo violin, harp, organ and strings .... Bach-Gounod
Rhaspody Espana .... Chabrier
College Hymn.
(Words by Sarah Louise Arnold).
Selection, "Lady Billy" .... Levey
Song of the Volga Boatmen. .... Arr. by Jacchia
Charge of the Hussars .... Spindler

Wednesday, May 25.

Entrance of the Boyards .... Harvorsen
Overture to "Mignon" .... Thomas
Waltz, "Wine, Woman and Song" .. Strauss
Fantasia, "Pagliacci" .... Leoncavallo
Love-Death, from "Tristan and Isolde" .... Wagner
Pizzicato .... Foote
Enfantillage ("Children at Play") .... van Westerhout
Hymn to the Sun, from "Iris" .. Mascagni
"S Kommt ein Vogel Geflogen," Folk song with variations in the style of Haydn, Mozart, J. Strauss, Verdi, Wagner .... Ochs
Intermezzo, Act III, "The Jewels of the Madonna" .... Wolf-Ferrari
Hungarian Dance No. 1 in G minor, ... Brahms

Thursday, May 26.

ROXBURY LATIN SCHOOL NIGHT.

March, "Old Roxbury" .... Zach
Overture, "Light Cavalry" .... Suppe
Waltz, "Estudiontina" .... Waldteufel
Fantasia, "Aida" .... Verdi
Second Hungarian Rhaspody .... Liszt
Harp solo, Fantasy .... Kovarovic
Mr. Alfred Holy.
Kammenoi Ostrow .... Rubinstein
Ouverture Solennelle, "1812" . Tschaikowsky
Selection, "The Shamrock" .... Myddleton
Waltz, "Roses from the South .... Strauss
Introduction to Act 3, "Lohengrin" .. Wagner

Friday, May 27.

RADCLIFFE COLLEGE NIGHT.

Overture, "The Beautiful Galatea" .. Suppe
Waltz, "Vienna Blood" .... Strauss
Fantasia, "Madame Butterfly" .... Puccini
Choral pieces by the Radcliffe Club Chorus and Radcliffe Choral Society. (Conductor, Dr. Davison):
(a) June Rhapsody ... Mabel Daniels '00
(b) German Dances .... Schubert
Danse Macabre .... Saint-Saens
Soprano Solo, "Depuis le Jour," from "Louise" .... Charpentier
(Laura Littlefield '04)
Procession to the Cathedral, from Act II, "Lohengrin" .... Wagner
(a) Polonaise, "Eugen Oneigin" .... Tschaikowsky
(b) College Songs:
1. Cherry Ribbon, ... Mildred Clarke Crook '14
2. Just on the Other Side, ... Sophie Morris '13
3. Bring a Brick .... Rosamond Eliot '17
Leader, Sibyl Bingham '18,
Accompanist, Emily Walle '18.
Selection, "Apple Blossoms" .... Kreisler-Jacobi
Tarantelle .... Jacchia
Hungarian March .... Berlioz
"Now We Rise to Greet Thee" .... Emily Coolidge '00

Saturday, May 28.

Overture to "Zampa" .... Herold
Waltz, "Bei uns zu Haus" .... Strauss
Letter of Manon .... Gillet
Fantasia, "L'Oracolo" .... Leoni
Norwegian Artists' Carnival .... Svendsen
'Cello Solo (Mr. Keller)
Sextet from "Lucia di Lammermoor" .... Donizetti
Overture to "Tannhauser" .... Wagner
Finale of the Fourth Symphony, ... Tschaikowsky
Valse Bluette .... Drigo
American Patrol .... Meacham

HERALD MAY.22

At the Pops Tonight

Russian Programme

Procession of the Sardar, ... Ippolitov-Ivanov
Prelude .... Rakhmaninov
Valse Caprice .... Rubinstein
Fantasia from "Eugen Onégin"—Slavic March—Andante Cantabile for Strings—Overture and Trépak from the Ballet, "Nutcracker"—Overture, "1812," .... Chaikovsky
Polovtsian Dances from "Prince Igor" .... Borodin
Russian Folk-Songs, "The Volga Bargemen"—"Dubinushka" .. Jacchia
Procession from "Mlada," .... Rimsky-Korsakov

Conductor: A. Jacchia.

TRANS.MAY.23

TONIGHT AT THE POPS

No Pop concert of the season is more popular than the Russian-Tschaikowsky night, which consists entirely of this wonderful music. This splendid programme will be presented by Agide Jacchia in Symphony Hall tonight:

Procession of the Sardar .... Ippolito-Ivanoff
Prelude .... Rachmaninoff
Valse Caprice .... Rubinstein
Fantasia, "Eugen Onegin" .... Tschaikowsky
Marche Slave .... Tschaikowsky
Andante Cantabile (for strings) .. Tschaikowsky
From the "Nutcracker Suite" .... Tschaikowsky
a. Ouverture Miniature. b. Trepak.
Ouverture Solennelle, "1812" .. Tschaikowsky
Polovtsian Dances from "Prince Igor" . Borodin
Two Russian Folk Songs .... Arranged by Agide Jacchia
a. Volga Bargemen's Song. b. Dubinushka.
Cortege from "Mlada" .... Rimsky-Korsakoff

POST MAY 23

At the Pops Tonight

Evening of Simmons College

Military March .... Schubert
Overture, "La Forza del Destino" . Verdi
Waltz, "Blue Danube" .... J. Strauss
Simmons College Songs
Fantasia, "Carmen" .... Bizet
Hindu Song from "Sadko", ... Rimsky-Korsakov
Ave Maria .... Schubert
(For strings, organ and harp.)
Rhapsody, "España" .... Chabrier
College Hymn
Selection, "Lady Billy" .... Levey
Song of The Volga Boatmen ... Jacchia
Charge of the Hussars .... Spindler

Conductor: A. Jacchia.

TRANS MAY.24

At the Pops Tonight

Entrance of the Boyards .... Halvorsen
Overture to "Mignon" .... Thomas
Waltz, "Wine, Woman and Song." .... J. Strauss
Fantasia, "Pagliacci" .... Leoncavallo
Final Scene from "Tristan and Isolde," .... Wagner
Pizzicato from the Suite for Strings, ... Foote
Children at Play .... van Westerhout
Hymn to the Sun from "Iris" . Mascagni
Folk-Song with Variations in the styles of Haydn, Mozart, J. Strauss, Verdi, Wagner .... Ochs
Introduction to Act III., "The Jewels of the Madonna" ... Wolf-Ferrari
Hungarian Dance No. 1 .... Brahms

Conductor: A. Jacchia.

POST-MAY.25

n Affected
y of "Pops?"

es, "Police Commissioner Refuses cense," "They Let All the North End ves Run," and this quotation is typi of the editorials—"It doesn't seem asonable that the police commissioner ould deprive such a respectable place Music Hall of a license in order to commodate some cheap, disreputable n hole with a right to dispense vile uors"—(Boston Gazette, June 15, 1899). he Pops are far more musical now an they used to be. The original chestra was smaller and the pro ams lighter. When Music Hall was andoned in the summer of 1900, the ps were held for a season in Mechanics Hall, since Symphony Hall then ing built as the new home of the chestra, was not quite ready for cupancy.

n Charge of the First Radcliffe Night at Pops

Champlain Studio

MISS SIBYL BINGHAM.
n charge of the first Radcliffe Night at the Symphony Pops, May 27.

Miss Sibyl Bingham of Boston, a adcliffe graduate of the class of 1918 in charge of the first Radcliffe Night the Pops in Symphony Hall Friday ening, May 27, for the benefit of the dowment fund. The concert is to be ven under the auspices of the Radffe Club of Boston. The Radcliffe horal Society, which has been heard ready this year at Symphony Hall ith the Harvard Glee Club, under the rection of Dr. A. T. Davison of Harrd University, will sing with the adcliffe Club chorus, accompanied by e full orchestra.

POST. MAY. 17.

At the Pops Tonight

Evening of the Boston City Club

Overture, "Midsummer Night's Dream," Thomas
Waltz, "Pomona"..........Waldteufel
Kammenoi Ostrow..........Rubinstein
Fantasia, "Il Trovatore"........Verdi
Military Polonaise......Chopin-Glazunov
Concert-Pieces for Organ and Orchestra, "Cypresses and Laurels," Saint-Saëns
Serenade ....Schubert
Overture to "Rienzi"..........Wagner
Selection, "Tales of Hoffmann," Offenbach
Largo ....Händel
Slavic March................Chaikovsky

Conductor: A. Jacchia.
Organist: Albert Snow.
(No tables are available for the public)

TRANS-MAY. 17

CITY CLUB AT POPS

Although the Boston City Club has taken the floor for the Pop concert in Symphony Hall tonight, the program will be of general interest and the balcony will be open to the public. Agide Jacchia will conduct this program:

Overture, "Midsummer Night's Dream" ....Thomas
Waltz, "Pomone" ....Waldteufel
Kammenoi Ostrow ....Rubinstein
Fantasia, "Il Trovatore" ....Verdi
Polonaise Militaire ....Chopin-Glaszounow
Solo for organ and orchestra, "Cypres et Lauriers" .....Saint-Saens
Albert Snow.
a. Cypresses (organ solo).
b. Laurels (organ and orchestra).
(First time in America).
Serenade ....Schubert
Overture to "Rienzi" ....Wagner
Selections, "Tales of Hoffman" Offenbach
Largo ....Handel
Solo violin, Mr. J. Hoffman. Harp, organ and strings.
Marche Slave ....Tschaikowsky

[illegible] MAY. [illegible]

CITY CLUB AT POPS

Although the Boston City Club has taken the floor for the Pop Concert in Symphony Hall tonight, the programme will be of general interest and the balcony will be open to the public. Agide Jacchia will conduct the following programme:

Overture, "Midsummer Night's Dream." Mendelssohn
Waltz, "Pomone" ....Waldteufel
Kammenoi Ostrow ....Rubinstein
Fantasia, "Il Trovatore" ....Verdi
Polonaise Militaire........Chopin-Glazounow
Solo for Organ and Orchestra, "Cypres et Lauriers" ....Saint-Saens
Mr. Albert Snow
a. Cypresses (organ solo)
b. Laurels (organ and orchestra)
(First time in America)
Serenade ....Schubert
Overture to "Rienzi" ....Wagner
Selection, "Tales of Hoffman" ....Offenbach
Largo ....Handel
Solo violin, Mr. J. Hoffmann
Harp, organ and strings.
Marche Slave ....Tschnikowsky

[illegible] MAY. [illegible]

From Saint-Saens at 86

"Cypress and Laurel," a recent piece by Saint-Saëns for organ and orchestra, was heard for the first time in Boston last evening at the Pop Concert in Symphony Hall and well received by an audience consisting, for the most part, of members of the City Club. Seemingly the aftermath of war suggsted the music; while possibly, even plausibly, the composer designed it for memorial services in churches. It begins with many measures for the organ alone. They use the manifold voices of the instrument with Saint-Saëns's ripe knowledge; they do not spare the skill of so able an organist as Mr. Albert Snow again proved himself. These technical exactions serve music of grave but not lugubrious mood, running now in stately sonorities, again in gentler melody, appropriately invented, expertly made. Presently the orchestra enters with trumpet-calls, drum-beats and other martial suggestion, and soon swells into a sharply rhythmed but commonplace military march. Only the full-voiced interventions of the organ save these final periods from cheapness. Seemingly Mr. Snow and Mr. Jacchia made the most of the whole music.

Via Symphony Hall

According to Le Figaro, Mr. Monteux is to remind Paris of his mettle as conductor in a concert of his own at the Salle Gaveau on Tuesday evening, May 31. His band will be the Colonne Orchestra. Parisians have not heard him since he came to the United States five years ago with Mr. Diaghilev's Russian Ballet. Yet in Paris, at the Concerts-Monteux for novel them, at the Concerts-Monteux for novel music, he won his first note as conductor.

It is not likely that Richard Strauss, when he revisits the United States next autumn, will be asked to conduct at a pair of Symphony Concerts because the fee demanded for such "invitation" is exorbitant. In all probability, however, he will be heard in a concert of his own in Boston.

At the Pops Tonight

Military March................Schubert
Overture, "Ilka"...............Doppler
Waltz, "Très Jolie"........Waldteufel
Fantasia, "The Jewels of the Madonna" ....Wolf-Ferrari
"Sunday Morning" and "Sunday Evening," from "Alsatian Scenes" ....Massenet
Prelude to "Carmen"............Bizet
Bolero ....Mozkowski
Overture to "Tannhäuser"......Wagner
Selection, "Cavalleria Rusticana."
Loin du Bal......................Mascagni
.................................Gillet
Polonaise from "Eugen Onégin," Chaikovsky

Conductor: A. Jacchia.

TRANS MAY

TONIGHT AT THE POPS

At the Pop concert in Symphony Hall tonight, Agide Jacchia and his orchestra of 80 symphony players will be heard in this program:

Marche Militaire...................Schubert
Overture, "Ilka"..................Doppler
Waltz, "Tres Jolie"..............Waldteufel
Fantasia, "The Jewels of the Madonna," Wolf-Ferrari
Scenes Alsaciennes: a. Sunday Morning. b. Sunday Evening........Massenet
Prelude to "Carmen"..................Bizet
Bolero ....Mozkowski
Overture to "Tannhauser" ....Wagner
Selection, "Cavalleria Rusticana"
"Lion du Bal"......................Mascagni
...................................Gillet
Polonaise, "Eugen Onegin"...Tschaikowsky

HERALD. MAY 9.

AT THE POPS TONIGHT

At the Pop concert in Symphony Hall tonight, Agide Jacchia and his orchestra of 80 symphony players will be heard in the following programme:

Marche Militaire ....Schubert
Overture, "Ilka" ....Doppler
Waltz, "Tres Jolie" ....Waldteufel
Fantasia, "The Jewels of the Madonna" Wolf-Ferrari
Scenes Alsaciennes ....Massenet
Prelude to "Carmen" ....Bizet
Bolero ....Mozkowski
Overture to "Tannhauser" ....Wagner
Selection, "Cavalleria Rusticana"..Mascagni
Lon du Bal ....Gillet
Polonaise, "Eugen Onegin" .....Tschaikowsky

POST MAY. 19.

SYMPHONY HALL—The Pop Concerts at Symphony hall, which are now in their third week, have easily proved by the record attendance and the manifest enthusiasm night after night, that the Pops of 1921 are more popular than ever before. Conductor Agide Jacchia, accounting for the varied taste of the heterogeneous Pop audiences, has nevertheless subtly raised the quality of the program so that, suitable to the large orchestra of eighty symphony players, the Pops are still enjoyable to all and forbidding to none. Occasionally, brilliant symphonic pieces bring great applause, while operatic excerpts, waltzes, dances, and light numbers innumerable, keep their due places. Social intercourse, light refreshments, and smoking, around the tables and at the new "bar," lend to the Pops the atmosphere of gaiety which lightens every evening.

HINGHAM JOURNAL MAY. 20.

THE POPS

The Pop Concerts at Symphony Hall, Boston, now in their third week, have proved by the record attendance and the manifest enthusiasm night after night, that the Pops of 1921 are more popular than ever before. Conductor Agide Jacchia has raised the quality of the programmes so that suitable to the large orchestra of 80 symphony players, the pops are still enjoyable to all and forbidding to none. Occasionally, brilliant symphonic pieces bring great applause, while operatic excerpts, waltzes, dances, and light numbers innumerable, keep their due places.

Social intercourse, light refreshments and smoking around the tables and at the new "Bar", lend to the pops the atmosphere of gaiety which lightens every evening. The program for Friday, May 20, consists of Coronation March, Overture to "Raymond", waltz, "Artist's Life", fantasia "La Tosca" March of the Little Lead Soldiers; Andante and Minuet Viola d'Amore Solo—Mr. Paul Shirley; Roumanian Rhapsody, selection "The Tales of Hoffman"; waltz "Girls of Baden"; first slavonic dance.

WEYMOUTH GAZETTE MAY. 20.

TONIGHT AT THE POPS

This program will be played in Symphony Hall at the Pop concert tonight by Agide Jacchia and his symphony orchestra:

Coronation March...............Svendson
Overture to "Raymond"...........Thomas
Waltz, "Artist's Life"...........Strauss
Fantasia, "La Tosca"............Puccini
Suite, "Sigurd Jorsalfar"...........Grieg
a. In the Hall of the King
b. Festival March.
March of the Little Lead Soldiers..Pierne
Andante and Minuet............Milandre
Voila d'Amore Solo...Mr. Paul Shirley
Roumanian Rhapsody.............Enesco
Selection, "The Tales of Hoffman" Offenbach
Waltz, "Girls of Baden"........Komzak
First Slavonic Dance..............Dvorak

HERALD. MAY 20.

POP CONCERTS

Programs performed with superlative skill by the Symphony Orchestra, under Agide Jacchia, make the Pop concerts in Symphony Hall, now completing their third week, the musical centre of Boston and, indeed, a treat of a special sort, which probably no other city in this country affords.

Monday night will bring the Russian-Tschaikowsky program, the popularity of which is unexcelled at the Pops; on Tuesday Simmons College, on Thursday the Roxbury Latin school, and on Friday Radcliffe College will celebrate at the Pops. But these and all other nights are public occasions.

Monday's program follows:

Procession of the Sardar..Ippolito-Ivanoff
Prelude........................Rachmaninoff
Valse Caprice...................Rubinstein
Fantasia, "Eugen Onegin"...Tschaikowsky
Marche Slave
Andante Cantabile (for strings)
From the "Nutracker Suite"
(a) Ouverture Miniature
(b) Trepak
Ouverture Solennelle, "1812"
} Tschaikowsky
Polovtsian Dances from "Prince Igor" ....Borodin
Two Russian Folk-Songs
Arranged by Agide Jacchia
a. Volga Bargemen's Song
b. Dubinushka
Cortege from "Mlada"..Rimsky-Korsakoff

TRAV. MAY. 21.

AT THE POPS TONIGHT

In Symphony Hall tonight the following programme will be played by the Pops Orchestra under Conductor Agide Jacchia:

Wedding March from "Feramors".Rubinstein
Overture to "Pique Dame".......... Suppe
Waltz, "Thousand and One Nights"..Strauss
Fantasia, "Stabat Mater"..........Rossini
Gypsy Suite. a. The Dance. b. Love Duet. c. Tarantella
Violin Solo—Mr. Jacques Hoffmann..........German
Whispering of the Flowers..........Blon
Overture, "Maximilian Robespierre"...Litolff
Bacchanale from "Tannhauser"....Wagner
Waltz, "Jolly Fellows"..............Vollstedt
Stars and Stripes Forever ....Sousa

POST. MAY. 21

Progress of The Pops—John McCormack Exceptionally—A Flute-Players' Matinee—Thomas Wilfred, Rare Lutanist—Men of Color as Pianist and Singer—Spring Opera by a New Company

ONLY two evenings at the Pop Concerts, next week, escape a special designation—Wednesday and Saturday. On both those who prefer their Pops "straight" may take their varied pleasure—with the music and the playing of it, with the "light refreshments"—tobacco included; with lighter prattle or with amiable observation of their neighbors. For either evening, Mr. Jacchia has set an amusing programme—the better on Wednesday for the inclusion of the Pizzicato movement from Mr. Foote's Suite for Strings and on Saturday for a solo-piece for violoncello to be played by Mr. Keller. The "special nights" begin on Monday with a Russian programme to which Chaikovsky contributes liberally and Borodin, Rimsky-Korsakov and Rakhmaninov in less degree. On Tuesday falls the evening of Simmons College when students and alumnæ will sing four of its songs. Radcliffe will outdo them, however, on Friday, when its daughters will be heard in six of its tunes with Dr. Davison leading the Choral Society in two of them. The men squeeze in, as it were, on Thursday, the evening for graduates of the Roxbury Latin School, likewise with one or two particular numbers. And in the pleasures of each and every one of these "special nights" the public may share.

At the Pops Tonight

Wedding March from "Feramors". Rubinstein
Overture, "Pique Dame"........Suppé
Waltz, "Thousand and One Nights" J. Strauss
Fantasia, "Stabat Mater"......Rossini
Gypsy Suite, violin solo ......German
Whispering of the Flowers........Blon
Overture, "Robespierre" ....Litolff
Venusberg Music from "Tannhäuser" ....Wagner
Waltz, "Jolly Fellows".......Vollstedt
March, "Stars and Stripes"......Sousa

Conductor: A. Jacchia.
Solist: Jacques Hoffmann.

TRANS. MAY. 21.

POP CONCERTS

A prime reason for the success of the programs which Conductor Agide Jacchia makes for the Pop Concerts, now about to open their fourth week at Symphony Hall, lies in his regard for the response which each number brings. If the favor of any piece of long-standing begins to wane, it is dropped, and, likewise, newly acquired ones must meet the test of the popular referendum. Hence the nights of keen delight which the Pop-goers of this Spring are enjoying from beginning to end. Tomorrow night will bring a Russian program. On Tuesday Simmons College will celebrate; on Thursday, Roxbury Latin; on Friday, Radcliffe. But all nights are open to the public.

ADVERTISER. MAY. 22

At the Pops

A prime reason for the success of the programmes which Conductor Agide Jacchia makes for the Pop concerts, now about to open their fourth week at Symphony Hall, lies in his regard for the responses which each number brings. If the favor of any piece of long-standing begins to wane it is dropped and, likewise, newly acquired ones must meet the test of the popular referendum. The worthiest of 1921 music, the choicest waltzes, ballet suites and light pieces of our grandfathers' time and our own, the most tuneful of operatic selections, whether Wagnerian, French or Italian, are performed every night by the orchestra of Symphony players. Since the time when Mr. Jacchia was the pupil and disciple of Pietro Mascagni he has conducted opera throughout Italy, crossed the ocean twice, and at the head of first rate opera companies toured the United States from coast to coast with additional seasons in New York, also in Canada and Central America.

Tomorrow night will bring the Russian-Tschaikowsky programme, the popularity of which is unexcelled at the Pops; on Tuesday, Simmons College; on Thursday, the Roxbury Latin School, and on Friday, Radcliffe College. But these and all other nights are public occasions.

POST-MAY. 22

Fourth Week of the Pops

The fourth week of Pop concerts at Symphony Hall opens tomorrow night with a Russian-Tschaikowsky program. Tuesday, Simmons College; Thursday, Roxbury Latin School, and Friday, Radcliffe College will celebrate at the Pops. But every night this week is open to the public. The marked success with the public of Mr Jacchia's programs may be ascribed to his regard for the amount of applause each number draws. Each new piece must win popular favor to gain a permanent place in the repertory. Likewise if a former favorite fails to provoke warm applause it is dropped.

The program for Monday follows: "Procession of the Sardar," Ippolitov-Ivanoff; Prelude, Rachmaninoff; Valse Caprice, Rubinstein; Fantasia, "Eugen Onegin," Tschaikowsky; "Marche Slave," Andante Cantabile (for strings), "Ouverture Miniature," "Trepack" and Ouverture Solennelle, "1812," Tschaikowsky; Polovtsian Dances from "Prince Igor," Borodin; "Volga Bargemen's Song" and "Dubinushka," Arranged by Agide Jacchia; Cortage from "Mlada," Rimsky-Korsakoff.

GLOBE MAY 22

RADCLIFFE AND POPS

Radcliffe College will have its first night at the "Pops" next Friday. The occasion is not only one of general festivity but serves to call attention to the Radcliffe endowment fund, which will be publicly launched in the fall. In addition to the numbers by the regular orchestra, special features have been arranged. A chorus comprising the Choral Society and the Radcliffe Club chorus under the direction of Dr. Archibald T. Davison of Harvard University, will sing "June Rhapsody," by Mabel W. Daniels, 1900, and a group of Schubert waltzes with orchestra. Mrs. Laura Lintefield, 1904, will sing an area from "Louise," with orchestra. There will be a number of the latest college songs. The program will close with the Radcliffe Hymn.

Tickets may be obtained of Miss Sibyl Bingham, Massachusetts Chambers.

SIMMONS AND THE POPS

Next Tuesday evening at the Pops will be devoted to the interests of Simmons College. The program will include "Simmons March Song" by Emma Burchenal, 1911; "Our Alma Mater," music by Marion Fitch, 1919, and a new march with chorus, "Stand by Simmons," words by Mrs. Ira Rich Kent, music by Miss Fitch.

This is the second Simmons night at the Pops. It is said that the one last year drew the largest audience in the history of the Pops. It is expected that the one this week will be equally successful.

AGIDE JACCHIA AT POPS

A prime reason for the success of the programs which Conductor Agide Jacchia makes for the Pop concerts, now about to open their fourth week at Symphony Hall, lies in his regard for the response which each number brings. If the favor of any piece of long-standing begins to wane, it is dropped. Newly acquired ones must meet the test of the popular referendum. Hence the nights of keen delight which the pop-goers of this spring are enjoying from beginning to end. The worthiest of 1921 music, the choicest waltzes, ballet suites, and light pieces of our grandfathers' time and our own, the most tuneful of operatic selections, whether Wagnerian, French or Italian, are performed every night by the symphony orchestra of maximum size and of highest skill. In operatic music especially Agide Jacchia is eminent as a conductor.

The programs of the week follow:

Monday, May 23.

RUSSIAN TSCHAIKOWSKY PROGRAM.

Procession of the Sardar, Ippolitoga-Ivanoff
Prelude ....Rachmaninoff
Valse Caprice..................Rubenstein
Fantasia, "Eugen Oniegin"..Tschaikowsky
Marche Slave. Andante Cantabile (for strings). From the "Nutcracker" Suite. Ouverture Solennelle, "1812" Tschaikowsky
Polovtsian Dances from "Prince Igor" ....Borodin
Two Russian Folk Songs.
(a) Volga Bargemen's Song.
(b) Dubinushka.
Arr. by Jacchia
Cortege from "Mlada"..Rimsky-Korsakoff

Tuesday, May 24.

SIMMONS COLLEGE NIGHT.

Marche Militaire..................Schubert
Overture, "La Forza del Destino"....Verdi
Waltz, "On the Beautiful Blue Danube" ....Strauss
Simmons College Songs:
(a) Simmons Marching Song, Emma Burchenal
(b) Our Alma Mater...Marion Fitch '19
(c) Stand by Simmons..Marion Fitch '19
(Words by Louise Andrews Kent).
Fantasia, "Carmen"...................Bizet
"Hindu Song" from the Opera "Sadko".............Rimsky-Korsakoff
Ave Maria, solo violin, harp, organ and strings ....Bach-Gounod
Rhaspody Espana ....Chabrier
College Hymn.
(Words by Sarah Louise Arnold).
Selection, "Lady Billy"..............Levey
Song of the Volga Boatmen, Arr. by Jacchia
Charge of the Hussars..............Spindler

Wednesday, May 25.

Entrance of the Boyards.........Harvosen
Overture to "Mignon"..............Thomas
Waltz, "Wine, Woman and Song" Strauss
Fantasia, "Pagliacci"..........Leoncavallo
Love-Death, from "Tristan and Isolde" ....Wagner
Pizzicato ....Foote
Enfantillage ("Children at Play") van Westerhout
Hymn to the Sun, from "Iris"...Mascagni
"'S Kommt ein Vogel Geflogen," Folk song with variations in the style of Haydn, Mozart, J. Strauss, Verdi, Wagner ....Ochs
Intermezzo, Act III, "The Jewels of the Madonna"..............Wolf-Ferrari
Hungarian Dance No. 1 in G minor, Brahms

Thursday, May 26.

ROXBURY LATIN SCHOOL NIGHT.

March, "Old Roxbury"................Zach
Overture, "Light Cavalry"..........Suppe
Waltz, "Estudiontina"..........Waldteufel
Fantasia, "Aida".......................Verdi
Second Hungarian Rhapsody..........Liszt
Harp solo, Fantasy..............Kovarovic
Mr. Alfred Holy.
Kammenoi Ostrow................Rubinstein
Ouverture Solennelle, "1812" Tschaikowsky
Selection, "The Shamrock"......Myddleton
Waltz, "Roses from the South"....Strauss
Introduction to Act 3, "Lohengrin". Wagner

Friday, May 27.

RADCLIFFE COLLEGE NIGHT.

Overture, "The Beautiful Galatea"..Suppe
Waltz, "Vienna Blood"..............Strauss
Fantasia, "Madame Butterfly".....Puccini
Choral pieces by the Radcliffe Club Chorus and Radcliffe Choral Society, (Conductor, Dr. Davison):
(a) June Rhapsody....Mabel Daniels '00
(b) German Dances...............Schubert
Danse Macabre...............Saint-Saens
Soprano Solo, "Depuis le Jour," from "Louise"....................Charpentier
(Laura Littlefield '04)
Procession to the Cathedral, from Act II, "Lohengrin"...............Wagner
(a) Polonaise, "Eugen Onegin" Tschaikowsky
(b) College Songs:
1. Cherry Ribbon, Mildred Clarke Crook '14
2. Just on the Other Side, Sophie Morris '18
3. Bring a Brick....Rosamond Elliot '17
Leader, Sibyl Bingham '18.
Accompanist, Emily Walle '18.
Selection, "Apple Blossoms" Kreisler-Jacobi
Tarantelle ....Jacchia
Hungarian March ....Berlioz
"Now We Rise to Greet Thee" Emily Coolidge '09

Saturday, May 28.

Overture to "Zampa" ....Herold
Waltz, "Bei uns zu Haus".........Strauss
Letter of Manon ....Gillet
Fantasia, "L'Oracolo" ....Leoni
Norwegian Artists' Carnival....Svendsen
'Cello Solo (Mr. Keller)
Sextet from "Lucia di Lammermoor" Donizetti
Overture to "Tannhauser" ....Wagner
Finale of the Fourth Symphony, Tschaikowsky
Valse Bluette ....Drigo
American Patrol ....Meacham

HERALD MAY 22

At the Pops Tonight

Russian Programme

Procession of the Sardar, Ippolitov-Ivanov
Prelude ....Rakhmaninov
Valse Caprice..................Rubinstein
Fantasia from "Eugen Onégin"—Slavic March—Andante Cantabile for Strings—Overture and Trépak from the Ballet, "Nutcracker"—Overture, "1812." Chaikovsky
Polovtsian Dances from "Prince Igor" ....Borodin
Russian Folk-Songs, "The Volga Bargemen"—"Dubinushka".Jacchia
Procession from "Mlada," Rimsky-Korsakov

Conductor: A. Jacchia.

TRANS. MAY. 23.

TONIGHT AT THE POPS

No Pop concert of the season is more popular than the Russian-Tschaikowsky night, which consists entirely of this wonderful music. This splendid programme will be presented by Agide Jacchia in Symphony Hall tonight:

Procession of the Sardar.......Ippolito-Ivanoff
Prelude ....Rachmaninoff
Valse Caprice ....Rubinstein
Fantasia, "Eugen Onegin"......Tschaikowsky
Marche Slave ....Tschaikowsky
Andante Cantabile (for strings)..Tschaikowsky
From the "Nutcracker Suite"....Tschaikowsky
a. Ouverture Miniature, b. Trepak.
Ouverture Solennelle, "1812"...Tschaikowsky
Polovtsian Dances from "Prince Igor"..Borodin
Two Russian Folk Songs
Arranged by Agide Jacchia
a. Volga Bargemen's Song. b. Dubinushka.
Cortege from "Mlada"..........Rimsky-Korsakoff

POST MAY 23

At the Pops Tonight

Evening of Simmons College

Military March..............Schubert
Overture, "La Forza del Destino". Verdi
Waltz, "Blue Danube".......J. Strauss
Simmons College Songs
Fantasia, "Carmen"..............Bizet
Hindu Song from "Sadko", Rimsky-Korsakov
Ave Maria........................Schubert
(For strings, organ and harp.)
Rhapsody, "España" ....Chabrier
College Hymn
Selection, "Lady Billy"........Levey
Song of The Volga Boatmen...Jacchia
Charge of the Hussars.......Spindler

Conductor: A. Jacchia.

TRANS. MAY. 24.

At the Pops Tonight

Entrance of the Boyards.......Halvorsen
Overture to "Mignon"..............Thomas
Waltz, "Wine, Woman and Song," J. Strauss
Fantasia, "Pagliacci"......Leoncavallo
Final Scene from "Tristan and Isolde," Wagner
Pizzicato from the Suite for Strings, Foote
Children at Play........van Westerhout
Hymn to the Sun from "Iris"...Mascagni
Folk-Song with Variations in the styles of Haydn, Mozart, J. Strauss, Verdi, Wagner.........Ochs
Introduction to Act III., "The Jewels of the Madonna"...Wolf-Ferrari
Hungarian Dance No. 1...........Brahms

Conductor: A. Jacchia.

POST-MAY. 25

AT THE POPS TONIGHT

Agide Jacchia and the Pops Symphony Orchestra will be heard in the following programme at the Pop concert in Symphony Hall tonight:

Entrance of the Boyards..........Halvorson
Overture to "Mignon"..................Thomas
Waltz, "Wine, Woman and Song"....Strauss
Fantasia, "Pagliacci,"..........Leoncavallo
Love-Death from "Tristan and Isolde,"
Wagner
Pizzicato ....Foote
Enfantillage ("Children at Play").......
van Westerhout
Hymn to the Sun, from "Iris"......Mascagni
Folk Song with variations in the style of Haydn, Mozart, J. Strauss, Verdi, Wagner ....Ochs
Intermezzo, Act III., "The Jewels of the Madonna" ....Wolf-Ferrari
Hungarian Dance No. 1, in G minor...Brahms

POST MAY. 26

TONIGHT'S POPS

Agide Jacchia and the Pops Sympl
Orchestra will be heard in this prog
at Symphony Hall tonight:

Entrance of the Boyards.......Halvo
Overture to "Mignon"...........The
Waltz, "Wine, Woman and Song"..Str
Fantasia, "Pagliacci".........Leoncav
Love-Death from 'Tristan and Isolde
Wa
Pizzicato ....F
Enfantillage ("Children at Play")
van Wester
Hymn to the Sun from "Iris"...Masc
Folk Song with variations in the style of Haydn, Mozart, J. Strauss, Verdi, Wagner...........................O
Intermezzo, Act III, "Jewels of the Madonna" ....Wolf-Ferr
Hungarian Dance No. 1, in G Minor
Brahn

HERALD-MAY. 25.

ROXBURY LATIN AT POPS

Although the Roxbury Latin School will have their annual Pop concert in Symphony Hall tonight, this will be in every sense a public occasion and the programme of special appeal. The numbers follow:

March, "Old Roxbury"...................Zach
Overture, "Light Cavalry"..............Suppe
Waltz, "Estudiantina" ....Waldteufel
Fantasia, "Aida"...........................Verdi
Second Hungarian Rhapsody.............Liszt
Harp Solo—Fantasy ....Kovarovic
Mr. Alfred Holy.
Kammenoi Ostrow ....Rubinstein
Ouverture Solennelle, "1812"....Tschaikowsky
Selection, "The Shamrock"..........Myddleton
Waltz, "Roses from the South".........Strauss
Introduction to Act 3, "Lohengrin"....Wagner

POST-MAY. 26.

At the Pops Tonight

Evening of Roxbury Latin School

March, "Old Roxbury"............Zach
Overture, "Light Cavalry"......Suppé
Waltz, "Estudiantina"......Waldteufel
Fantasia, "Aida"..................Verdi
Second Hungarian Rhapsody......Liszt
Solo for Harp, Fantasia.....Kovarovic
Kammenoi Ostrow...........Rubinstein
Overture, "1812"............Chaikovsky
Selection, "The Shamrock"..Myddleton
Waltz, "Roses from the South"
J. Strauss
Introduction to Act III., "Lohengrin"
Wagner

Conductor: A. Jacchia
Soloist: Alfred Holy

TRANS-MAY. 26

פאפס קאָנצערטען אין סימפאָני האָלל, באָסטאָן.

פארוואס דער נאָמען „פּאָפּס“? ווי אזוי די אינסטיטוציע איז געשאַפען געווארען און וואס זי איז יעצט. — דער איבערגאַנג פון לייכטע צו קלאסישע מוזיק. — די גרויסע צאהל אידישע באזוכער און די אלגעמיינע בעגייסטערונג פאר רוסישע מוזיק.

באסטאן, וועלכע ציילט זיך אויס אלס איינע פון די מוזיקאלישסטע שטעדט אין אמעריקא, מיט איהר באַריהמטער מוזיקאלישער קאָנסערוואטאָריע, מיט איהר וועלט־בעריהמטען סימפאני ארקעסטער, און מיט איהר סימפאני האלל, אין וועלכען עס האבען אויפ־ [illegible]

RADCLIFFE AT THE POPS

Radcliffe College students and alumnae will attend in numbers the Pop concert in Symphony Hall tonight, and the noted chorus of the college will sing under the direction of Dr. A. T. Davison. However, this concert will be open to the public and of unusual general interest. The program follows:

Overture, "The Beautiful Galatea".....Suppe
Waltz, "Vienna Blood".................Strauss
Fantasia, "Madame Butterfly".........Puccini
Choral pieces by the Radcliffe Club Chorus and Radcliffe Choral Society.
Danse Macabre.......................Saint-Saens
Soprano Solo, "Depuis le Jour" from "Louise"..........................Charpentier
Mrs. Laura Littlefield.
Procession to the Cathedral from Act II. "Lohengrin"..............................Wagner
Polonaise, "Eugen Onegin"......Tschaikowsky
College Songs—
"Cherry Ribbon...............Mildred C. Crook
"Just on the Other Side"......Sophie Morris
"Bring a Brick".............Rossmond Eliot
Leader, Sibyl Bingham '16,
Accompanist, Emily Walle '18.
Selection, "Apple Blossoms"...Kreisler-Jacobi
Tarantelle.................................Jacchia
Hungarian March..........................Berlioz
"Now We Rise to Greet Thee"..Emily Coolidge

HERALD. MAY. 27.

AT THE POPS TONIGHT

In Symphony Hall tonight the following program will be played by the Pops Orchestra, under Conducto
Agide Jacchia:

Wedding March from "Feramors"..Rubinstei
Overture to "Pique Dame"..............Suppe
Waltz, "Thousand and One Nights"..Straus
Fantasia, "Stabat Mater" ....Rossin
Gypsy Suite ....Germa
a. The Dance. b. Love Duet. c. Tarantella.
Violin solo, Mr. Jacque Hoffmann.
Whispering of the Flowers ....Blon
Overture to "Pique Dame"................Supp
Bacchanale from "Tannhauser"......Wagner
Waltz, "Jolly Fellows" ....Vollsted
Stars and Stripes Forever ....Sous
Symphony Hall, Boston.

AMER. MAY. 27.

TONIGHT'S POPS

In Symphony Hall tonight this program will be played by the Pops Orchestra under Conductor Agide Jacchia:

Wedding March from "Feramore"...Rubinstein
Overture to "Pique Dame"..................Suppe
Waltz, "Thousand and One Nights"....Strauss
Fantasia, "Stabat Mater"..............Rossini
Gypsy Suite—
(a) The Dance...................... } German
(b) Love Duet....................... } German
(c) Tarantella .... } German
Violin Solo...........Mr. Jacquez Hoffmann
Whispering of the Flowers.................Blon
Ocerture, "Maximilian Robespierre"....Litolff
Bacchanale from "Tannhauser".......Wagner
Waltz, "Jolly Fellows"...............Vollstedt
Stars and Stripes Forever..................Sousa

HERALD. MAY. 27.

At the Pops Tonight

Evening of Radcliffe College

Overture, "The Fair Galatea"..Suppé
Waltz, "Vienna Blood"...J. Strauss
Fantasia, "Madama Butterfly" Puccini
Choral Numbers.....................
Danse Macabre...........Saint-Saëns
Air, "Depuis le Jour," from "Louise" ....Charpentier
Procession to the Minster from "Lohengrin ....Wagner
Polonaise from "Eugen Onégin"..
Chaikovsky
Radcliffe Songs ....
Selection, "Apple Blossoms".....
Kreisler-Jacobi
Tarantella ....Jacchia
Rácokzy March ....Berlioz
Radcliffe Hymn ....

Conductors: A. Jacchia and A. T. Davison.
Assisting: The Radcliffe Choral Society and the Radcliffe Club Chorus.
Soloist: Laura Littlefield.

TRANS. MAY. 27.

AT THE POPS TONIGHT

For the Pop Concert, to be given in Symphony Hall tonight Agide Jacchia has compiled the following programme to be played by the famous Pops Symphony Orchestra:

Overture to "Zampa"..................Herold
Waltz, "Bei uns zu Haus"...........Strauss
Letter of Manon ....Gillet
Fantasia, "L'Oracolo" ....Leoni
Norwegian Artists' Carnival.......Svendsen
Meditation from "Thais"..........Massonet
Solo violin, Mr. Jacques Hoffmann
Sextet from "Lucia di Lammermoor"
Donizetti
Overture to "Tannhauser"..........Wagner
Finale of the Fourth Symphony.Tschaikowsky
Serenade, "Harlequin's Millions"......Drigo
American Patrol ....Meacham

POST-MAY. 28.

TONIGHT'S POPS

For the Pop Concert in Symphony Hall tonight. Agide Jacchia has compiled this program to be played by the Pops symphony orchestra:

Overture to "Zampa"....................Herold
Waltz, "Bei uns zu Haus"..............Strauss
Letter of Manon.............................Gillet
Fantasia, "L'Oracolo".......................Leoni
Norwegian Artists' Carnival..........Svendsen
Mediation from "Thais"..............Massenet
Solo violin, Jacques Hoffmann.
Sextet from "Lucia di Lammermoor"..Donizetti
Overture to "Tannhauser"............Wagner
Finale of the Fourth Symphony..Tschaikowsky
Serenade, "Harlequin's Millions".......Drigo
American Patrol...........................Meacham

HERALD-MAY. 28.

At the Pops Tonight

Overture to "Zampa".............Herold
Waltz, "Bei uns zu Haus"...J. Strauss
Letter of Manon....................Gillet
Fantasia, "L'Oracolo"..............Leoni
Norwegian Artists' Carnival...Svendsen
Meditation from "Thais"......Massenet
Sextet from "Lucia"..........Donizetti
Overture to "Tannhäuser".......Wagner
Finale of the Fourth Symphony,
Chaikovsky
Serenade from "Harlequin's Millions"
Drigo
American Patrol...................Meacham

Conductor: A. Jacchia.
Solo Violin: Jacques Hoffmann.

Progress of the Pops—A "Harvard Night" with the Glee Club, on Tuesday—Other Incidents—The Fleck Company Betters Its Performances

THROUGH next week, the Pop Concerts at Symphony Hall will run, for the most part, familiar course. The programme for Monday evening is more or less adjusted to the light pleasure and the gay mood of a spring holiday. On Tuesday befalls the annual "Harvard Night," with the Glee Club to sing four pieces, and with fragments for orchestras from two recent extravaganzas of the Hasty Pudding Club. Dr. Davison will lead the Glee Club in its numbers and the choir will be heard publicly for the last time before its summer journey to France. It is safe to predict also that not a few "among those present" will be able "to carry the tune" in Mr. Steinert's numbers from the Pudding plays. On Thursday the students of the Boston Conservatory—Mr. Jacchia's school of music—will keep rendeavous at the Pops and for them the conductor has dotted the programme with the Prelude to "The Mastersingers," Sibelius's "Finlandia," Casella's "Italia" and other of his more exacting pieces. In the main, however, the lists for the week bring few fresh items—no more than two dances, on Monday, from Chaminade's ballet, "Callirhoe"; the waltzes, on Friday, from Strauss's operatic comedy, "Der Rosenkavalier," and Mr. Warren Storey Smith's songful Andante on Saturday. Enough, however, for most of those frequenting them that The Pops remain The Pops to the last piece on each programme and up and down the accompanying bill of food and drink. Also tobacco.

TRANS MAY. 28

THE POPS

The fifth week of the Pop Concerts in Symphony Hall finds the Pops' season of 1921 one of the most popular and crowded in the long history of this Bostonian institution.

Although a number of other cities have from time to time attempted to emulate the Pops' system of serving light refreshments at tables while popular music is being played by a large symphony orchestra, in Boston alone have these concerts been successful enough to survive.

AMER-MAY. 28.

POPS CONCERTS

The fifth week of the Pop concerts in Symphony Hall finds the Pops season of 1921 one of the most popular and crowded in the long history of this Bostonian institution.

The eventful programs of Agide Jacchia and the fine music which he can draw from the great Pops orchestra are of course always the centre of interest and delight at the Pops. The coming week will bring a number of particularly attractive special nights. For Decoration day there will be an appropriate holiday program; on Tuesday, May 31, comes Harvard night, always one of the biggest Pops nights of the year. This one will be in the nature of a send-off for the famous Harvard Glee Club, since it will be their last appearance in America before sailing for Europe shortly. Under their conductor, Dr. Archibald T. Davison, they will sing excerpts from Ruinstein's "Tower of Babel," with the orchestra, and another group of songs without accompaniment. The Boston Conservatory of Music will have its night on Thursday, June 2. All nights are open to the public.

TRAN. MAY 28.

Bosn...

POP CONCERTS

Harvard night will be celebrated next Tuesday at the Pops. The Harvard Glee Club will take part. Wednesday will bring Professional Women's Club night, and Thursday will be Boston Conservatory of Music night. Mr. Jacchia has made up the following program for tomorrow night:

Father of Victory...........................Ganne
Overture to Orpheus ....Offenbach
Waltz, "Dornroeschen" ....Tschaikowsky
Fantasia, "Lohengrin" ....Wagner
Suite, "Callirhoe" ....Chaminade
Ave Maria ....Schubert-Wilhelmj
Solo: Violin, harp, organ and strings.
Pawane ....German
Ballet music from "La Gioconda"...Ponchielli
Fantasia, "Cavalleria Rusticana"....Mascagni
Miserere from "Il Trovatore"...............Verdi
Procession of the Sardar.......Ippolito-Ivanoff

HERALD-MAY. 28.

THE POP CONCERTS

The Pop concerts at Symphony Hall continue to be the nightly gathering place for all of musical Boston and for a very considerable part of sociable Boston; indeed, the citizen with no "musical education" is largely represented, and a person to whom the Pops do not appeal would be hard to find. A great quantity of food and drink is now passing over tables which occupy the floor of Symphony Hall and the "bar" in the first balcony. This week will bring a number of particularly attractive special nights. For Memorial day there will be an appropriate holiday program; on Tuesday, May 31, comes Harvard night. It will be in the nature of a send-off for the Harvard Glee Club, its last appearance in America before sailing for Europe. The Boston Conservatory of Music will have its night on Thursday, June 2. All nights are open to the public.

Monday.

Father of Victory..........................Ganne
Overture to Orpheus..................Offenbach
Waltz, "Dornroeschen".........Tschaikowsky
Fantasia, "Lohengrin"......................Wagner
From the Suite, "Callirhoe".......Chaminade
a. Scarf Dance.
b. Cymbal Dance.
Ave Maria.....................Schubert-Wilhelmj
Solo violin, harp, organ and strings.
Pavane ....German
Ballet music from "La Gioconda"
Ponchielli
Fantasia, "Cavalleria Rusticana"

Miserere from "Il Trovatore"......
Procession of the Sardar
Ippolito-Ivan

HARVARD NIGHT.
Tuesday
March, "El Capitan" ....
Overture, "Phedre"....................
Waltz, "Artists' Life".................Stra
Harvard Glee Club (with orchestra)
Three Pictures from the "Tower of Babel".......................Rubens
From the Suite, "Peer Gynt".......Gri
Excerpts from the Hasty Pudding Club shows:
a. "Rameses" from "Barnum Was Right" 1920.................A. Steinert
b. "The Voodoo Dance" from "Wet-more Ho" 1921..............A. Steinert
Bacchanale (Der Venusberg) act 1, "Tannhaeuser"....................Wagner
Harvard Glee Club—
Love Songs..........................Brahms
Chorus of Bacchantes from "Philemon and Baucis"...............Gounod
Cavalier Song....................Stanford
(Dr. Davison, conductor)
Fantasia, "Rigoletto"....................Verdi
Invitation to the Dance....Webber-Berlioz
Cruiser Harvard.........................Stra
Fair Harvard

PROFESSIONAL WOMEN'S CLUB NIGHT
Wednesday.
Coronation March from "The Prophet"
Meyerbeer
Overture to "The Marriage of Figaro"
Mozart
Waltz, "On the Beautiful Blue Danube"..............................Straus
Fantasia, "Mephistofele"..............Boito
Tempest scene from "Othello".......Verdi
Spring ....Grieg
Aragonaise from "The Cid"........Massenet
Overture to "Sakuntala" ....Goldmark
Excerpts from "Carmen" ....Bizet
Marche Miniature..............Tschaikowsky
Cortege from "The Queen of Sheba"

BOSTON CONSERVATORY OF MUSIC NIGHT
Thursday.
Prelude to "Carmen" ....
Overture to "The Mastersingers of Nuremberg" ....Wagner
Scherzo from "A Midsummer Night's Dream" ....Mendelssohn
Fantasia, "Aida" ....Verdi
Finlandia ....Sibelius
Violoncello solo, "Intermezzo" from the Concerto ....
Enrico Fabrizio.
Theme with variations in the style of Haydn, Mozart, J. Strauss, Verdi, Wagner ....Ochs
Overture Solennelle, "1812" Tschaikowsky
Rhapsody, "Italia" ....Casell
Waltz, "Jolly Fellows" ....Volste
"In the Hall of the Mountain King" from "Peer Gynt" ....Gr
Friday.
March from "Tannhaeuser"..........W
Overture to "Merry Wives of Windsor"
Waltzes from "Der Rosenkavalie
R.
Fantasia, "Faust"....................
From the Ballet Suite, "Sylvia"
Sextet from "Lucia di Lamme
Norwegion Dance No. 2...
Second Hungarian Rhapso
Baccanale from "Samson
Largo (Harp, organ and
Violin solo, J. H
American Patrol..........
Saturday.
Wedding march from "A
Night's Dream" ....
Overture, "Morning, Noon
Vienna" ....
Andante Cantabile........
Hymn to the Sun from "Ir
Prelude to "Lohengrin"..
Hungarian Dance in D ma
Minuet ....
Overture to "Oberon".......
Selection, "Eva"...............
Valse, "Espana"...............
March, "Lorraine"............

HERALD MAY. 29

Fourth Week of "Pop" Concerts at Symphony Hall

The coming week will bring a number of attractive special nights at the Symphony Hall "Pops." For Memorial Day there will be an appropriate holiday program; Tuesday, May 31, comes Harvard Night, always one of the biggest "Pops" night of the year.

This one will be in the nature of a sendoff for the famous Harvard Glee Club, since it will be their last appearance in America before sailing for Europe shortly, where they will be heard in Paris and other cities of France. Under their conductor, Dr Archibald T. Davison, they will sing excerpts from Rubinstein's "Tower of Babel" with the orchestra and another group of songs without accompaniment. The Boston Conservatory of Music will have its night Thursday, June 2. All nights are open to the public.

Monday night's program is as follows: "Father of Victory," Ganne; overture to "Orpheus," Offenbach; waltz, "Dornroeschen," Tschaikowsky; fantasia, "Lohengrin," Wagner; from the suite, "Callirhoe," Chaminade; "Ave Maria," Schubert-Wilhelm; Pavane, German; ballet music from "La Gioconda," Ponchielli; fantasia, "Cavalleria Rusticana," Mascagni; Miserere from "Il Trovatore," Verdi; "Procession of the Sardar," Ippolito-Ivanoff.

NET. MAY. 29.

THE POP CONCERTS

The Pop Concerts at Symphony Hall continue to enjoy the most popular season in their history. The coming week will bring a number of special nights. For Decoration Day there will be an appropriate holiday programme; on Tuesday, May 31, comes Harvard Night, always one of the biggest Pops nights of the year. This one will be in the nature of a sendoff for the famous Harvard Glee Club, since it will be their last appearance in America before sailing for Europe shortly, where they will be heard in Paris and other cities of France. Under their conductor, Dr. Archibald T. Davison, they will sing excerpts from Rubinstein's "Tower of Babel," with the orchestra, and another group of songs without accompaniment. The Boston Conservatory of Music will have its night on Thursday, June 2. All nights are open to the public.

POST-MAY. 29.

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AT THE POPS TONIGHT

Agide Jacchia and the Pops Symphony Orchestra will be heard in the following programme at the Pop concert in Symphony Hall tonight:

Entrance of the Boyards .... Halvorson
Overture to "Mignon" .... Thomas
Waltz, "Wine, Woman and Song" ..... Strauss
Fantasia, "Pagliacci," .... Leoncavallo
Love-Death from "Tristan and Isolde," Wagner
Pizzicato .... Foote
Enfantillage ("Children at Play") .... van Westerhout
Hymn to the Sun, from "Iris" ...... Mascagni
Folk Song with variations in the style of Haydn, Mozart, J. Strauss, Verdi, Wagner .... Ochs
Intermezzo, Act. III., "The Jewels of the Madonna" .... Wolf-Ferrari
Hungarian Dance No. 1, in G minor ... Brahms

POST MAY. 25

TONIGHT'S POPS

Agide Jacchia and the Pops Symph Orchestra will be heard in this prog at Symphony Hall tonight:

Entrance of the Boyards .... Halvo
Overture to "Mignon" .... Tho
Waltz, "Wine, Woman and Song" .. Str
Fantasia, "Pagliacci" .... Leonca
Love-Death from "Tristan and Isolde Wa
Pizzicato .... F
Enfantillage ("Children at Play") van Wester
Hymn to the Sun from "Iris" ... Masca
Folk Song with variations in the style of Haydn, Mozart, J. Strauss, Verdi, Wagner .... O
Intermezzo, Act III, "Jewels of the Madonna" .... Wolf-Ferra
Hungarian Dance No. 1, in G Minor Brahm

HERALD - MAY. 25.

ROXBURY LATIN AT POPS

Although the Roxbury Latin School will have their annual Pop concert in Symphony Hall tonight, this will be in every sense a public occasion and the programme of special appeal. The numbers follow:

March, "Old Roxbury" .... Zach
Overture, "Light Cavalry" .... Suppe
Waltz, "Estudiantina" .... Waldteufel
Fantasia, "Aida" .... Verdi
Second Hungarian Rhapsody .... Liszt
Harp Solo—Fantasy .... Kovarovic
Mr. Alfred Holy.
Kammenoi Ostrow .... Rubinstein
Ouverture Solennelle, "1812" .... Tschaikowsky
Selection, "The Shamrock" .... Myddleton
Waltz, "Roses from the South" .... Strauss
Introduction to Act 3, "Lohengrin" .... Wagner

POST - MAY. 26.

At the Pops Tonight

Evening of Roxbury Latin School

March, "Old Roxbury" .... Zach
Overture, "Light Cavalry" ...... Suppé
Waltz, "Estudiantina" ...... Waldteufel
Fantasia, "Aida" .... Verdi
Second Hungarian Rhapsody ...... Liszt
Solo for Harp, Fantasia ..... Kovarovic
Kammenoi Ostrow .... Rubinstein
Overture, "1812" .... Chaikovsky
Selection, "The Shamrock" .. Myddleton
Waltz, "Roses from the South" J. Strauss
Introduction to Act III., "Lohengrin" Wagner

Conductor: A. Jacchia
Soloist: Alfred Holy

TRANS - MAY. 26

פאפס קאָנצערטען אין סימפאָני האָלל, באָסטאָן.

פארוואס דער נאָמען „פּאָפּס"? ווי אזוי די אינסטיטוציע איז געשאַפען געוואָרען און וואס זי איז יעצט. — דער איבערגאַנג פון לייכטע צו קלאַסישע מוזיק. — די גרויסע צאָהל אידישע באזוכער און די אלגעמיינע בעגייסטערונג פאר רוסישע מוזיק.

באָסטאָן, וועלכע צייכענט זיך אויס אלס איינע פון די מוזיקאלישסטע שטעדט אין אמעריקא, מיט איהר באַריהמטער מוזיקאלישער קאָנסערוואַטאָריע, מיט איהר וועלט-בעריהמטען סימפאָני ארקעסטער, און מיט איהר סימפאָני האָלל, אין וועלכען עס האבען אויפגעטראָטען די גרעסטע מוזיקאלישע גאונים פון אונזער צייט, — אָט די באָסטאָן פארמאָגט א מוזיקאלישע אינסטיטוציע וועלכע ווערט גערופען די „פּאָפּס" און וועלכע איז פאר'ן פאָלק די וויכטיגסטע, כמעט קען מען זאָגען די בעליעבטעסטע און פּאָפּולערסטע מוזיקאלישע אונטערנעהמונג.

באָסטאָן פארמאָגט זעהר פיעל היסטאָרישע בילדער און מאָנומענטען ווי אויך אינסטיטוציעס וועלכע סימבאָליזירען די שטאָדט אלס א טיפּיש יענקישע. ניט דער פּאַבליק קאָמאָן, וועלכער איז איינער פון די שעהנסטע זומער-גערטנער, ניט די סטייט הויז מיט איהר געגילדערטען שפּיץ און ניט אירגענד וועלכע אנדערע באָסטאָנער אינסטיטוציעס, דערמאָנען אָן דער טיפּישער באָסטאָן אזוי ווי עס דערמאָנען די פּאָפּס-קאָנצערטען אין סימפאָני האָלל, וועלכע ווערען שוין אבגעהאלטען זייט די לעצטע זעקס און דרייסיג זומער סיזאָנס.

אין 1885, פיער יאָהר נאָכדעם ווי די באָסטאָן סימפאָני ארקעסטער איז אָרגאַניזירט געוואָרען, איז געפּלאַנעוועט געוואָרען צו געבען א סעריע פון נאָך-ווינטער קאָנצערטען, אביסעל לייכטערע און בארעכענטער, אום צוצופּאַסען זיך צו דער צייט פון יאָהר.

ביי דיזע קאָנצערטען האָבען זיך די מענשען געפיהלט זעהר [illegible] פרעהלאך און עס איז פאר זיי געוואָרען צו ענג די טשערס אויף וועלכע זיי האָבען געדאַרפט אָפּזיצען איבער צוויי שטונדען צייט און זיך ניט ריהרען פון אָרט.

די מענעדזשמענט האָט דאָס גלייך פארשטאַנען און זי האָט די סיטס ארויסגענומען פון האָלל, אויסגעשטעלט טישלאך און געלאָזען אין מיטען האָלל א פרייען בעקוועמען דורכגאַנג. דאָס איז געטהאָן געוואָרען לויט דער איינריכטונג פון די אייראָפּעאישע קאַפע-קאָנצערטען. אין יענער צייט האָט מען די היינטיגע „פּאָפּס" קאָנצערטען גערופען „פּראָמענייד" קאָנצערטען, ווי זיי זיינען גערופען געוואָרען אין אייראָפּא, ווייל דאָרט האָט דער עולם געקענט ארומשפּאַצירען נאָך יעדער אינטערמישאָן.

אָט דיזע „פּראָמענייד-קאָנצערטען" זיינען אָפּגעהאַלטען געוואָרען אין דעם אלטען „מוזיק האָלל", וועלכער איז געווען די אָריגינעלע היים פון דער באָסטאָן סימפאָני ארקעסטער אויף העמילטאָן פּלייס. צו יענע קאָנצערטען זיינען געקומען טויזענדער מענשען, און די באַקוועמליכקייט וועלכע זיי האָבען דאָרטען געהאַט זיצענדיג ביי א טישעל און קווי־קענדיג זיך מיט פארשיעדענע זומער-געטרענקע, וועלכע זיינען סערווירט געוואָרען אין דער צייט, וואס דער ארקעסטער האָט געשפּיעלט — אָט דיזע היימישקייט און פּאָלקסטימליכקייט וועלכע איז דאָרט געשאַפען געוואָרען, האָט דיזע קאָנצערטען אזוי פּאָפּולער געמאַכט ביי די מאַסען, אז זיי האָבען פארביטען דעם נאָמען פון „פּראָמענייד קאָנצערטען„ צו „פּאָפּס-קאָנצערטען", וואס מיינט אין ענגליש די פארקירצונג פון „פּאָפּולאַר" — „פּאָפּ"ס.

אָט דיזע „פּאָפּס-קאָנצערטען" זיינען ווירקליך איינע פון די ניצליכסטע און שעהנסטע מוזיקאלישע אינסטיטוציעס מיט וועלכע באָסטאָן מעג זיך איבערנעהמען.

ניט קוקענדיג דאַרויף וואס עס איז א הייסער זומער-אָבענד, קענט איהר דאָרט באַגעגנען טויזענדער מענשען, וועלכע קומען צוגעהן אין סימפאָני האָלל צו דיזע קאָנצערטען, זעצען זיך ארום די טישלאך, רויכערען און שלינגען אייזקרים, אויב די קעשענע ערלויבט דאָס נור, און אזוי ווי דער מענש איז העכער פון א מלאך און קען יא טהאָן צוויי מלאכות אין איין און דערזעלבער צייט, טהוט מען טאַקע ווי גאָט האָט געבאָטען, — מיט'ן אויער הערט מען גוטע מוזיק און מיט'ן מויל געניסט מען דער ווייל ערפרישענדע מאכלים ומשקאות, הכלל, דער עולם פיהלט זיך דאָרטען ווי „ביים טאַטען אין ווייגאַרטען".

וואס גרעסער און צאָהלרייכער עס זיינען געוואָרען די באזוכער פון דיזע „פּאָפּס-קאָנצערטען", אלץ אינהאַלטסרייכער און קלאַסישער איז געוואָרן דער מוזיקאלישער פּראָגראַם אזוי, אז ביי די היינטיגע קאָנצערטען הערט איהר שוין קלאַסישע קאָמפּאָזיציאָנען פון בעטהאָווען, באַך, מאָצאַרט, שובערט, טשאַיקאָווסקי, רובינשטיין, ראַכמאַנינאָוו, רימסקי - קאָרסאַקאָוו, גלאַזונאָוו און פיעלע אנדערע.

און וואס רייכער עס זיינען געוואָרען דיא פּראָגראַמס אין מוזיקאַלישען זינן, אלץ רייכער איז געוואָרען דער אָרקעסטער מיט קינסטלער מכל המינים, און יעצט באַשטעהט דער אָרקעסטער מיט קליינע אויסנאַהמען פון דיא אלע קינסטלער, וועלכע נעהמען אנטייל אין די ווינטערדיגע קלאַסישע קאָנצערטען פון דער באָסטאָן סימפאָני.

דיא „פּאָפּס-קאָנצערטען" זיינען אין עצם פאַר'ן פאָלק, אדער בעסער געזאָגט פאַר דיא ברייטע ארבייטער מאַסען, ווייל אום זומער אין, יא גרויסע היצען ווען דיא רייכע פארבייטען דיא שטאָדט פאַר דיא זומער-פּלעצער און ים-ברעגען, זיינען, יא איינציגע וואָס קומען צו דיזע קאָנצערטען, דיא ארבייטער-מאַסען.

צווישען דיא שטענדיגע באזוכער פון דיזע קאָנצערטען טרעפט מען זעהר פיעל אידען, און אזוי וויא דיא מעהרסטע פון זיי קומען פון רוסלאַנד, פון וואַנען זיי האָבען אריבערגעבראַכט א גרויסע ליעבע צו דער רוסישער מוזיק און איהרע פארפאַסער, — דאָן קען מען זיך לייכט פאָרשטעלען דיא גוואַלדיגע אַפּלאָדיסמענטען מיט וועלכע דער אָרקעסטער ווערט בעגריסט ווען ער שפּיעלט רוסישע מוזיק. דער רוסישער איד מיט זיינע התלהבות האָט אויך אַנגעשטעקט דעם אמעריקאַנעם עולם מיט באַגייסטערונג פאַר רוסישע פערפאַסער און פאַר רוסישע פאָלקס-מוזיק, און עס איז פּשוט ערשטוינענד צו הערען דיא אַפּלאָדיסמענטען, וואס דער אָרקעסטער קריעגט ווען ער שפּיעלט טשאַיקאָווסקי'ס „1812", „מאַרטש סלאַוו" אדער „רובינושקאַ" „וואָלגאַ-ליעד" אדער רימסקי-קאָרסאַקאָוו'ס „א ליעד פון אינדיען". דיא אַפּלאָדיסמענטען קומען ניט נור פון אידען אליין. נור דער גאַנצער עולם פּאַטשט און פּאַטשט ביז דער אָרקעסטער איז געצוואונגען אויף אלעמענס פערלאַנג איבערצו'חזר'ען דאָס זעלבע.

גאַנץ אָפט ווערען געגעבען ספּעציעלע פּראָגראַמען פון א געוויסען כאַראַקטער, וויא צ. ב. ש. וואַגנער, טשאַיקאָווסקי, א. ז. וו. אין דעם אבענד פאַר וועלכען עס ווערט אראַנזשירט א טשאַיקאָווסקי פּראָגראַם, קען מען מיט זיכערהייט בעהויפּטען, אז טויזענדער מענשען זיינען געצוואונגען צו געהן צוריק אוים מאַנגעל אין פּלאַץ.

לויט דיא מוזיקאַלישע קוואַליטעט מיט וועלכע דיא ביז-איצטיגע קאָנצערטען האָבען זיך אויסגעצייכענט, קען מען מיט זיכערהייט זאָגען, אז אויך דער היינטיגער סיזאָן פון דיא „פּאָפּ"-קאָנצערטען וועט דעם עולם געבען גענוג שטאָף פאַר גייסטיגע פערגניגען און שפּאַס

RADCLIFFE AT THE POPS

Radcliffe College students and alumnae will attend in numbers the Pop concert in Symphony Hall tonight, and the noted chorus of the college will sing under the direction of Dr. A. T. Davison. However, this concert will be open to the public and of unusual general interest. The program follows:

Overture, "The Beautiful Galatea" ..... Suppe
Waltz, "Vienna Blood" .... Strauss
Fantasia, "Madame Butterfly" .... Puccini
Choral pieces by the Radcliffe Club Chorus and Radcliffe Choral Society.
Danse Macabre .... Saint-Saens
Soprano Solo, "Depuis le Jour" from "Louise" .... Charpentier
Mrs. Laura Littlefield.
Procession to the Cathedral from Act II, "Lohengrin" .... Wagner
Polonaise, "Eugen Onegin" ...... Tschaikowsky
College Songs—
"Cherry Ribbon .... Mildred C. Crook
"Just on the Other Side" ..... Sophie Morris
"Bring a Brick" .... Rosamond Eliot
Leader, Sibyl Bingham '16.
Accompanist, Emily Walle '18.
Selection, "Apple Blossoms" ... Kreisler-Jacobi
Tarantelle .... Jacchia
Hungarian March .... Berlioz
"Now We Rise to Greet Thee" .. Emily Coolidge

HERALD. MAY. 27.

AT THE POPS TONIGHT

In Symphony Hall tonight the following program will be played by the Pops Orchestra, under Conductor Agide Jacchia:

Wedding March from "Feramors" .. Rubinstein
Overture to "Pique Dame" .... Suppe
Waltz, "Thousand and One Nights" .. Strauss
Fantasia, "Stabat Mater" .... Rossini
Gypsy Suite .... German
a. The Dance. b. Love Duet. c. Tarantella.
Violin solo, Mr. Jacque Hoffmann.
Whispering of the Flowers .... Blon
Overture to "Pique Dame" .... Suppe
Bacchanale from "Tannhauser" ...... Wagner
Waltz, "Jolly Fellows" .... Vollstedt
Stars and Stripes Forever .... Sousa
Symphony Hall, Boston.

AMER. MAY. 27.

TONIGHT'S POPS

In Symphony Hall tonight this program will be played by the Pops Orchestra under Conductor Agide Jacchia:

Wedding March from "Feramore" ... Rubinstein
Overture to "Pique Dame" .... Suppe
Waltz, "Thousand and One Nights" .... Strauss
Fantasia, "Stabat Mater" .... Rossini
Gypsy Suite—
(a) The Dance .... } German
(b) Love Duet .... }
(c) Tarantella .... }
Violin Solo .... Mr. Jacquez Hoffmann
Whispering of the Flowers .... Blon
Overture, "Maximilian Robespierre" ..... Litolff
Bacchanale from "Tannhauser" .... Wagner
Waltz, "Jolly Fellows" .... Vollstedt
Stars and Stripes Forever .... Sousa

HERALD. MAY. 27.

At the Pops Tonight

Evening of Radcliffe College

Overture, "The Fair Galatea" .. Suppé
Waltz, "Vienna Blood" .... J. Strauss
Fantasia, "Madama Butterfly" . Puccini
Choral Numbers ....
Danse Macabre .... Saint-Saëns
Air, "Depuis le Jour," from "Louise" .... Charpentier
Procession to the Minster from "Lohengrin .... Wagner
Polonaise from "Eugen Onégin" .. Chaikovsky
Radcliffe Songs ....
Selection, "Apple Blossoms" ...... Kreisler-Jacobi
Tarantella .... Jacchia
Rácokzy March .... Berlioz
Radcliffe Hymn ....

Conductors: A. Jacchia and A. T. Davison.
Assisting: The Radcliffe Choral Society and the Radcliffe Club Chorus.
Soloist: Laura Littlefield.

TRANS. MAY. 27.

AT THE POPS TONIGHT

For the Pop Concert, to be given in Symphony Hall tonight Agide Jacchia has compiled the following programme to be played by the famous Pops Symphony Orchestra:

Overture to "Zampa" .... Herold
Waltz, "Bei uns zu Haus" .... Strauss
Letter of Manon .... Gillet
Fantasia, "L'Oracolo" .... Leoni
Norwegian Artists' Carnival .... Svendsen
Meditation from "Thais" .... Massonet
Solo violin, Mr. Jacques Hoffmann
Sextet from "Lucia di Lammermoor" Donizetti
Overture to "Tannhauser" .... Wagner
Finale of the Fourth Symphony . Tschaikowsky
Serenade, "Harlequin's Millions" ..... Drigo
American Patrol .... Meacham

POST - MAY. 28.

TONIGHT'S POPS

For the Pop Concert in Symphony Hall tonight. Agide Jacchia has compiled this program to be played by the Pops symphony orchestra:

Overture to "Zampa" .... Herold
Waltz, "Bei uns zu Haus" .... Strauss
Letter of Manon .... Gillet
Fantasia, "L'Oracolo" .... Leoni
Norwegian Artists' Carnival .... Svendsen
Mediation from "Thais" .... Massenet
Solo violin, Jacques Hoffmann.
Sextet from "Lucia di Lammermoor" .. Donizetti
Overture to "Tannhauser" .... Wagner
Finale of the Fourth Symphony .. Tschaikowsky
Serenade, "Harlequin's Millions" .... Drigo
American Patrol .... Meacham

HERALD - MAY. 28.

At the Pops Tonight

Overture to "Zampa" .... Herold
Waltz, "Bei uns zu Haus" ... J. Strauss
Letter of Manon .... Gillet
Fantasia, "L'Oracolo" .... Leoni
Norwegian Artists' Carnival ... Svendsen
Meditation from "Thais" ...... Massenet
Sextet from "Lucia" .... Donizetti
Overture to "Tannhäuser" ..... Wagner
Finale of the Fourth Symphony, Chaikovsky
Serenade from "Harlequin's Millions" Drigo
American Patrol .... Meacham

Conductor: A. Jacchia,
Solo Violin: Jacques Hoffmann.

Progress of the Pops—A "Harvard Night" with the Glee Club, on Tuesday—Other Incidents—The Fleck Company Betters Its Performances

THROUGH next week, the Pop Concerts at Symphony Hall will run, for the most part, familiar course. The programme for Monday evening is more or less adjusted to the light pleasure and the gay mood of a spring holiday. On Tuesday befalls the annual "Harvard Night," with the Glee Club to sing four pieces, and with fragments for orchestras from two recent extravaganzas of the Hasty Pudding Club. Dr. Davison will lead the Glee Club in its numbers and the choir will be heard publicly for the last time before its summer journey to France. It is safe to predict also that not a few "among those present" will be able "to carry the tune" in Mr. Steinert's numbers from the Pudding plays. On Thursday the students of the Boston Conservatory—Mr. Jacchia's school of music—will keep rendezvous at the Pops and for them the conductor has dotted the programme with the Prelude to "The Mastersingers," Sibelius's "Finlandia," Casella's "Italia" and other of his more exacting pieces. In the main, however, the lists for the week bring few fresh items—no more than two dances, on Monday, from Chaminade's ballet, "Callirhoë"; the waltzes, on Friday, from Strauss's operatic comedy, "Der Rosenkavalier," and Mr. Warren Storey Smith's songful Andante on Saturday. Enough, however, for most of those frequenting them that The Pops remain The Pops to the last piece on each programme and up and down the accompanying bill of food and drink. Also tobacco.

TRANS. MAY. 28

THE POPS

The fifth week of the Pop Concerts in Symphony Hall finds the Pops' season of 1921 one of the most popular and crowded in the long history of this Bostonian institution.

Although a number of other cities have from time to time attempted to emulate the Pops' system of serving light refreshments at tables while popular music is being played by a large symphony orchestra, in Boston alone have these concerts been successful enough to survive.

AMER. MAY 28.

POPS CONCERTS

The fifth week of the Pop concerts in Symphony Hall finds the Pops season of 1921 one of the most popular and crowded in the long history of this Bostonian institution.

The eventful programs of Agide Jacchia and the fine music which he can draw from the great Pops orchestra are of course always the centre of interest and delight at the Pops. The coming week will bring a number of particularly attractive special nights. For Decoration day there will be an appropriate holiday program; on Tuesday, May 31, comes Harvard night, always one of the biggest Pops nights of the year. This one will be in the nature of a send-off for the famous Harvard Glee Club, since it will be their last appearance in America before sailing for Europe shortly. Under their conductor, Dr. Archibald T. Davison, they will sing excerpts from Ruinstein's "Tower of Babel," with the orchestra, and another group of songs without accompaniment. The Boston Conservatory of Music will have its night on Thursday, June 2. All nights are open to the public.

BOST.

POP CONCERTS

Harvard night will be celebrated next Tuesday at the Pops. The Harvard Glee Club will take part. Wednesday will bring Professional Women's Club night. and Thursday will be Boston Conservatory of Music night. Mr. Jacchia has made up the following program for tomorrow night:

Father of Victory .... Ganne
Overture to Orpheus .... Offenbach
Waltz, "Dornroeschen" .... Tschaikowsky
Fantasia, "Lohengrin" .... Wagner
Suite, "Callirhos" .... Chaminade
Ave Maria .... Schubert-Wilhelmj
Solo: Violin, harp, organ and strings.
Pawane .... German
Ballet music from "La Gioconda" ... Ponchielli
Fantasia, "Cavalleria Rusticana" .... Mascagni
Miserere from "Il Trovatore" .... Verdi
Procession of the Sardar ..... Ippolito-Ivanoff

HERALD - MAY. 28.

THE POP CONCERTS

The Pop concerts at Symphony Hall continue to be the nightly gathering place for all of musical Boston and for a very considerable part of sociable Boston; indeed, the citizen with no "musical education" is largely represented, and a person to whom the Pops do not appeal would be hard to find. A great quantity of food and drink is now passing over tables which occupy the floor of Symphony Hall and the "bar" in the first balcony. This week will bring a number of particularly attractive special nights. For Memorial day there will be an appropriate holiday program; on Tuesday, May 31, comes Harvard night. It will be in the nature of a send-off for the Harvard Glee Club, its last appearance in America before sailing for Europe. The Boston Conservatory of Music will have its night on Thursday, June 2. All nights are open to the public.

Monday.

Father of Victory .... Ganne
Overture to Orpheus .... Offenbach
Waltz, "Dornroeschen" .... Tschaikowsky
Fantasia, "Lohengrin" .... Wagner
From the Suite, "Callirhoe" .... Chaminade
a. Scarf Dance.
b. Cymbal Dance.
Ave Maria .... Schubert-Wilhelmj
Solo violin, harp, organ and strings.
Pavane .... German
Ballet music from "La Gioconda" .... Ponchielli
Fantasia, "Cavalleria Rusticana"

5/29

Miserere from "Il Trovatore" ....
Procession of the Sardar .... Ippolito-Ivanoff

HARVARD NIGHT.

Tuesday.

March, "El Capitan" ....
Overture, "Phedre" ....
Waltz, "Artists' Life" ....
Harvard Glee Club (with orchestra)
"Babel" from the "Tower of Babel"
Three Pictures from the ....
From the Suite, "Peer Gynt" ....
Excerpts from the Hasty Pudding Club shows:
a. "Rameses" from "Samson .... Right" 1920
b. "The Voodoo Dance" from "Westward Ho" 1921
Bacchanale (from "Tannhauser") ....
Harvard Glee Club—
Love Songs ....
Chorus of Bacchantes from "Philemon and Baucis" .... Gounod
Cavalier Song ....
(Dr. Davison, conductor.)
Fantasia, "Rigoletto" ....
Invitation to the Dance .... Weber
Cruiser Harvard ....
Fair Harvard

PROFESSIONAL WOMEN'S CLUB NIGHT

Wednesday.

Coronation March from "The Prophet" .... Meyerbeer
Overture to "The Marriage of Figaro" ....
Waltz, "On the Beautiful Blue Danube" ....
Fantasia, "Mephistofele" ....
Tempest scene from "Othello" ....
Spring ....
Aragonaise from "The Cid" ....
Overture to "Sakuntala" .... Goldmark
Excerpts from "Carmen" ....
Marche Miniature ....
Cortege from "The Queen of Sheba" ....

BOSTON CONSERVATORY OF MUSIC NIGHT

Thursday.

Prelude to "Carmen" ....
Overture to "The Mastersingers of Nuremberg" ....
Scherzo from "A Midsummer Night's Dream" ....
Fantasia, "Aida" ....
Finlandia ....
Violoncello solo, "Intermezzo" from the Concerto ....
Enrico Fabrizio.
Theme with variations in the style of Haydn, Mozart, J. Strauss, Verdi, Wagner ....
Overture Solennelle, "1812" .... Tschaikowsky
Rhapsody, "Italia" ....
Waltz, "Jolly Fellows" ....
"In the Hall of the Mountain King" from "Peer Gynt" ....

Friday.

March from "Tannhauser" ....
Overture to "Merry Wives of Windsor" ....
Waltzes from "Der Rosenkavalier" .... R.
Fantasia, "Faust" ....
From the Ballet Suite, "Sylvia" ....
Sextet from "Lucia di Lammermoor" ....
Norwegian Dance No. 2 ....
Second Hungarian Rhapsody ....
Baccanale from "Samson" ....
Largo (Harp, organ and violin solo, J. H ....
American Patrol ....

Saturday

Wedding march from "A Midsummer Night's Dream" ....
Overture, "Morning, Noon and Night in Vienna" ....
Andante Cantabile ....
Hymn to the Sun from "Iris" ....
Prelude to "Lohengrin" ....
Hungarian Dance in D mi ....
Minuet ....
Overture to "Oberon" ....
Selection, "Eva" ....
Valse, "Espana" ....
March, "Lorraine" ....

5/29

Fourth Week of "Pop" Concerts at Symphony Hall

The coming week will bring a number of attractive special nights at the Symphony Hall "Pops." For Memorial Day there will be an appropriate holiday program. Tuesday, May 31, comes Harvard Night, always one of the biggest "Pops" night of the year. This one will be in the nature of a sendoff for the famous Harvard Glee Club, since it will be their last appearance in America before sailing for Europe shortly, where they will be heard in Paris and other cities of France. Under their conductor, Dr. Archibald T. Davison, they will sing excerpts from Rubinstein's "Tower of Babel" with the orchestra and another group of songs without accompaniment. The Boston Conservatory of Music will have its night on Thursday, June 2. All nights are open to the public.

Monday night's program is as follows: "Father of Victory," Ganne; overture to "Orpheus," Offenbach; waltz, "Dornroeschen," Tschaikowsky; fantasia, "Lohengrin," Wagner; from the suite, "Callirhoe," Chaminade; "Ave Maria," Schubert-Wilhelmj; Pavane, German; ballet music from "La Gioconda," Ponchielli; fantasia, "Cavalleria Rusticana," Mascagni; Miserere from "Il Trovatore," Verdi; "Procession of the Sardar," Ippolito-Ivanoff.

5.29

THE POP CONCERTS

The Pop Concerts at Symphony Hall continue to enjoy the most popular season in their history. The coming week will bring a number of special nights. For Decoration Day there will be an appropriate holiday programme. on Tuesday, May 31, comes Harvard Pops Night, always one of the biggest Pops nights of the year. This one will be in the nature of a sendoff for the famous Harvard Glee Club, since it will be their last appearance in America before sailing for Europe shortly, where they will be heard in Paris and other cities of France. Under their conductor, Dr. Archibald T. Davison, they will sing excerpts from Rubinstein's "Tower of Babel," with the orchestra, and another group of songs without accompaniment. The Boston Conservatory of Music will have its night on Thursday, June 2. All nights are open to the public.

POST - MAY. 29.

AT THE POPS TONIGHT

Agide Jacchia and the Pops Symphony Orchestra will be heard in the following programme at the Pop concert in Symphony Hall tonight:

Entrance of the Boyards............Halvorson
Overture to "Mignon"...............Thomas
Waltz, "Wine, Woman and Song".....Strauss
Fantasia, "Pagliacci,"...........Leoncavallo
Love-Death from "Tristan and Isolde," Wagner
Pizzicato ....Foote
Enfantillage ("Children at Play")....... van Westerhout
Hymn to the Sun, from "Iris"......Mascagni
Folk Song with variations in the style of Haydn, Mozart, J. Strauss, Verdi, Wagner ....Ochs
Intermezzo, Act. III., "The Jewels of the Madonna" ....Wolf-Ferrari
Hungarian Dance No. 1, in G minor...Brahms

POST MAY 26

TONIGHT'S POPS

Agide Jacchia and the Pops Symphony Orchestra will be heard in this prog at Symphony Hall tonight:

Entrance of the Boyards.......Halvo
Overture to "Mignon"...........Tho
Waltz, "Wine, Woman and Song"..Str
Fantasia, "Pagliacci".........Leonca
Love-Death from "Tristan and Isolde" Wa
Pizzicato ....F
Enfantillage ("Children at Play") van Wester
Hymn to the Sun from "Iris"...Masca
Folk Song with variations in the style of Haydn, Mozart, J. Strauss, Verdi, Wagner.................O
Intermezzo, Act III, "Jewels of the Madonna" ....Wolf-Ferr
Hungarian Dance No. 1, in G Minor Brahm

HERALD-MAY 25.

ROXBURY LATIN AT POPS

Although the Roxbury Latin School will have their annual Pop concert in Symphony Hall tonight, this will be in every sense a public occasion and the programme of special appeal. The numbers follow:

March, "Old Roxbury"...................Zach
Overture, "Light Cavalry"..............Suppe
Waltz, "Estudiantina" ....Waldteufel
Fantasia, "Aida" ....Verdi
Second Hungarian Rhapsody..............Liszt
Harp Solo—Fantasy ....Kovarovic
Mr. Alfred Holy.
Kammenoi Ostrow ....Rubinstein
Ouverture Solennelle, "1812"....Tschaikowsky
Selection, "The Shamrock"..........Myddleton
Waltz, "Roses from the South".......Strauss
Introduction to Act 3, "Lohengrin"....Wagner

POST-MAY. 26.

At the Pops Tonight

Evening of Roxbury Latin School

March, "Old Roxbury"..........Zach
Overture, "Light Cavalry"......Suppé
Waltz, "Estudiantina"......Waldteufel
Fantasia, "Aida"...............Verdi
Second Hungarian Rhapsody......Liszt
Solo for Harp, Fantasia.....Kovarovic
Kammenoi Ostrow...........Rubinstein
Overture, "1812"..........Chaikovsky
Selection, "The Shamrock"..Myddleton
Waltz, "Roses from the South" J. Strauss
Introduction to Act III., "Lohengrin" Wagner

Conductor: A. Jacchia
Soloist: Alfred Holy

TRANS MAY 26

פאפס קאנצערטען אין סימפאני האלל, באסטאן.

פארוואס דער נאמען „אפס“? ווי אזוי די אינסטיטוציע איז געשאפען געווארען און וואס זי איז יעצט. — —דער איבערגאנג פון לייכטע צו קלאסישע מוזיק. — די גרויסע צאהל אידישע באזוכער און די אלגעמיינע בעגייסטערונג פאר רוסישע מוזיק.

באסטאן, וועלכע צייכענט זיך אויס אלס איינע פון די מוזיקאלישסטע שטעדט אין אמעריקא, מיט איהר באריהמטער מוזיקאלישער קאנסערוואטאריע, מיט איהר וועלט-בעריהמטען סימפאני ארקעסטער, און מיט איהר סימפאני האלל, אין וועלכען עס האבען אויפגעטראטען די גרעסטע מוזיקאלישע גאונים פון אונזער צייט, — אט די באסטאן פארמאגט א מוזיקאלישע אינסטיטוציע וועלכע ווערט גערופען די „פאפס“ און וועלכע איז פאר'ן פאלק די וויכטיגסטע, כמעט קען מען זאגען די בעליעבטעסטע און פאפולערסטע מוזיקאלישע אונטערנעהמונג.

באסטאן פארמאגט זעהר פיעל היסטארישע בילדער און מאנומענטען ווי אויך אינסטיטוציעס וועלכע סימבאליזירען די שטאדט אלס א טיפיש יענקישע. ניט דער פאבליק קאמאן, וועלכער איז איינער פון די שעהנסטע זומערגערטנער, ניט די סטייט הויז מיט איהר גענגילדערטען שפיץ און ניט אירגענד וועלכע אנדערע באסטאנער אינסטיטוציעס, דערמאנען אן דער טיפישער באסטאן אזוי ווי עס דערמאנען די פאפס-קאנצערטען אין סימפאני האלל, וועלכע ווערען שוין אבגעהאלטען זייט די לעצטע זעקס און דרייסיג זומער סיזאנס.

אין 1885, פיער יאהר נאכדעם ווי די באסטאן סימפאני ארקעסטער איז ארגאניזירט געווארען, איז געפלאנעוועט געווארען צו געבען א סעריע פון נאכווינטער קאנצערטען, אביסעל לייכטערע און בארעבענטער, אום צוצופאסען זיך צו דער צייט פון יאהר.

ביי דיזע קאנצערטען האבען זיך די מענשען בעפיהלט זעהר פריי פרעהלאך און עס איז פאר זיי געווארען צו ענג די טשערס אויף וועלכע זיי האבען געדארפט אפזיצען איבער צוויי שטונדען צייט און זיך ניט ריהרען פון ארט.

די מענעדזשמענט האט דאס גלייך פארשטאנען און זי האט די סיטס ארויסגענומען פון האלל, אויסגעשטעלט טישלאך און געלאזען אין מיטען האלל א פרייען בעקוועמען דורכגאנג. דאס איז געטהאן געווארען לויט דער איינריכטונג פון די איירעפעאישע קאפע-קאנצערטען. אין יענער צייט האט מען די היינטיגע „פאפס“ קאנצערטען גערופען „פראמענייד“ קאנצערטען, ווי זיי זיינען גערופען געווארען אין איירעפא, ווייל דארט האט דער עולם געקענט ארומשפאצירען נאך יעדער אינטערמישאן.

אט דיזע „פראמענייד-קאנצערטען“ זיינען אפגעהאלטען געווארען אין דעם אלטען „מוזיק האלל“, וועלכער איז געווען די אריגינעלע היים פון דער באסטאן סימפאני ארקעסטער אויף העמילטאן פלייס. צו יענע קאנצערטען זיינען געקומען טויזענדער מענשען, און די באקוועמליכקייט וועלכע זיי האבען דארטען געהאט זיצענדיג ביי א טישעל און קוויקענדיג זיך מיט פארשיעדענע זומער-געטרענקע, וועלכע זיינען סערווירט געווארען אין דער צייט, וואס דער ארקעסטער האט געשפיעלט — אט דיזע היימישקייט און פאלקסטימליכקייט וועלכע איז דארט געשאפען געווארען, האט דיזע קאנצערטען אזוי פאפולער געמאכט ביי די מאסען, אז זיי האבען פארביטען דעם נאמען פון „פראמענייד קאנצערטען“ צו „פאפס-קאנצערטען“, וואס מיינט אין ענגליש די פארקירצונג פון „פאפולאר“ — „פאפ“ס.

אט דיזע „פאפס-קאנצערטען“ זיינען ווירקליך איינע פון די ניצליכסטע און שעהנסטע מוזיקאלישע אינסטיטוציעס מיט וועלכע באסטאן מעג זיך איבערנעהמען.

ניט קוקענדיג דארויף וואס עס איז א הייסער זומער-אבענד, קענט איהר דארט באגעגענען טויזענדער מענשען, וועלכע קומען צוגעהן אין סימפאני האלל צו דיזע קאנצערטען, זעצען זיך ארום די טישלאך, רויכערען און שלינגען אייז-קרים, אויב די קעשענע ערלויבט דאס נור, און אזוי ווי דער מענש איז העכער פון א מלאך און קען יא טהאן צוויי מלאכות אין איין און דערזעלבער צייט, נו, טהוט מען טאקע ווי גאט האט געבאטען, — מיט'ן אויער הערט מען גוטע מוזיק און מיט'ן מויל געניסט מען דערווייל ערפרישענדע מאכלים ומשקאות, הכלל, דער עולם פיהלט זיך דארטען ווי „ביים טאטען אין וויינגארטען“.

וואס גרעסער און צאהלרייכער עס זיינען געווארען די באזוכער פון דיזע „פאפס-קאנצערטען“, אלץ אינהאלטסרייכער און קלאסישער איז געווארען דער מוזיקאלישער פראגראם אזוי, אז ביי די היינטיגע קאנצערטען הערט איהר שוין קלאסישע קאמפאזיציאנען פון בעטהאווען, באך, מאצארט, שוברט, טשאיקאווסקי, רובינשטיין, ראכמאנינאוו, רימסקי-קארסאקאוו, גלאזונאוו און פיעלע אנדערע.

און וואס רייכער עס זיינען געווארען דיא פראגראמס אין מוזיקאלישען זינן, אלץ רייכער איז געווארען דער ארקעסטער מיט קינסטלער מכל המינים, און יעצט באשטעהט דער ארקעסטער מיט קליינע אויסנאהמען פון דיא אלע קינסטלער, וועלכע נעהמען אנטייל אין די ווינטערדיגע קלאסישע קאנצערטען פון דער באסטאן סימפאני.

דיא „פאפס-קאנצערטען“ זיינען אין עצם פאר'ן פאלק, אדער בעסער געזאגט פאר דיא ברייטע ארבייטער מאסען, ווייל אום זומער אין ; יא גרויסע היצען ווען דיא רייכע פארבייטען דיא שטאדט פאר דיא זומער-פלעצער און ים-ברעגען, זיינען ; יא איינציגע וואס קומען צו דיזע קאנצערטען, דיא ארבייטער-מאססען.

צווישען דיא שטענדיגע באזוכער פון דיזע קאנצערטען טרעפט מען זעהר פיעל אידען, און אזוי וויא דיא מעהרסטע פון זיי קומען פון רוסלאנד, פון וואנען זיי האבען אריבערגעבראכט א גרויסע ליעבע צו דער רוסישער מוזיק און איהרע פארפאסער, — דאן קען מען זיך לייכט פארשטעלען דיא גוואלדיגע אפלאדיסמענטען מיט וועלכע דער ארקעסטער ווערט בעגריסט ווען ער שפיעלט רוסישע מוזיק. דער רוסישער איד מיט זיינע התלהבות האט אויך אנגעשטעקט דעם אמעריקאנעם עולם מיט באגייסטערונג פאר רוסישע פארפאסער און פאר רוסישע פאלקס-מוזיק, און עס איז פשוט ערשטוינענד צו הערען דיא אפלאדיסמענטען, וואס דער ארקעסטער קריגט ווען ער שפיעלט טשאיקאווסקי'ס „1812“, „מארטש סלאוו“ אדער „רובינושקא“, „וואלגא-ליעד“ אדער רימסקי-קארסאקאוו'ס „א ליעד פון אינדיען“. דיא אפלאדיסמענטען קומען ניט נור פון אידען אליין. נור דער גאנצער עולם פאטשט און פאטשט ביז דער ארקעסטער איז געצוואונגען אויף אלעמענס פער-

[illegible]

FORWARD MAY 26

RADCLIFFE AT THE POPS

Radcliffe College students and alumnae will attend in numbers the Pop concert in Symphony Hall tonight, and the noted chorus of the college will sing under the direction of Dr. A. T. Davison. However, this concert will be open to the public and of unusual general interest. The program follows:

Overture, "The Beautiful Galatea".....Suppe
Waltz, "Vienna Blood"...................Strauss
Fantasia, "Madame Butterfly"..........Puccini
Choral pieces by the Radcliffe Club Chorus and Radcliffe Choral Society.
Danse Macabre..................Saint-Saens
Soprano Solo, "Depuis le Jour" from "Louise"......................Charpentier
Mrs. Laura Littlefield.
Procession to the Cathedral from Act II, "Lohengrin"...........................Wagner
Polonaise, "Eugen Onegin"......Tschaikowsky
College Songs—
"Cherry Ribbon.............Mildred C. Crook
"Just on the Other Side".....Sophie Morris
"Bring a Brick"...........Rosamond Ellot
Leader, Sibyl Bingham '16.
Accompanist, Emily Walle '18.
Selection, "Apple Blossoms"...Kreisler-Jacobi
Tarantelle.............................Jacchia
Hungarian March......................Berlioz
"Now We Rise to Greet Thee"..Emily Coolidge

HERALD MAY 27.

AT THE POPS TONIGHT

In Symphony Hall tonight the following program will be played by the Pops Orchestra, under Conductor Agide Jacchia:

Wedding March from "Feramors"..Rubinstein
Overture to "Pique Dame"..............Suppe
Waltz, "Thousand and One Nights"..Strauss
Fantasia, "Stabat Mater" ....Rossini
Gypsy Suite ....German
a. The Dance. b. Love Duet. c. Tarantella.
Violin solo, Mr. Jacque Hoffmann.
Whispering of the Flowers ....Blon
Overture to "Pique Dame"...............Suppe
Bacchanale from "Tannhauser"......Wagner
Waltz, "Jolly Fellows" ....Vollsted
Stars and Stripes Forever ....Sousa
Symphony Hall, Boston.

AMER. MAY 27.

TONIGHT'S POPS

In Symphony Hall tonight this program will be played by the Pops Orchestra under Conductor Agide Jacchia:

Wedding March from "Feramore"...Rubinstein
Overture to "Pique Dame"................Suppe
Waltz, "Thousand and One Nights"....Strauss
Fantasia, "Stabat Mater".................Rossini
Gypsy Suite—
(a) The Dance
(b) Love Duet } German
(c) Tarantella
Violin Solo...........Mr. Jacquez Hoffmann
Whispering of the Flowers.................Blon
Overture, "Maximilian Robespierre".....Litolff
Bacchanale from "Tannhauser".........Wagner
Waltz, "Jolly Fellows"...................Vollstedt
Stars and Stripes Forever..................Sousa

HERALD MAY 27

At the Pops Tonight

Evening of Radcliffe College

Overture, "The Fair Galatea"..Suppé
Waltz, "Vienna Blood"....J. Strauss
Fantasia, "Madama Butterfly".Puccini
Choral Numbers..................
Danse Macabre..........Saint-Saëns
Air, "Depuis le Jour," from "Louise" ....Charpentier
Procession to the Minster from "Lohengrin ....Wagner
Polonaise from "Eugen Onégin".. Chaikovsky
Radcliffe Songs ....
Selection, "Apple Blossoms"...... Kreisler-Jacobi
Tarantella ....Jacchia
Rácokzy March ....Berlioz
Radcliffe Hymn ....

Conductors: A. Jacchia and A. T. Davison.

Assisting: The Radcliffe Choral Society and the Radcliffe Club Chorus.

Soloist: Laura Littlefield.

TRANS MAY 27

AT THE POPS TONIGHT

For the Pop Concert, to be given in Symphony Hall tonight Agide Jacchia has compiled the following programme to be played by the famous Pops Symphony Orchestra:

Overture to "Zampa"...............Herold
Waltz, "Bei uns zu Haus"..........Strauss
Letter of Manon ....Gillet
Fantasia, "L'Oracolo" ....Leoni
Norwegian Artists' Carnival.......Svendsen
Meditation from "Thais".........Massonet
Solo violin, Mr. Jacques Hoffmann
Sextet from "Lucia di Lammermoor" Donizetti
Overture to "Tannhauser"..........Wagner
Finale of the Fourth Symphony.Tschaikowsky
Serenade, "Harlequin's Millions"......Drigo
American Patrol ....Meacham

POST MAY 26.

TONIGHT'S POPS

For the Pop Concert in Symphony Hall tonight. Agide Jacchia has compiled this program to be played by the Pops symphony orchestra:

Overture to "Zampa"....................Herold
Waltz, "Bei uns zu Haus"..............Strauss
Letter of Manon..............................Gillet
Fantasia, "L'Oracolo"......................Leoni
Norwegian Artists' Carnival.........Svendsen
Mediation from "Thais"............Massenet
Solo violin, Jacques Hoffmann.
Sextet from "Lucia di Lammermoor"..Donizetti
Overture to "Tannhauser"...............Wagner
Finale of the Fourth Symphony..Tschaikowsky
Serenade, "Harlequin's Millions"........Drigo
American Patrol..........................Meacham

HERALD-MAY 25.

At the Pops Tonight

Overture to "Zampa"..............Herold
Waltz, "Bei uns zu Haus"...J. Strauss
Letter of Manon....................Gillet
Fantasia, "L'Oracolo"..............Leoni
Norwegian Artists' Carnival...Svendsen
Meditation from "Thais"......Massenet
Sextet from "Lucia".........Donizetti
Overture to "Tannhäuser"......Wagner
Finale of the Fourth Symphony, Chaikovsky
Serenade from "Harlequin's Millions" Drigo
American Patrol.................Meacham

Conductor: A. Jacchia.
Solo Violin: Jacques Hoffmann.

Progress of the Pops—A "Harvard Night" with the Glee Club, on Tuesday—Other Incidents—The Fleck Company Betters Its Performances

THROUGH next week, the Pop Concerts at Symphony Hall will run, for the most part, familiar course. The programme for Monday evening is more or less adjusted to the light pleasure and the gay mood of a spring holiday. On Tuesday befalls the annual "Harvard Night," with the Glee Club to sing four pieces, and with fragments for orchestras from two recent extravaganzas of the Hasty Pudding Club. Dr. Davison will lead the Glee Club in its numbers and the choir will be heard publicly for the last time before its summer journey to France. It is safe to predict also that not a few "among those present" will be able "to carry the tune" in Mr. Steinert's numbers from the Pudding plays. On Thursday the students of the Boston Conservatory—Mr. Jacchia's school of music—will keep rendezvous at the Pops and for them the conductor has dotted the programme with the Prelude to "The Mastersingers," Sibelius's "Finlandia," Casella's "Italia" and other of his more exacting pieces. In the main, however, the lists for the week bring few fresh items—no more than two dances, on Monday, from Chaminade's ballet, "Callirhoë"; the waltzes, on Friday, from Strauss's operatic comedy, "Der Rosenkavalier," and Mr. Warren Storey Smith's songful Andante on Saturday. Enough, however, for most of those frequenting them that The Pops remain The Pops to the last piece on each programme and up and down the accompanying bill of food and drink. Also tobacco.

TRANS MAY 28

THE POPS

The fifth week of the Pop Concerts in Symphony Hall finds the Pops' season of 1921 one of the most popular and crowded in the long history of this Bostonian institution.

Although a number of other cities have from time to time attempted to emulate the Pops' system of serving light refreshments at tables while popular music is being played by a large symphony orchestra, in Boston alone have these concerts been successful enough to survive.

AM... MAY 28

POPS CONCERTS

The fifth week of the Pop concerts in Symphony Hall finds the Pops season of 1921 one of the most popular and crowded in the long history of this Bostonian institution.

The eventful programs of Agide Jacchia and the fine music which he can draw from the great Pops orchestra are of course always the centre of interest and delight at the Pops. The coming week will bring a number of particularly attractive special nights. For Decoration day there will be an appropriate holiday program; on Tuesday, May 31, comes Harvard night, always one of the biggest Pops nights of the year. This one will be in the nature of a send-off for the famous Harvard Glee Club, since it will be their last appearance in America before sailing for Europe shortly. Under their conductor, Dr. Archibald T. Davison, they will sing excerpts from Ruinstein's "Tower of Babel," with the orchestra, and another group of songs without accompaniment. The Boston Conservatory of Music will have its night on Thursday, June 2. All nights are open to the public.

POP CONCERTS

Harvard night will be celebrated next Tuesday at the Pops. The Harvard Glee Club will take part. Wednesday will bring Professional Women's Club night, and Thursday will be Boston Conservatory of Music night. Mr. Jacchia has made up the following program for tomorrow night:

.......................Ganne
Father of Victory......................Offenbach
Overture to Orpheus ....Tschaikowsky
Waltz, "Dornroeschen" ....Wagner
Fantasia, "Lohengrin" ....Chaminade
Suite, "Callirhos" ....Schubert-Wilhelmj
Ave Maria
Solo: Violin, harp, organ and strings.
.......................German
Pawane ....Ponchielli
Ballet music from "La Gioconda"...Mascagni
Fantasia, "Cavalleria Rusticana"....Verdi
Miserere from "Il Trovatore".........Ippolito-Ivanoff
Procession of the Sardar......

HERALD MAY 28.

THE POP CONCERTS

The Pop concerts at Symphony Hall continue to be the nightly gathering place for all of musical Boston and for a very considerable part of sociable Boston; indeed, the citizen with no "musical education" is largely represented, and a person to whom the Pops do not appeal would be hard to find. A great quantity of food and drink is now passing over tables which occupy the floor of Symphony Hall and the "bar" in the first balcony. This week will bring a number of particularly attractive special nights. For Memorial day there will be an appropriate holiday program; on Tuesday, May 31, comes Harvard night. It will be in the nature of a send-off for the Harvard Glee Club, its last appearance in America before sailing for Europe. The Boston Conservatory of Music will have its night on Thursday, June 2. All nights are open to the public.

Monday.

Father of Victory..........................Ganne
Overture to Orpheus.............Offenbach
Waltz, "Dornroeschen".......Tschaikowsky
Fantasia, "Lohengrin"...................Wagner
From the Suite, "Callirhoe"....Chaminade
a. Scarf Dance.
b. Cymbal Dance.
Ave Maria...............Schubert-Wilhelmj
Solo violin, harp, organ and strings.
Pavane ....German
Ballet music from "La Gioconda" Ponchielli
Fantasia, "Cavalleria Rusticana"

Miserere from "Il Trovatore" ......Verdi
Procession of the Sardar ...... Ippolito-Ivanoff

HARVARD NIGHT.

Tuesday

March, "El Capitan"...................Sousa
Overture, "Phedre"....................Massenet
Waltz, "Artists' Life".....................Strauss
Harvard Glee Club (with orchestra)
Three Pictures from the "Tower of Babel" ....Rubenstein
From the Suite, "Peer Gynt".........Grieg
Excerpts from the Hasty Pudding Club shows:
a. "Rameses" from "Barnum Was Right" 1920..............A. Steinert
b. "The Voodoo Dance" from "Wetmore Ho" 1921..........A. Steinert
Bacchanale (Der Venusberg) Act 1, "Tannhaeuser" ....Wagner
Harvard Glee Club—
Love Songs................................Brahms
Chorus of Bacchantes from "Philemon and Baucis"...............Gounod
Cavalier Song.......................Stanford
(Dr. Davison, conductor.)
Fantasia, "Rigoletto"........................Verdi
Invitation to the Dance....Webber-Berlioz
Cruiser Harvard..........................Strube
Fair Harvard

PROFESSIONAL WOMEN'S CLUB NIGHT

Wednesday.

Coronation March from "The Prophet" Meyerbeer
Overture to "The Marriage of Figaro" Mozart
Waltz, "On the Beautiful Blue Danube"..............................Strauss
Fantasia, "Mephistofele"................Boito
Tempest scene from "Othello"........Verdi
Spring ....Grieg
Aragonaise from "The Cid"......Massenet
Overture to "Sakuntala"........Goldmark
Excerpts from "Carmen"................Bizet
Marche Miniature.............Tschaikowsky
Cortege from "The Queen of Sheba" Gounod

BOSTON CONSERVATORY OF MUSIC NIGHT

Thursday.

Prelude to "Carmen"....................Bizet
Overture to "The Mastersingers of Nuremberg"...............................Wagner
Scherzo from "A Midsummer Night's Dream"..........................Mendelssohn
Fantasia, "Aida"..........................Verdi
Finlandia ....Sibelius
Violoncello solo, "Intermezzo" from the Concerto ....Lalo
Enrico Fabrizio.
Theme with variations in the style of Haydn, Mozart, J. Strauss, Verdi, Wagner ....Ochs
Overture Solennelle, "1812" Tschaikowsky
Rhapsody, "Italia".......................Casell
Waltz, "Jolly Fellows"..............Vollste
"In the Hall of the Mountain King" from "Peer Gynt" ....Gr

Friday.

March from "Tannhaeuser"........W
Overture to "Merry Wives of Windso
Waltzes from "Der Rosenkavali R.
Fantasia, "Faust"..................
From the Ballet Suite, "Sylvia"
Sextet from "Lucia di Lamme

Norwegian Dance No. 2...
Second Hungarian Rhapso
Bacchanale from "Samson

Largo (Harp, organ and Violin solo, J. H
American Patrol.........

Saturday

Wedding march from "A Night's Dream" ....
Overture, "Morning, Noon Vienna" ....
Andante Cantabile.......
Hymn to the Sun from "Ir
Prelude to "Lohengrin"..
Hungarian Dance in D ma
Minuet ... .
Overture to "Oberon"......
Selection, "Eva"...........
Valse, "Tesana"...........
March, "Lorraine"..........

...29

Fourth Week of "Pop" Concerts at Symphony Hall

The coming week will bring a number of attractive special nights at the Symphony Hall "Pops." For Memorial Day there will be an appropriate holiday program: Tuesday, May 31, comes Harvard Night, always one of the biggest "Pops" night of the year. This one will be in the nature of a sendoff for the famous Harvard Glee Club, since it will be their last appearance in America before sailing for Europe shortly, where they will be heard in Paris and other cities of France. Under their conductor, Dr. Archibald T. Davison, they will sing excerpts from Rubinstein's "Tower of Babel" with the orchestra and another group of songs without accompaniment. The Boston Conservatory of Music will have its night Thursday, June 2. All nights are open to the public.

Monday night's program is as follows: "Father of Victory," Ganne; overture to "Orpheus," Offenbach; waltz, "Dornroeschen," Tschaikowsky; fantasia, "Lohengrin," Wagner; from the suite, "Callirhoe," Chaminade; "Ave Maria," Schubert-Wilhelmj; Pavane, German; ballet music from "La Gioconda," Ponchielli; fantasia, "Cavalleria Rusticana," Mascagni; Miserere from "Il Trovatore," Verdi; "Procession of the Sardar," Ippolito-Ivanoff.

...29.

THE POP CONCERTS

The Pop Concerts at Symphony Hall continue to enjoy the most popular season in their history. The coming week will bring a number of special nights. For Decoration Day there will be an appropriate holiday programme; on Tuesday, May 31, comes Harvard Night, always one of the biggest Pops nights of the year. This one will be in the nature of a sendoff for the famous Harvard Glee Club, since it will be their last appearance in America before sailing for Europe shortly, where they will be heard in Paris and other cities of France. Under their conductor, Dr. Archibald T. Davison, they will sing excerpts from Rubinstein's "Tower of Babel," with the orchestra, and another group of songs without accompaniment. The Boston Conservatory of Music will have its night on Thursday, June 2. All nights are open to the public.

...29.

Ippolitoff-Ivanof

RVARD NIGHT

Tuesday

......Sousa
Life"......Massenet
Club (with orchestra)......Strauss
ictures from the "Tower of
......Rubenstein
Suite, "Peer Gynt"......Grieg
from the Hasty Pudding Club
"Rameses" from "Barnum Was
1920......A. Steinert
e Voodoo Dance" from "West-
Ho" 1921......A. Steinert
(Der Venusberg) Act 1,
......Wagner
e Club—
......Brahms
s of Bacchantes from "Phile-
and Baucis"......Gounod
r Song......Stanford
Davison, conductor.)
"Rigoletto"......Verdi
n to the Dance....Webber-Berlioz
arvard......Strube
Fair Harvard

SIONAL WOMEN'S CLUB NIGHT

Wednesday.

n March from "The Prophet"
Meyerbeer
to "The Marriage of Figaro"
Mozart
On the Beautiful Blue Dan-
"Mephistofele"......Strauss
scene from "Othello"......Boito
......Verdi
se from "The Cid"......Grieg
to "Sakuntala"......Massenet
from "Carmen"......Goldmark
......Bizet
......Tschaikowsky
from "The Queen of Sheba"

CONSERVATORY OF MU
NIGHT

Thursday.

"Carmen"
"The Mastersingers of Nur-
......Wagner
zo "A Midsummer Night's
"Aida"......Mendelssohn
......Verdi
......Sibelius
solo, "Intermezzo" from the
......Lalo
Enrico Fabrizio.
h variations in the style of
Mozart, J. Strauss, Verdi,
......Ochs
Solennelle "1812" Tschaikowsky
"Italia"......Casell
lly Fellows"......Vollste
all of the Mountain King"
er Gynt"......G

Friday.

n "Tannhaeuser"......W
"Merry Wives of Windso
rom "Der Rosenkavali
R.
"Faust"
Ballet Suite, "Sylvia"
n "Lucia di Lamme
Dance No. 2
ngarian Rhapso
from "Samson
p, organ and
Violin solo, J. H
Patrol......

Saturday

arch from "A
ream"
Morning, Noon
ntabile
he Sun from "Ir
"Lohengrin"
Dance in D ma
"Oberon"
"Eva"
pana"
orraine"

ALD MAY 29

eek of "Pop"
rts at Symphony Hall

g week will bring a number ve special nights at the Hall "Pops." For Memo- here will be an appropriate ogram; Tuesday, May 31, vard Night, always one of "Pops" night of the year. will be in the nature of a the famous Harvard Glee

it will be their last appear- merica before sailing for ortly, where they will be Paris and other cities of nder their conductor, Dr T. Davison, they will sing om Rubinstein's "Tower of the orchestra and another ngs without accompaniment. n Conservatory of Music will ght Thursday, June 2. All pen to the public.

ght's program is as follows: Victory," Ganne; overture " Offenbach; waltz, "Dorn- Tschaikowsky; fantasia, Wagner; from the suite, Chaminade; "Ave Maria," lhelm; Pavane, German; c from "La Gioconda," antasia, "Cavalleria Rusti- cagni; Miserere from "Il Verdi; "Procession of the olito-Ivanoff.

3E MAY 29.

HE POP CONCERTS

p Concerts at Symphony Hall to enjoy the most popular n their history. The coming ll bring a number of special For Decoration Day there will propriate holiday programme; lay, May 31, comes Harvard ways one of the biggest Pops the year. This one will be in e of a sendoff for the famous Glee Club, since it will be their arance in America before sail- urope shortly, where they will in Paris and other cities of Under their conductor, Dr. T. Davison, they will sing rom Rubinstein's "Tower of with the orchestra, and an- up of songs without accom- The Boston Conservatory will have its night on Thurs . All nights are open to th

ST-MAY 29.

At the Pops Tonight

Evening of Harvard College

March, "El Capitan"......Sousa
Overture, "Phèdre"......Massenet
Waltz, "Artists' Life"......J. Strauss
Choruses from "The Tower of Babel"......Rubinstein
Anitra's Dance—Hall of the Mountain King from the Suite, "Peer Gynt"......Grieg
Rameses—Voodoo Dance......Steinert
(From Pudding Plays)
Venusberg Music from "Tannhaüser"......Wagner
Choral Pieces:
Love Songs......Brahms
Bacchantes' Chorus......Gounod
Cavalier Song......Stanford
Fantasia, "Rigoletto"......Verdi
Invitation to the Dance..Weber-Berlioz
March "Cruiser Harvard"......Strube

Conductors:
A. Jacchia. A. T. Davison.
Assisting: The Harvard Glee Club

TRANS-MAY 31

HARVARD NIGHT AT POPS

Harvard Night, one of the most eventful of the year, will take place at the Pop Concerts in Symphony Hall tonight. A special feature of an unusually lively programme will be two numbers by the famous Harvard Glee Club (with orchestra and unaccompanied) under the leadership of Dr. Archibald T. Davison. The Harvard folk and the Boston public will on this occasion bid bon voyage to the famous chorus which has taken such a high standing in musical America and is to depart in a few days for Europe to meet important engagements in Paris and other French cities.

The programme follows:

March, "El Capitan"......Sousa
Overture, "Phedre"......Massenet
Waltz, "Artists' Life"......Strauss
Harvard Glee Club (with orchestra)
Three Pictures from the "Tower of Babel"......Rubinstein
From the Suite, "Peer Gynt"......Grieg
a. Anitra's dance.
b. In the Hall of the Mountain King.
Excerpts from Hasty Pudding Club shows:
a. "Rameses," from "Barnum Was Right," 1920......A. Steinert
b. "The Voodoo Dance" from "Westward Ho," 1921......A. Steinert
Bacchanale (Der Venusberg) Act 1, "Tannhauser"......Wagner
Harvard Glee Club......Brahms
Love Songs......
Chorus of Bacchantes from "Philemon......Gounod
and Baucis"......Stanford
Cavalier Song......
(Dr. Archibald T. Davison, Conductor)
Fantasia, "Rigoletto"......Verdi
Invitation to the Dance....Weber-Berlioz
Cruiser Harvard......Strube

POST-MAY. 31

HARVARD NIGHT AT POPS

Harvard night, one of the most eventful of the year, will take place at the Pop concerts in Symphony Hall tonight. A special feature of an unusually lively program will be two numbers by the Harvard Glee Club, with orchestra and unaccompanied, under the leadership of Dr. Archibald T. Davison. The Harvard folk and the Boston public will on this occasion bid "bon voyage" to the chorus, which is to depart in a few days for Europe to meet important engagements in Paris and other French cities.

The program follows:

March, "El Capitan"......Sousa
Overture, "Phedre"......Massenet
Waltz, "Artists' Life"......Strauss
Harvard Glee Club (with orchestra), Three Pictures from the "Tower of Babel"......Rubinstein
From the suite, "Peer Gynt"......Grieg
a. Anitra's Dance. b. In the Hall of the Mountain King.
Excerpts from Hasty Pudding Club shows:
a. "Rameses," from "Barnum Was Right," 1920......A. Steinert
b. "The Voodoo Dance," from "Westward Ho," 1921......A. Steinert
Bacchanale (Der Venusberg), act I, "Tannhauser"......Wagner
Harvard Glee Club—
Love Songs......Brahms
Chorus of Bacchantes, from "Philemon and Baucis"......Gounod
Cavalier Song......Stanford
(Dr. Archibald T. Davison, conductor.)
Fantasia, "Rigoletto"......Verdi
Invitation to the Dance....Weber-Berlioz
Cruiser Harvard......Strube

HERALD-MA

At the Pops Tonight

Coronation March from "The Prophet,"......Meyerbeer
Overture to "Figaro's Wedding,"
Waltz, "Blue Danube"......Mozart
Fantasia, "Mefistofele"......J. Strauss
Tempest Scene from "Othello"......Boito
Minuet......Verdi
Aragonaise from "The Cid"......Gulesian
Overture to "Sakountala"......Massenet
Toréador's Song and Gypsy Dance from "Carmen"......Goldmark
Miniature March......Bizet
Procession from......Chaikovsky
"The Queen of Sheba"......Gounod

Conductor: A. Jacchia

TRANS JUN

HARVARD GLEE CLUB SINGS AT THE POPS

Appears Here Last Time Before Tour Abroad

The Harvard Glee Club made its last appearance in Boston previous to its European tour last evening at the Pops. Dr Davison conducted the orchestra and chorus with his usual skill in the three "Tone Pictures" from Rubinstein's "Tower of Babel," first heard here last season at a pension fund concert of the Symphony Orchestra. He also led the Glee Club in three unaccompanied numbers, which were part of the regular program.

Brahms' "Love Song," "The Chorus of Bacchantes" from Gounod's "Philemon and Baucis" and Sir Charles Villiers Stanford's spirited setting of one of Browning's "Cavalier Songs," sung with the vigor and polish which have made this chorus of college boys famous, were all enthusiastically received by an audience which packed the hall to suffocation.

Oldtimers unfamiliar with the "Pops" in the days of prohibition would have been astonished to see a "Harvard night" crowd listening to the music as silently as though the occasion were a regular Symphony concert, not only while the Glee Club was singing, but while Mr Jacchia was leading the orchestra through the usual array of selections from Sousa, Strauss, Greig, Verdi, Wagner and Weber. There was plenty of lively conversation and laughter during the pauses between numbers, but everybody quieted down the instant the music began, on the floor as well as in the balconies.

There was no display of Harvard banners draped from the balconies, as of old. Only the word "Harvard" spelled by crimson electric light bulbs against the white and gold of the organ at the back of the stage gave token of the occasion.

The orchestra played as a novelty appropriate to "Harvard night" excerpts from last year's and this year's "Hasty Pudding" musical comedies, composed by Alexander Steinert, '22, of Boston, which were unusually effective, both harmonically and rhythmically. Mr Steinert's music has figured on programs played here by Percy Grainger and others, but the pieces played last night surpassed his previous work. They greatly pleased the audience. "Fair Harvard," as always, brought the audience to its feet at the end of the concert.

GLOBE JUNE 1.

TONIGHT AT THE POPS

The program to be played by the famous Pops Orchestra at Symphony Hall tonight under the leadership of Agide Jacchia will be as follows:

Coronation March from "Le Prophete"......Meyerbeer
Overture to "The Marriage of Figaro"......Mozart
Waltz, "On the Beautiful Blue Danube"......Strauss
Fantasia, "Mephistofele"......Boito
Tempest Scene from "Otello"......Verdi
Minuet......Gulesian
Aragonaise from "The Cid"....Massenet
Overture to "Sakuntala"......Goldmark
Excerpts from "Carmen"......Bizet
(a) Toreador's Song. (b) Gypsy Dance
Marche Miniature......Tschaikowsky
Cortege, from "The Queen of Sheba"......Gounod

TRAV. JUNE 1.

PROGRAM AT POPS TONIGHT

The program to be played by the famous Pope Orchestra at Symphony Hall tonight, under the leadership of Agide Jacchia, will be as follows:

Coronation March from "Le Prophets"......Meyerbeer
Overture to "The Marriage of Figaro"..Mozart
Waltz, "On the Beautiful Blue Danube"......Strauss
Fantasia, "Mephistofele"......Boito
Tempest Scene from "Othello"......Verdi
"Spring"......Grieg
Aragonaise from "The Cid"......Massenet
Overture to "Sakuntala"......Goldmark
Excerpts from "Carmen"
aTereador's Song. bGypsy Dance....Bizet
Marche Miniature......Tschaikswsky
Cortge, from "The Queen of Sheba"..Gounod

AMER. JUNE 1.

TONIGHT AT THE POPS

The program to be played by the famous Pops Orchestra at Symphony Hall tonight, under the leadership of Agide Jacchia, will be as follows:

Coronation March from "Le Prophete"......Meyerbeer
Overture to "The Marriage of Figaro"......Mozart
Waltz, "On the Beautiful Blue Danube"......Strauss
Fantasia, "Mephistofele"......Boito
Tempest Scene from "Otello"......Verdi
Minuet......Gulesian
Aragonaise from "The Cid"....Massenet
Overture to "Sakuntala"......Goldmark
Excerpts from "Carmen"......Bizet
(a) Toreador's Song. (b) Gypsy Dance
Marche Miniature......Tschaikowsky
Cortege, from "The Queen of Sheba"......Gounod

HERALD-JUNE 1.

TONIGHT AT THE POPS

The Pop Concert in Symphony Hall tonight is dedicated to the Boston Conservatory of Music, of which Agide Jacchia, the Pops conductor, is the director; but the program is of particular musical worth and of interest to the general public.

Prelude to "Carmen"......Bizet
Overture to "The Mastersingers of Nuremburg"......Wagner
Scherzo from "A Midsummer Night's Dream"......Mendelssohn
Fantasia, "Aida"......Verdi
Finlandia......Sibelius
Violoncello solo, "Intermezzo from the Concerto-Lalo
Mr. Enrico Fabrizio
Theme with variations in the style of Haydn, Mozart, J. Strauss, Verdi, Wagner......Ochs
Overture Solennelle "1812"..Tschaikowsky
Rhapsody, "Italia"......Casella
Waltz, "Jolly Fellows"......Vollstedt
In the Hall of the Mountain King from "Peer Gynt"......Grieg

HERALD-JUNE 2

Although the Pop concert to be given in Symphony Hall tonight is dedicated to the Boston Conservatory of Music, of which Agide Jacchia, the Pops conductor, is the director, the program is of particular musical worth and of interest to the public. The numbers follow:

Prelude to "Carmen"......Bizet
Overture to "The Mastersingers of Nuremberg"......Wagner
Scherzo from "A Midsummer Night's Dream"......Mendelssohn
Fantasia, "Aida"......Verdi
Finlandia......Sibelius
Violoncello solo, "Intermezzo" from the Concerto—Lalo......Mr. Enrico Fabrizio
Theme with variations in the style of Haydn, Mozart, J. Strauss, Verdi, Wagner......Ochs
Overture Solennell "1812"......Tschaikowsky
Rhapsody, "Italia"......Casella
Waltz, "Jolly Fellows"......Vollstedt
In the Hall of the Mountain King from "Peer Gynt"......Grieg

Y W C A to Hold a Pop Concert

Miss Jessie G. King, in charge of the first pop concert by the Young Women's Christian Association, to be held Monday night.

The first pop concert of the Young Women's Christian Association will be held Monday evening in Symphony Hall, under the direction of an active committee, headed by Miss Jessie G. King. Miss King is well known as a Red Cross worker and since she has directed her energies in Y. W. C. A. circles has accomplished a great deal. The demand for tables has far exceeded original expectations and a hilarious night is anticipated by members and their friends.

TRAV. JUNE 2.

At the Pops Tonight

Evening of Boston Conservatory

Prelude to "Carmen"......Bizet
Prelude to "The Mastersingers".Wagner
Scherzo from the Music to "A Midsummer Night's Dream"..Mendelssohn
Fantasia, "Aida"......Verdi
Tone Poem, "Finlandia"......Sibelius
Intermezzo from the Concerto for Violoncello......Lalo
Theme with Variations in the Style of Haydn, Mozart, J. Strauss, Verdi, Wagner......Ochs
Overture, "1812"......Chaikovsky
Rhapsody, "Italia"......Casella
Waltz, "Jolly Fellows"......Vollstedt
In the Hall of the Mountain King, from "Peer Gynt"......Grieg

Conductor: A. Jacchia.
Soloist: E. Fabrizio.

TRANS. JUNE 2.

POPS PROGRAM FOR TONIGHT

Agide Jacchia and his noted orchestra of eighty symphony players will present the following program at the Pop concert in Symphony Hall tonight:

March from "Tannhauser"......Wagner
Overture to "The Merry Wives of Windsor"......Nicolai
Waltzes from "Der Rosencavalier" R. Strauss
Fantasia, "Faust"......Gounod
Suite from the Ballet "Sylvia"......Delibe
1—Les Chasseresses. 2—Pizzicato.
3—Cortege de Bacchus.
Sextet from "Lucia di Lammermoor,"......Donizet
Norwegian Dance No. 2......Grei
Second Hungarian Rhapsody......Lisz
Bacchanale from "Samson and Delilah"......Saint Saen
Largo, Solo violin, Mr. J. Hoffman....Hande
Harp, organ and strings.
American Patrol......Meacha

AMER. JUNE 3.

TONIGHT'S POPS

Agide Jacchia and his noted orchestra of eighty symphony players will present the following program at the pop concert in Symphony Hall tonight:

March from "Tannhauser"......Wagner
Overture to "The Merry Wives of Windsor"......Nicolai
Waltzes from "Der Rosencavalier" R. Straus
Fantasia, "Faust"......Gouno
Suite from the Ballet "Sylvia"....Delibe
1. Les Chasseersses. 2. Pizzicato.
3. Cortege de Bacchus.
Sextet from "Lucia di Lammermoor"......Donizet
Norwegian Dance No 2......Gri
Second Hungarian Rhapsody......Lis
Bacchanale from "Samson and Delilah"......Saint-Sae
Largo, solo violin, J. Hoffman......Hand
Harp, organ and strings
"American Patrol"......Meacha

HERALD JUNE

[130]

At the Pops Tonight

March from "Tannhäuser"......Wagner
Overture, "The Merry Wives of Windsor"......Nicolai
Waltzes from "Der Rosenkavalier"......R. Strauss
Fantasia, "Faust"......Gounod
Suite from the Ballet, "Sylvia"..Delibes
Sextet from "Lucia"......Donizetti
Norwegian Dance No. 2......Grieg
Second Hungarian Rhapsody......Liszt
Bacchanale from "Samson and Delilah"......Saint-Saëns
Largo......Händel
American Patrol......Meacham

Conductor: A. Jacchia.

TRANS. JUNE 3.

Mr. Monteux's Concert in Paris—Mr. Lankow Joins the Chicago Opera—A New Quintet by Faure—London and Kreisler

If Mr. Monteux held to the announced programme for his concert in Paris with the Colonne Orchestra on Tuesday last, he conducted in Vaughan Williams's "London Symphony," heard for the first time in France; in Mr. Griffes's tone-poem, "The Pleasure-Domes of Kubla Khan," likewise new to Parisian ears and in Debussy's symphonic sketches, "The Sea." Miss Janacopulos, heard and liked in the United States as a plastic, colorful and generally eloquent singer, assisted at the concert in songs of Wagner, Musorgsky and Ravel.

Progress of the Pops

By exception, two of the Pop Concerts at Symphony Hall next week will be closed to the public. On Monday evening the Young Women's Christian Association has taken every place in the hall—the seats in the balconies no less than the tables on the floor. On Friday evening, the graduating classes and the alumni of Boston University have done likewise. On Tuesday, Wednesday, Thursday and Saturday evenings the concerts will proceed as usual and the public will find seats wherever it chooses to seek them. On Tuesday, Mr. Jacchia and the orchestra will be heard in an operatic programme drawn from Gounod, Puccini, Verdi, Wagner, Saint-Saëns and other composers and bringing familiar fragments of their music from stage to concert hall. On Wednesday—evening of the Institute of Technology—its songs and a sketch—"Happiness Blues"—by a student, will diversify the programme. On Thursday, Homer Humphrey will play the solo part in a piece for organ and orchestra and Mr. Jacchia will make known his own arrangement for orchestra of the Hebrew melody, "Eili, Eili"—favorite piece of alto voices lifted in song. For Saturday, the conductor has set the usual pleasureable miscellany. Thus for another week—with the exception of the two closed evenings—the Pops remain the Pops.

TRANS. JUNE 4.

TONIGHT AT THE POPS

Under the leadership of Agide Jacchia, the Pops orchestra will play this program in Symphony Hall tonight:

Wedding March, "A Mid-Summer Night's Dream"......Mendelssohn
Overture, "Morning, Noon and Night in Vienna"......Suppe
Andante Cantabile......Storey-Smith
Hymn to the Sun from "Iris"......Mascagni
Prelude to "Lohengrin"......Wagner
Hungarian Dance in D major......Brahms
Minuet......Boccherini
Overture to "Oberon"......Weber
Selection, "Eva"......Lehar
Valse Espana......Waldteufel
March, "Lorraine"......Ganne

HERALD JUNE 4

POPS PROGRAM FOR TONIGHT

Under the leadership of Agide Jacchia, the Pops Orchestra will play the following program at the Pop Concert in Symphony Hall tonight:

Wedding March, "A Midsummer Night's Dream"......Mendelssohn
Overture, "Morning, Noon and Night in Vienna"......Suppe
Andante Cantabile......W. S. Smith
Hymn to the Sun from "Iris"......Mascagni
Prelude to "Lohengrin"......Wagner
Hungarian Dance in D major......Brahms
Minuet......Boccherini
Overture to "Oberon"......Weber
Selection, "Eva"......Lehar
Valse Espana......Waldteufel
March, "Lorraine"......Ganne

No institution of Summer amusement is as venerable as the Pop Concerts in Symphony Hall, which are now seeing their 36th Summer, and yet none is younger in spirit, for Agide Jacchia, the celebrated conductor, is consulting with characteristic care the musical tastes of 1921.

One of the best programs of the season will be the Operatic Program, which occurs next Tuesday, June 7. The Y. W. C. A. and Boston University have taken next Monday and next Friday nights, respectively, for their own celebrations. All other nights of the week, however, are open to the public, including Business Women's Club Night, next Tuesday; Technology Night, Wednesday, with a particularly lively program, and Euclid Lodge Night, Thursday. The Operatic Program Tuesday, June 7, follows:

Cortege from "The Queen of Sheba"..Gounod
Overture to "The Sicilian Vespers"......Verdi
Waltz from "Eugen Oneigen"..Tschaikowsky
Fantasia, "Madame Butterfly"......Puccini
Prelude to "The Mastersingers of Nuremberg"......Wagner
Dance of the Priestesses from "Samson and Delilah"......Saint-Saens
Ballet music from "La Gioconda"..Ponchielli
Intermezzo from "Cleoptara's Night"..Hadley
Selection, "Carmen" (Cavalleria)......Bizet
Intermezzo, "Cavalleria Rusticana" Mascagni
Coronation March from "The Prophet"......Meyerbeer

AMER. JUNE 4.

Fifth Week of "Pop" Concerts at Symphony Hall

In 1885, when the Symphony Orchestra was four years old, the project was started of a post-Winter series of concerts in lighter vein, to suit the time of year. They were called the "promenade" concerts, after the cafe concerts of Europe, where the audience would stroll up and down in the corridors during the intermission. But the public soon christened them "the Pops," and the title became so popular that it was officially adopted.

This institution of many Summers is young as well as old, for the musical tastes of 1921 are carefully consulted by Agide Jacchia, the conductor, in making his programs. One of the most popular of the season will be the "operatic" program, which occurs next Tuesday. The Y. W. C. A. and Boston University have taken Monday and Friday nights, respectively, for their own celebrations. All other nights of the week, however, are open to the public, including Business Women's Club night, Tuesday; Technology night, Wednesday, and Euclid Lodge night, Thursday.

Tomorrow evening's program is as follows: March from "Aida," Verdi; overture, "Il Guarany," Gomez; "Pastorale," Scarlatti; fantasia, "La Boheme," Puccini; from the "Nutcracker" suite, Tschaikowsky; Largo, Handel; "Children at Play," van Westerhout; First Hungarian Rhapsody, Liszt; overture, "William Tell," Rossini; selection, "Apple Blossoms," Kreisler-Jacobi; "Entrance of the Gladiators," Fucik.

GLOBE JUNE 5

THE POPS

One of the most popular "Pop" concerts of the season will be the operatic programme which occurs next Tuesday, June 7. The Y. W. C. A. and Boston University have taken next Monday and next Friday nights respectively for their own celebrations. All other nights of the week, however, are open to the public, including Boston Women's Club night on Tuesday, Technology night next Wednesday, with a particularly lively programme, and Euclid Lodge night next Thursday.

POST-JUNE 5

POP CONCERTS STARTED IN 1885

Neither the Common nor the gold-domed State House is more typical of Boston than the Pop Concerts at Symphony Hall, now enjoying their thirty-sixth season. Other cities have tried to emulate the Pops again and again, but they have never succeeded.

In 1885, when the Boston Symphony Orchestra was four years old, the project was started of a post-Winter series of concerts in lighter vein, to suit the time of year. They were called the "Promenade" concerts, after the cafe concerts of Europe, but the public soon christened them "The Pops."

This institution of many Summ is young as well as old, for the musical tastes of 1921 are carefully consulted by Agide Jacchia, the conductor, in making his programs. The Y. W. C. A. and Boston University have taken tomorrow and Frida nights respectively for their own celebrations. All other nights of the week, however, are open to the public. An operatic program will be offered Tuesday night.

ADVERTISER JUNE 5

THE POPS

In 1885, when the Boston Symphony Orchestra was four years old, the project was started of a post-winter series of concerts in lighter vein, to suit the time of year. They were called the "Promenade" concerts, after the cafe concerts of Europe, where the audience would stroll up and down in the corridors during the intermissions; but the public soon christened them "The Pops," and the title became so popular that it was officially adopted.

This institution of many summers is young as well as old, for the musical tastes of 1921 are carefully consulted by Agide Jacchia, the conductor, in making his programs. One of the most popular of the season will be the operatic program, which occurs next Tuesday, June 7. The Y. W. C. A. and Boston University have taken next Monday and next Friday nights respectively for their own celebrations. All other nights of the week, however, are open to the public, including Business Women's Club Night on Tuesday, Technology Night next Wednesday, with a particularly lively program, and Euclid Lodge night next Thursday. The programs of the week follow:

Tuesday

OPERATIC PROGRAM

Cortege from "The Queen of Sheba"....Gounod
Overture to "The Sicilian Vespers"......Verdi
Waltz from "Eugen Onegin"......Tschaikowsky
Fantasia, "Madame Butterfly"......Puccini
Prelude to the "Mastersingers of Nuremberg"......Wagner
Dance of the Priestesses from "Samson and Delilah"......Saint-Saens
Ballet Music from "La Gioconda"....Ponchielli
Intermezzo from "Cleopatra's Night"..Hadley
Selection, "Carmen"......Bizet
Intermezzo, "Cavalleria Rusticana"...Mascagni
Coronation March from "The Prophet,"......Meyerbeer

Wednesday

TECHNOLOGY NIGHT

French Military March......Saint-Saens
Overture to "Rienzi"......Wagner
Waltz, "La Barcarolle"......Waldteufel
Sketch, "Happiness Blues"......Gage '22
Rhapsody, "Espana"......Chabrier
Minuet......Bolzoni
Fantasia, "Il Trovatore"......Verdi
"Tech" songs (with organ)
Selection, "Cavalleria Rusticana"....Mascagni
"Love's Dream After the Ball"......Czibulka
"Stars and Stripes Forever"......Sousa

Thursday

Military Polonaise......Chopin-Glazounoff
Waltzes from "Der Rosenkavalier" R. Strauss
Song (selected)
Fantasia, "Samson and Delilah", Saint-Saens
Finlandia......Sibelius
Solo for Organ with Orchestra,
Fantaisie Dialoguee......Boellmann
Homer Humphrey

"Trovatore" .... Verdi
of the Sardar
Ippolitoff-Ivanoff
HARVARD NIGHT.
Tuesday
El Capitan" .... Sousa
"Phedre" .... Massenet
Artists' Life" .... Strauss
Glee Club (with orchestra)
Pictures from the "Tower of
Suite, "Peer Gynt" .... Rubenstein
.... Grieg
from the Hasty Pudding Club
Rameses" from "Barnum Was
ht" 1920 .... A. Steinert
he Voodoo Dance" from "Wet-
re Ho" 1921 .... A. Steinert
le (Der Venusberg) Act 1,
haeuser" .... Wagner
Glee Club—
Songs .... Brahms
us of Bacchantes from "Phile-
n and Baucis" .... Gounod
lier Song .... Stanford
(Dr. Davison, conductor.)
"Rigoletto" .... Verdi
n to the Dance.... Webber-Berlioz
Harvard .... Strube
Fair Harvard
SIONAL WOMEN'S CLUB NIGHT
Wednesday.
March from "The Prophet"
Meyerbeer
to "The Marriage of Figaro"
Mozart
"On the Beautiful Blue Dan-
.... Strauss
"Mephistofele" .... Boito
scene from "Othello" .... Verdi
.... Grieg
se from "The Cid" .... Massenet
to "Sakuntala" .... Goldmark
from "Carmen" .... Bizet
Miniature .... Tschaikowsky
from "The Queen of Sheba"
CONSERVATORY OF MUSI
NIGHT
Thursday.
"Carmen" .... Bizet
"The Mastersingers of Nur-
.... Wagner
om "A Midsummer Night's
.... Mendelssohn
"Aida" .... Verdi
.... Sibelius
solo, "Intermezzo" from the
.... Lalo
Enrico Fabrizio.
h variations in the style of
Mozart, J. Strauss, Verdi,
.... Ochs
Solennelle, "1812" Tschaikowsky
"Italia" .... Casella
lly Fellows" .... Vollstedt
all of the Mountain King"
er Gynt" .... G
Friday.
"Tannhaeuser" .... W
"Merry Wives of Windso
rom "Der Rosenkavali
R.
"Faust" ....
Ballet Suite, "Sylvia"
n "Lucia di Lamme
Dance No. 2
ngarian Rhapso
from "Samson
rp, organ and
Violin solo, J. H.
Patrol ....
Saturday
March from "A
Dream"
Morning, Noon
ntabile
e Sun from "Ir
"Lohengrin"
Dance in D ma
"Oberon" ....
"Eva" ....
pana" ....
orraine" ....

RALD MAY 29

Week of "Pop"
rts at Symphony Hall

g week will bring a number
ve special nights at the
Hall "Pops." For Memo-
here will be an appropriate
ogram; Tuesday, May 31,
vard Night, always one of
"Pops" night of the year.
will be in the nature of a
the famous Harvard Glee
it will be their last appear-
merica before sailing for
ortly, where they will be
Paris and other cities of
nder their conductor, Dr
T. Davison, they will sing
om Rubinstein's "Tower of
the orchestra and another
ngs without accompaniment.
n Conservatory of Music will
ght Thursday, June 2. All
pen to the public.
ght's program is as follows:
Victory," Ganne; overture
" Offenbach; waltz, "Dorn-
" Tschaikowsky; fantasia,
" Wagner; from the suite,
Chaminade; "Ave Maria,"
lhelm; Pavane, German;
c from "La Gioconda,"
antasia, "Cavalleria Rusti-
cagni; Miserere from "Il
Verdi; "Procession of the
olito-Ivanoff.

3E

HE POP CONCERTS

p Concerts at Symphony Hall
to enjoy the most popular
their history. The coming
ll bring a number of special
For Decoration Day there will
ppropriate holiday programme;
day, May 31, comes Harvard
ways one of the biggest Pops
the year. This one will be in
e of a sendoff for the famous
Glee Club, since it will be their
arance in America before sail-
urope shortly, where they will
in Paris and other cities of
Under their conductor, Dr.
T. Davison, they will sing
from Rubinstein's "Tower of
with the orchestra, and an-
up of songs without accom-
The Boston Conservatory
will have its night on Thurs
2. All nights are open to th

ST. MAY 29.

At the Pops Tonight

Evening of Harvard College

March, "El Capitan" .... Sousa
Overture, "Phèdre" .... Massenet
Waltz, "Artists' Life" .... J. Strauss
Choruses from "The Tower of Babel" .... Rubinstein
Anitra's Dance—Hall of the Mountain King from the Suite, "Peer Gynt" .... Grieg
Rameses—Voodoo Dance .... Steinert
(From Pudding Plays)
Venusberg Music from "Tannhaüser" .... Wagner
Choral Pieces:
Love Songs .... Brahms
Bacchantes' Chorus .... Gounod
Cavalier Song .... Stanford
Fantasia, "Rigoletto" .... Verdi
Invitation to the Dance.. Weber-Berlioz
March "Cruiser Harvard" .... Strube

Conductors:
A. Jacchia. A. T. Davison.
Assisting: The Harvard Glee Club

TRANS. MAY 31

HARVARD NIGHT AT POPS

Harvard Night, one of the most eventful of the year, will take place at the Pop Concerts in Symphony Hall tonight. A special feature of an unusually lively programme will be two numbers by the famous Harvard Glee Club (with orchestra and unaccompanied) under the leadership of Dr. Archibald T. Davison. The Harvard folk and the Boston public will on this occasion bid bon voyage to the famous chorus which has taken such a high standing in musical America and is to depart in a few days for Europe to meet important engagements in Paris and other French cities.

The programme follows:
March, "El Capitan" .... Sousa
Overture, "Phedre" .... Massenet
Waltz, "Artists' Life" .... Strauss
Harvard Glee Club (with orchestra)
Three Pictures from the "Tower of Babel" .... Rubinstein
From the Suite, "Peer Gynt" .... Grieg
a. Anitra's dance.
b. In the Hall of the Mountain King.
Excerpts from Hasty Pudding Club shows:
a. "Rameses," from "Barnum Was Right," 1920 .... A. Steinert
b. "The Voodoo Dance" from "Westward Ho," 1921 .... A. Steinert
Bacchanale (Der Venusberg) Act 1, "Tannhauser" .... Wagner
Harvard Glee Club
Love Songs .... Brahms
Chorus of Bacchantes from "Philemon and Baucis" .... Gounod
Cavalier Song .... Stanford
(Dr. Archibald T. Davison, Conductor)
Fantasia, "Rigoletto" .... Verdi
Invitation to the Dance .... Weber-Berlioz
Cruiser Harvard .... Strube

POST - MAY 31

HARVARD NIGHT AT POPS

Harvard night, one of the most eventful of the year, will take place at the Pop concerts in Symphony Hall tonight. A special feature of an unusually lively program will be two numbers by the Harvard Glee Club, with orchestra and unaccompanied, under the leadership of Dr. Archibald T. Davison. The Harvard folk and the Boston public will on this occasion bid "bon voyage" to the chorus, which is to depart in a few days for Europe to meet important engagements in Paris and other French cities.

The program follows:
March, "El Capitan" .... Sousa
Overture, "Phedre" .... Massenet
Waltz, "Artists' Life" .... Strauss
Harvard Glee Club (with orchestra),
Three Pictures from the "Tower of Babel" .... Rubinstein
From the suite, "Peer Gynt" .... Grieg
a. Anitra's Dance. b. In the Hall of the Mountain King.
Excerpts from Hasty Pudding Club shows:
a. "Rameses," from "Barnum Was Right," 1920 .... A. Steinert
b. "The Voodoo Dance," from "Westward Ho," 1921 .... A. Steinert
Bacchanale (Der Venusberg), act I, "Tannhauser" .... Wagner
Harvard Glee Club—
Love Songs .... Brahms
Chorus of Bacchantes, from "Philemon and Baucis" .... Gounod
Cavalier Song .... Stanford
(Dr. Archibald T. Davison, conductor.)
Fantasia, "Rigoletto" .... Verdi
Invitation to the Dance ..... Weber-Berlioz
Cruiser Harvard .... Strube

HERALD-MA

At the Pops Tonight

Coronation March from "The Prophet," Meyerbeer
Overture to "Figaro's Wedding,"
Waltz, "Blue Danube" Mozart
Fantasia, "Mefistofele" .... J. Strauss
Tempest Scene from "Othello" .... Boito
Minuet .... Verdi
Aragonaise from "The Cid" .... Gulesian
Overture to "Sakountala" .... Massenet
Toreador's Song and Gypsy Dance .... Goldmark
from "Carmen" .... Bizet
Miniature, March .... Chaikovsky
Procession from "The Queen of Sheba" .... Gounod

Conductor: A. Jacchia

TRANS. JUN

HARVARD GLEE CLUB SINGS AT THE POPS

Appears Here Last Time Before Tour Abroad

The Harvard Glee Club made its last appearance in Boston previous to its European tour last evening at the Pops. Dr Davison conducted the orchestra and chorus with his usual skill in the three "Tone Pictures" from Rubinstein's "Tower of Babel," first heard here last season at a pension fund concert of the Symphony Orchestra. He also led the Glee Club in three unaccompanied numbers, which were part of the regular program.

Brahms' "Love Song," "The Chorus of Bacchantes" from Gounod's "Philemon and Baucis" and Sir Charles Villiers Stanford's spirited setting of one of Browning's "Cavalier Songs," sung with the vigor and polish which have made this chorus of college boys famous, were all enthusiastically received by an audience which packed the hall to suffocation.

Oldtimers unfamiliar with the "Pops" in the days of prohibition would have been astonished to see a "Harvard night" crowd listening to the music as silently as though the occasion were a regular Symphony concert, not only while the Glee Club was singing, but while Mr Jacchia was leading the orchestra through the usual array of selections from Sousa, Strauss, Greig, Verdi, Wagner and Weber. There was plenty of lively conversation and laughter during the pauses between numbers, but everybody quieted down the instant the music began, on the floor as well as in the balconies.

There was no display of Harvard banners draped from the balconies, as of old. Only the word "Harvard" spelled by crimson electric light bulbs against the white and gold of the organ at the back of the stage gave token of the occasion.

The orchestra played as a novelty appropriate to "Harvard night" excerpts from last year's and this year's "Hasty Pudding" musical comedies, composed by Alexander Steinert, '22, of Boston, which were unusually effective, both harmonically and rhythmically. Mr Steinert's music has figured on programs played here by Percy Grainger and others, but the pieces played last night surpassed his previous work. They greatly pleased the audience. "Fair Harvard," as always, brought the audience to its feet at the end of the concert.

GLOBE JUNE 1.

TONIGHT AT THE POPS

The program to be played by the famous Pops Orchestra at Symphony Hall tonight under the leadership of Agide Jacchia, will be as follows:

Coronation March from "Le Prophete" .... Meyerbeer
Overture to "The Marriage of Figaro" .... Mozart
Waltz, "On the Beautiful Blue Danube" .... Strauss
Fantasia, "Mephistofele" .... Boito
Tempest Scene from "Otello" .... Verdi
Minuet .... Gulesian
Aragonaise from "The Cid" .... Massenet
Overture to "Sakuntala" .... Goldmark
Excerpts from "Carmen" .... Bizet
(a) Toreador's Song. (b) Gypsy Dance
Marche Miniature .... Tschaikowsky
Cortege, from "The Queen of Sheba" Gounod

TRAV. JUNE 1.

PROGRAM AT POPS TONIGHT

The program to be played by the famous Pope Orchestra at Symphony Hall tonight, under the leadership of Agide Jacchia, will be as follows:

Coronation March from "Le Prophets" Meyerbeer
Overture to "The Marriage of Figaro".. Mozart
Waltz, "On the Beautiful Blue Danube" Strauss
Fantasia, "Mephistofele" .... Boito
Tempest Scene from "Othello" .... Verdi
"Spring" .... Grieg
Aragonaise from "The Cid" .... Massenet
Overture to "Sakuntala" .... Goldmark
Excerpts from "Carmen"
aTereador's Song. bGypsy Dance.... Bizet
Marche Miniature .... Tschaikswsky
Cortge, from "The Queen of Sheba".. Gounod

AMER. JUNE 1.

TONIGHT AT THE POPS

The program to be played by the famous Pops Orchestra at Symphony Hall tonight, under the leadership of Agide Jacchia, will be as follows:

Coronation March from "Le Prophete" .... Meyerbeer
Overture to "The Marriage of Figaro" .... Mozart
Waltz, "On the Beautiful Blue Danube" .... Strauss
Fantasia, "Mephistofele" .... Boito
Tempest Scene from "Otello" .... Verdi
Minuet .... Gulesian
Aragonaise from "The Cid" .... Massenet
Overture to "Sakuntala" .... Goldmark
Excerpts from "Carmen" .... Bizet
(a) Toreador's Song. (b) Gypsy Dance
Marche Miniature .... Tschaikowsky
Cortege, from "The Queen of Sheba" Gounod

HERALD: JUNE 1.

TONIGHT AT THE POPS

The Pop Concert in Symphony Hall tonight is dedicated to the Boston Conservatory of Music, of which Agide Jacchia, the Pops conductor, is the director; but the program is of particular musical worth and of interest to the general public.

Prelude to "Carmen" .... Bizet
Overture to "The Mastersingers of Nuremburg" .... Wagner
Scherzo from "A Midsummer Night's Dream" .... Mendelssohn
Fantasia, "Aida" .... Verdi
Finlandia .... Sibelius
Violoncello solo, "Intermezzo" from the Concerto-Lalo
Mr. Enrico Fabrizio
Theme with variations in the style of Haydn, Mozart, J. Strauss, Verdi, Wagner .... Ochs
Overture Solennelle "1812".. Tschaikowsky
Rhapsody, "Italia" .... Casella
Waltz, "Jolly Fellows" .... Vollstedt
In the Hall of the Mountain King from "Peer Gynt" .... Grieg

HERALD - JUNE 2

Although the Pop concert to be given in Symphony Hall tonight is dedicated to the Boston Conservatory of Music, of which Agide Jacchia, the Pops conductor, is the director, the program is of particular musical worth and of interest to the public. The numbers follow:

Prelude to "Carmen" .... Bizet
Overture to "The Mastersingers of Nuremberg" .... Wagner
Scherzo from "A Midsummer Night's Dream" .... Mendelssohn
Fantasia, "Aida" .... Verdi
Finlandia .... Sibelius
Violoncello solo, "Intermezzo" from the Concerto—Lalo Mr. Enrico Fabrizio
Theme with variations in the style of Haydn, Mozart, J. Strauss, Verdi, Wagner .... Ochs
Overture Solennell "1812" Tschaikowsky
Rhapsody, "Italia" .... Casella
Waltz, "Jolly Fellows" .... Vollstedt
In the Hall of the Mountain King from "Peer Gynt" .... Grieg

Y W C A to Hold a Pop Concert

Miss Jessie G. King, in charge of the first pop concert by the Young Women's Christian Association, to be held Monday night.

The first pop concert of the Young Women's Christian Association will be held Monday evening in Symphony Hall, under the direction of an active committee, headed by Miss Jessie G. King. Miss King is well known as a Red Cross worker and since she has directed her energies in Y. W. C. A. circles has accomplished a great deal. The demand for tables has far exceeded original expectations and a hilarious night is anticipated by members and their friends.

TRAV. JUNE 2.

At the Pops Tonight

Evening of Boston Conservatory

Prelude to "Carmen" .... Bizet
Prelude to "The Mastersingers".Wagner
Scherzo from the Music to "A Midsummer Night's Dream"..Mendelssohn
Fantasia, "Aida" .... Verdi
Tone Poem, "Finlandia" .... Sibelius
Intermezzo from the Concerto for Violoncello .... Lalo
Theme with Variations in the Style of Haydn, Mozart, J. Strauss, Verdi, Wagner .... Ochs
Overture, "1812" .... Chaikovsky
Rhapsody, "Italia" .... Casella
Waltz, "Jolly Fellows" .... Vollstedt
In the Hall of the Mountain King, from "Peer Gynt" .... Grieg

Conductor: A. Jacchia.
Soloist: E. Fabrizio.

TRANS. JUNE 2.

POPS PROGRAM FOR TONIGHT

Agide Jacchia and his noted orchestra of eighty symphony players will present the following program at the Pop concert in Symphony Hall tonight:

March from "Tannhauser" .... Wagner
Overture to "The Merry Wives of Windsor" Nicolai
Waltzes from "Der Rosencavalier" R. Strauss
Fantasia, "Faust" .... Gounod
Suite from the Ballet "Sylvia" ..... Delibes
1—Les Chasseresses. 2—Pizzicato.
3—Cortege de Bacchus.
Sextet from "Lucia di Lammermoor," Donizetti
Norwegian Dance No. 2 .... Grieg
Second Hungarian Rhapsody .... Liszt
Bacchanale from "Samson and Delilah" Saint Saens
Largo, Solo violin, Mr. J. Hoffman..... Handel
Harp, organ and strings.
American Patrol .... Meacham

AMER. JUNE 3.

TONIGHT'S POPS

Agide Jacchia and his noted orchesrta of eighty symphony players will present the following program at the pop concert in Symphony Hall tonight:

March from "Tannhauser" .... Wagner
Overture to "The Merry Wives of Windsor" .... Nicolai
Waltzes from "Der Rosencavalier" R. Strauss
Fantasia, "Faust" .... Gounod
Suite from the Ballet "Sylvia" ... Delibes
1. Les Chasseresses. 2. Pizzicato.
3. Cortege de Bacchus.
Sextet from "Lucia di Lammermoor" .... Donizetti
Norwegian Dance No 2 .... Grieg
Second Hungarian Rhapsody .... Liszt
Bacchanale from "Samson and Delilah" .... Saint-Saens
Largo, solo violin, J. Hoffman .... Handel
Harp, organ and strings
"American Patrol" .... Meacham

HERALD JUNE

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At the Pops Tonight

March from "Tannhäuser" ..... Wagner
Overture, "The Merry Wives of Windsor" .... Nicolai
Waltzes from "Der Rosenkavalier" R. Strauss
Fantasia, "Faust" .... Gounod
Suite from the Ballet, "Sylvia".. Delibes
Sextet from "Lucia" .... Donizetti
Norwegian Dance No. 2 .... Grieg
Second Hungarian Rhapsody ..... Liszt
Bacchanale from "Samson and Delilah" .... Saint-Saëns
Largo .... Händel
American Patrol .... Meacham

Conductor: A. Jacchia.

TRANS. JUNE 3.

Mr. Monteux's Concert in Paris—Mr. Lankow Joins the Chicago Opera—A New Quintet by Faure—London and Kreisler

If Mr. Monteux held to the announced programme for his concert in Paris with the Colonne Orchestra on Tuesday last, he conducted in Vaughan Williams's "London Symphony," heard for the first time in France; in Mr. Griffes's tone-poem, "The Pleasure-Domes of Kubla Khan," likewise new to Parisian ears and in Debussy's symphonic sketches, "The Sea." Miss Janacopulos, heard and liked in the United States as a plastic, colorful and generally eloquent singer, assisted at the concert in songs of Wagner, Musorgsky and Ravel.

Progress of the Pops

By exception, two of the Pop Concerts at Symphony Hall next week will be closed to the public. On Monday evening the Young Women's Christian Association has taken every place in the hall—the seats in the balconies no less than the tables on the floor. On Friday evening, the graduating classes and the alumni of Boston University have done likewise. On Tuesday, Wednesday, Thursday and Saturday evenings the concerts will proceed as usual and the public will find seats wherever it chooses to seek them. On Tuesday, Mr. Jacchia and the orchestra will be heard in an operatic programme drawn from Gounod, Puccini, Verdi, Wagner, Saint-Saëns and other composers and bringing familiar fragments of their music from stage to concert hall. On Wednesday—evening of the Institute of Technology—its songs and a sketch—"Happiness Blues"—by a student, will diversify the programme. On Thursday, Homer Humphrey will play the solo part in a piece for organ and orchestra and Mr. Jacchia will make known his own arrangement for orchestra of the Hebrew melody, "Eili, Eili"—favorite piece of alto voices lifted in song. For Saturday, the conductor has set the usual pleasureable miscellany. Thus for another week—with the exception of the two closed evenings—the Pops remain the Pops.

TRANS. JUNE 4.

TONIGHT AT THE POPS

Under the leadership of Agide Jacchia, the Pops orchestra will play this program in Symphony Hall tonight:

Wedding March, "A Mid-Summer Night's Dream" .... Mendelssohn
Overture, "Morning, Noon and Night in Vienna" .... Suppe
Andante Cantabile .... Storey-Smith
Hymn to the Sun from "Iris" .... Mascagni
Prelude to "Lohengrin" .... Wagner
Hungarian Dance in D major .... Brahms
Minuet .... Boccherini
Overture to "Oberon" .... Weber
Selection, "Eva" .... Lehar
Valse Espana .... Waldteufel
March, "Lorraine" .... Ganne

HERALD JUNE 4

POPS PROGRAM FOR TONIGHT

Under the leadership of Agide Jacchia, the Pops Orchestra will play the following program at the Pop Concert in Symphony Hall tonight:

Wedding March, "A Midsummer Night's Dream" .... Mendelssohn
Overture, "Morning, Noon and Night in Vienna" .... Suppe
Andante Cantabile .... W. S. Smith
Hymn to the Sun from "Iris" ..... Mascagni
Prelude to "Lohengrin" .... Wagner
Hungarian Dance in D major .... Brahms
Minuet .... Boccherini
Overture to "Oberon" .... Weber
Selection, "Eva" .... Lehar
Valse Espana .... Waldteufel
March, "Lorraine" .... Ganne

No institution of Summer amusement is as venerable as the Pop Concerts in Symphony Hall, which are now seeing their 36th Summer, and yet none is younger in spirit, for Agide Jacchia, the celebrated conductor, is consulting with characteristic care the musical tastes of 1921.

One of the best programs of the season will be the Operatic Program, which occurs next Tuesday, June 7. The Y. W. C. A. and Boston University have taken next Monday and next Friday nights, respectively, for their own celebrations. All other nights of the week, however, are open to the public, including Business Women's Club Night, next Tuesday; Technology Night, Wednesday, with a particularly lively program, and Euclid Lodge Night, Thursday. The Operatic Program Tuesday, June 7, follows:

Cortege from "The Queen of Sheba" .. Gounod
Overture to "The Sicilian Vespers" .... Verdi
Waltz from "Eugen Oneigen" .. Tschaikowsky
Fantasia, "Madame Butterfly" .... Puccini
Prelude to "The Mastersingers of Naremberg" .... Wagner
Dance of the Priestesses from "Samson and Delilah" .... Saint-Saens
Ballet music from "La Gioconda" .. Ponchielli
Intermezzo from "Cleopatra's Night" .. Hadley
Selection, "Carmen" (Cavalleria) .... Bizet
Intermezzo, "Cavalleria Rusticana" Mascagni
Coronation March from "The Prophet" Meyerbeer

AMER. JUNE 4.

Fifth Week of "Pop" Concerts at Symphony Hall

In 1885, when the Symphony Orchestra was four years old, the project was started of a post-Winter series of concerts in lighter vein, to suit the time of year. They were called the "promenade" concerts, after the cafe concerts of Europe, where the audience would stroll up and down in the corridors during the intermission. But the public soon christened them "the Pops," and the title became so popular that it was officially adopted.

This institution of many Summers is young as well as old, for the musical tastes of 1921 are carefully consulted by Agide Jacchia, the conductor, in making his programs. One of the most popular of the season will be the "operatic" program, which occurs next Tuesday. The Y. W. C. A. and Boston University have taken Monday and Friday nights, respectively, for their own celebrations. All other nights of the week, however, are open to the public, including Business Women's Club night, Tuesday; Technology night, Wednesday, and Euclid Lodge night, Thursday.

Tomorrow evening's program is as follows: March from "Aida," Verdi; overture, "Il Guarany," Gomez; "Pastorale," Scarlatti; fantasia, "La Boheme," Puccini; from the "Nutcracker" suite, Tschaikowsky; Largo, Handel; "Children at Play," van Westerhout; First Hungarian Rhapsody, Liszt; overture, "William Tell," Rossini; selection, "Apple Blossoms," Kreisler-Jacobi; "Entrance of the Gladiators," Fucik.

GLOBE JUNE 5.

THE POPS

One of the most popular "Pop" concerts of the season will be the operatic programme which occurs next Tuesday, June 7. The Y. W. C. A. and Boston University have taken next Monday and next Friday nights respectively for their own celebrations. All other nights of the week, however, are open to the public, including Boston Women's Club night on Tuesday, Technology night next Wednesday, with a particularly lively programme, and Euclid Lodge night next Thursday.

POST - JUNE 5.

POP CONCERTS STARTED IN 1885

Neither the Common nor the gold-domed State House is more typical of Boston than the Pop Concerts at Symphony Hall, now enjoying their thirty-sixth season. Other cities have tried to emulate the Pops again and again, but they have never succeeded.

In 1885, when the Boston Symphony Orchestra was four years old, the project was started of a post-Winter series of concerts in lighter vein, to suit the time of year. They were called the "Promenade" concerts, after the cafe concerts of Europe, but the public soon christened them "The Pops."

This institution of many Summers is young as well as old, for the musical tastes of 1921 are carefully consulted by Agide Jacchia, the conductor, in making his programs. The Y. W. C. A. and Boston University have taken tomorrow and Friday nights respectively for their own celebrations. All other nights of the week, however, are open to the public. An operatic program will be offered Tuesday night.

ADVERTISER - JUNE 5

THE POPS

In 1885, when the Boston Symphony Orchestra was four years old, the project was started of a post-winter series of concerts in lighter vein, to suit the time of year. They were called the "Promenade" concerts, after the cafe concerts of Europe, where the audience would stroll up and down in the corridors during the intermissions; but the public soon christened them "The Pops," and the title became so popular that it was officially adopted.

This institution of many summers is young as well as old, for the musical tastes of 1921 are carefully consulted by Agide Jacchia, the conductor, in making his programs. One of the most popular of the season will be the operatic program, which occurs next Tuesday, June 7. The Y. W. C. A. and Boston University have taken next Monday and next Friday nights respectively for their own celebrations. All other nights of the week, however, are open to the public, including Business Women's Club Night on Tuesday, Technology Night next Wednesday, with a particularly lively program, and Euclid Lodge night next Thursday. The programs of the week follow:

Tuesday
OPERATIC PROGRAM
Cortege from "The Queen of Sheba" .... Gounod
Overture to "The Sicilian Vespers" .... Verdi
Waltz from "Eugen Onegin" ...... Tschaikowsky
Fantasia, "Madame Butterfly" .... Puccini
Prelude to the "Mastersingers of Nuremberg" Wagner
Dance of the Priestesses from "Samson and Delilah" .... Saint-Saens
Ballet Music from "La Gioconda" .... Ponchielli
Intermezzo from "Cleopatra's Night" .. Hadley
Selection, "Carmen" .... Bizet
Intermezzo, "Cavalleria Rusticana" .... Mascagni
Coronation March from "The Prophet," Meyerbeer

Wednesday
TECHNOLOGY NIGHT
French Military March .... Saint-Saens
Overture to "Rienzi" .... Wagner
Waltz, "La Barcarolle" .... Waldteufel
Sketch, "Happiness Blues" .... Gage '22
Rhapsody, "Espana" .... Chabrier
Minuet .... Bolzoni
Fantasia, "Il Trovatore" .... Verdi
"Tech" songs (with organ)
Selection, "Cavalleria Rusticana" .... Mascagni
"Love's Dream After the Ball" .... Czibulka
"Stars and Stripes Forever" .... Sousa

Thursday
Military Polonaise .... Chopin-Glazounoff
Waltzes from "Der Rosenkavalier" .R. Strauss
Song (selected)
Fantasia, "Samson and Delilah" . Saint-Saens
Finlandia .... Sibelius
Solo for Organ with Orchestra,
Fantaisie Dialoguee .... Boellmann
Homer Humphrey

Elli, Elli,
(Arranged for orchestra by Jacchia)
Overture to "Tannhaeuser" .... Wagner
Selection from the Filene show "Home Brew" .... R. L. Harlow
Waltz, "Jolly Fellows" .... Vollstedt
Finale from the Fourth Symphony, Tschaikowsky

Saturday

Charge of the Hussars .... Spindler
Overture to "Mignon" .... Thomas
Waltz, "The Kiss" .... Arditi
Fantasia, "The Tales of Hoffmann" . Offenbach
Finale of "Scheherazade" .... Rimsky-Korsakoff
Valse Triste .... Sibelius
German Dance, "The Sleigh Ride" .... Mozart
Ride of the Valkyries .... Wagner
Selection, "The Fortune Teller" ...... Herbert
Waltz, "Wine, Woman and Song" ..... Strauss
March, "Semper Fidelis" .... Sousa

HERALD-JUNE 5.

At the Pops Tonight

Evening of the Y. W. C. A.

THE Young Women's Christian Association has taken all the seats for this evening and no places are available for the general public.

TRANS-JUNE 6.

At the Pops Tonight

Operatic Programme

Cortège from "The Queen of Sheba," Gounod
Overture to "The Sicilian Vespers," Verdi
Waltz from "Eugen Onégin," Chaikovsky
Fantasia, "Madama Butterfly" .. Puccini
Prelude to "The Mastersingers of Nuremberg" .... Wagner
Dance of the Priestesses from "Samson and Delilah" .. Saint-Saëns
Ballet Music from "La Gioconda," Ponchielli
Intermezzo from "Cleopatra's Night," Hadley
Selection, "Carmen" .... Bizet
Intermezzo, "Cavalleria Rusticana," Mascagni
Coronation March from "The Prophet," Meyerbeer

Conductor: A. Jacchia.

TRANS-JUNE 7-

At the Pops Tonight

Evening of the Institute of Technology

French Military March .... Saint-Saens
Overture to "Rienzi" .... Wagner
Waltz, "La Barcarolle" .... Waldteufel
Sketch, "Happiness Blues" ... Gage '22
Rhapsody, "España" .... Chabrier
Minuet .... Bolzoni
Fantasia, "Il Trovatore" .... Verdi
"Tech" Songs ....
Selection, "Cavalleria Rusticana" Mascagni
"Love's Dream After the Ball" Czibulka
March, "Stars and Stripes Forever" .... Sousa

Conductor: A. Jacchia

TRANS. JUNE. 8.

OPERATIC PROGRAM AT POPS TONIGHT

Always in high favor at the Pop Concerts in Symphony Hall is the operatic program, which will be given tonight. In no field of music is Conductor Agide Jacchia more finely equipped, for he has conducted many opera companies in his day. The program follows:

Cortege from "The Queen of Sheba" Gounod
Overture to "The Sicilian Vespers" .... Verdi
Waltz from "Eugen Onegin" .. Tschaikowsky
Fantasia, "Madame Butterfly" .... Puccini
Prelude to "The Mastersingers of Nuremberg" Wagner
Dance of the Priestesses from "Samson and Delilah" .... Saint-Saens
Ballet Music from "La Gioconda" .. Ponchielli
Intermezzo from "Cleopatra's Night" .. Hadley
Selection, "Carmen" .... Bizet
Intermezzo, "Cavalleria Rusticana" Mascagni
Coronation March from "The Prophet" Meyerbeer

AMER. JUNE 7.

TECH NIGHT AT POPS

The Massachusetts Institute of Technology will have its annual night at the Pop concerts in Symphony Hall tonight. This occasion is also open to the public. The following program will be played:

French Military March .... Saint-Saens
Overture to "Rienzi" .... Wagner
Waltz, "La Barcarolle" .... Waldteufel
Sketch, "Happiness Blues" .... Gage '22
Rhapsody, "Espana" .... Chabrier
Minuet .... Bolzoni
Fantasia, "Il Trovatore" .... Verdi
"Tech" Songs (with organ)
Selection, "Cavalleria Rusticana" . Mascagni
"Love's Dream After the Ball" ... Czibulka
Stars and Stripes Forever .... Sousa

HERALD-JUNE 8.

TECH NIGHT AT THE POPS

The Massachusetts Institute of Technology will have its annual night at the Pop Concerts in Symphony Hall tonight. On this occasion, which is also open to the public, the following programme will be played:

French Military March .... Saint-Saens
Overture to "Rienzi" .... Wagner
Waltz, "La Barcarolle" .... Waldteufel
Sketch, "Happiness Blues" .... Gage, '22
Rhapsody, "Espana" .... Chabrier
Minuet .... Bolzoni
Fantasia, "Il Trovatore" .... Verdi
"Tech" Songs (with organ)
Selection, "Cavalleria Rusticana" .. Mascagni
"Love's Dream After the Ball" .... Czibulka
Stars and Stripes Forever .... Sousa

POST JUNE 8

TONIGHT AT THE POPS

At the Pop concert in Symphony Hall tonight, members of Euclid lodge being particularly represented, Agide Jacchia and his symphony orchestra will present this program:

Military Polonaise ...... Chopin-Glazounoff
Waltzes from "Der Rosenkavalier," R. Strauss
Aria, "Cieloee Mar" from "La Gioconda" .... Ponchielli
(Mr. Charles Stratton)
Fantasia, "Samson and Delilah" Saint-Saens
Finlandia .... Sibelius
Solo for organ with orchestra .. Boellman
Fantaisie Dialoguee
(Mr. Homer Humphrey)
Elli, Elli
(Arranged for orchestra by Agide Jacchit)
Overture to "Tanrhauser" ...... Wagner
Selection from the Filene show, "Home Brew" .... R. L. Harlow
Waltz, "Jolly Fellows" .... Vollstedt
Finale from the Fourth Symphony Tschaikowsky

HERALD-JUNE 9.

At the Pops Tonight

Military Polonaise ...... Chopin-Glazunov
Waltzes from "Der Rosenkavalier," R. Strauss
Aria, "Cielo E Mar," from "La Gioconda" .... Ponchielli
(Charles Stratton)
Fantasia, "Samson and Delilah," Saint-Saëns
Finlandia .... Sibelius
Solo for Organ with Orchestra .. Böllman
(Homer Humphrey)
Eili, Eili,
Arranged for Orchestra by Agide Jacchia
Overture to "Tannhäuser" ..... Wagner
Selection from the Filene Show, "Home Brew" .... R. L. Harlow
Waltz, "Jolly Fellows" ...... Vollstedt
Finale from the Fourth Symphony, Chaikovsky

Conductor: A. Jacchia

TRANS. JUNE 9.

האט פראהיבישאן געווירקט אויף דער פאפולאריטעט פון די „פאפס־קאנצערטען.

די באריהמטע באסטאנער אינסטי־טוציע, די „פאפס־קאנצערטען" אין סימפאני האל, האט דורכגעלעבט זעהר פיעל ענדערונגען פון דער צייט ווען זי איז געגרינדעט געווארען אין 1885. ווען פראהיבישאן איז געווארען א געזעץ, האבען מאנכע געדיינקט אז די „פאפס־קאנצערטען" וועלען רעוואלוציאניזירט ווערען און אנדערע ווידער האבען גע־גלויבט אז די קאנצערטען וועלען אונ־טערגעהן. אויסגעלאזט האט זיך פונקט פארקעהרט.

ווען די „ביל און פעיר" איז אלס רעזולטאט פון פראהיבישאן געענדערט געווארען אין פריהלינג פון 1919, האט דיזע ענדערונג ניט געווירקט אויף אזוי וויט, אז עס זאל זיך ארויסזעהן א שא־דען וואס קען פארדונקלען די היסטאריע פון דער ערפאלגרייכער עקזיסטענץ פון דיזע קאנצערטען.

די ביכער פון דער פערוואלטונג בע־ווייזען אז זייט די לעצטע צוויי יאהר האבען מעהר מענשען באזוכט די קאנ־צערטען און אז א פיל גרעסערע צאהל שפייז און געטרענקע איז פארברויכט געווארען, ווי אין די פערגאנגענע יאה־רען. בפרט נאר ווען מען דערמאנט זיך אז אין 1890 איז „שנאפס" געווען דער פאפולערסטער געטראנק ביי די „פאפס־קאנצערטען", מוז מען קומען צום שלוס אז פראהיבישאן האט גאר ניט געווירקט אויף די קאנצערטען.

ווען די „פאפס־קאנצערטען" זיינען געגרינדעט געווארען, צו פארנעהמען דעם פלאץ פון ווינטער קאנצערטען מיט דער באסטאן סימפאני ארקעסטער אין אלטען מוזיק־האל אויף העמילטאן פלייס איז „ביער, וויין און לייכטע וויין" אזוי פאפולער געווארען צוזאמען מיט דער מוזיק, אז די „פראמענייד־קאנצערטען", ווי מען האט זיי דאן גערופען, זיינען געווארען די איינציגע אמוזירונג פאר מענשען וואס האבען געוואלט פארברייני־גען אן אנגענעהמען זומער־אוונד.

דער קעלער איז געווען פול מיט ביער־פעסלאך, און הונדערטער גלעזער זיינען געווען אויסגעשטעלט אין ליין. די ביער האט געמוזט געצאפט ווערען דורך סטיעם, כדי צו קענען בעפריעדי־גען דעם גרויסען פערלאנג. א גרויסע פייפ האט זיך געצויגען פון בייסמענט צום באר־טיש און דער שאפען האט זיך קיינמאל ניט פערמאכט. אריבער 240 גאלאן ביער פלעגט אויסגעצאפט ווערען יעדע נאכט.

אין יענער צייט ווען עס פלעגט פארקומען א „הארווארד־נאכט" פאר די הארווארד סטודענטען, האט זיך אבגע־טאן חושך. די סטודענטען האבען זיך געווארפען משערס איבער די קעפ און דער ווייטער האט געמוזט ריזיקירען מיט

זיין לעבען צוצוקומען צו א באשטימטע טישעל. אין איינער פון אזעלכע שטור־מישע אווענדע האט דער קאנדוקטאר טימאטהי אדאמאווסקי ניט געקענט ארויסברענגען אזעלכע הויכע טענער מיט זיין ארקעסטער, וועלכע זאלען קע־נען בייקומען דעם ליארם פון עולם. ער איז דאן געווארען אין כעס, האט אוועק־געווארפען זיין שטעקעל, און איז ארונ־טער פון פלאטפארם, רופענדיג דעם גאנ־צען ארקעסטער מיט זיך. עס האט גע־דויערט פולע דריי פירטעל שטונדען ביז וואנען עס איז געלונגען צו בארוהיגען דעם עולם און באוועגען דעם קאנדוק־טאר אז ער זאל ארויס מיט זיין ארקעס־טער און פארטזעצען זיין פראגראם.

נאך בעפאר פראהיבישאן איז גע־ווארען געזעצליך, אין 1890, האט דער פאלים־קאמישאנער צוגענומען די ליי־סענס פון די „פאפס" אויס געוויסע טעכנישע אורזאכען.

א גאנצען סיזאן האבען די „פאפס־קאנצערטען" דערפון געליטען, אבער באלד זיינען טויזענדער מענשען געקו־מען און די צאהל פון באזוכער איז פאר־גרעסערט געווארען.

דאס איז א לעבעדיגער בעווייז, אז די „פאפס־קאנצערטען" זיינען ניט פאפו־לער געווען צוליעב דעם גוטען ביער און וויין וועלכע זיינען אמאל דארט סער־ווירט געווארען נור אז דיזע קאנצערטען זיינען היינט, נאכדעם ווי פראהיבישאן איז אריין אין קראפט, פיעל מעהר פא־פולער געווארען ווי אין די פריהער־דיגע יאהרען פאר די אינהאלטסרייכע מוזיקאלישע פראגראמען וואס ווערען ביי דיזע קאנצערטען אויסגעפירט, — פראגראמען מיט קאמפאזיציעס פון די גרעסטע מוזיקאלישע קלאסיקער, גע־שפיעלט פון אן ארקעסטער לויטער קינסטלער.

עס איז אן אמת'ער פארגעניגען צו פארברייגען א זומער־אוונד אין די „פאפס"!

FORWARD JUNE 11.

Jacchia Favors Opera Selections

Agide Jacchia, conductor of the Pop Concerts in Symphony Hall, which have now considerably passed the midway point of the present season, has so glorified the Pops during the five summers of his conductorship, that the interest of the program and the beauty of the performances are generally considered to surpass anything the Pops have previously known. The maestro's particular fondness for operatic selections is not surprising, in that, during the larger part of his illustrious career, he has concducted a number of splendid opera companies in many parts of the world.

Every Pops night next week is a public occasion and has its particular attractions, although on Wednesday the English high school will be particularly represented, and on Thursday, Tufts College. Bunker Hill day on Friday will bring a special holiday program.

TRAV. JUNE 11

The Pop Concerts

Every Pop Concert in Symphony Hall next week will be a public occasion and have its particular attractions, although on Wednesday, the 15th, the English High School will be especially represented, and Tufts College on Thursday. Bunker Hill Day on Friday will have a special holiday programme.

TRANS. JUNE 11.

At the Pops Tonight

Charge of the Hussars .... Spindler
Overture to "Mignon" .... Thomas
Waltz, "The Kiss" .... Arditi
Fantasia, "Tales of Hoffmann" ... Offenbach
Finale of "Scheherazade" .... Rimsky-Korsakoff
Valse Triste .... Sibelius
German Dance, "The Sleigh Ride" Mozart
Ride of the Valkyries .... Wagner
Selection, "The Fortune Teller" . Herbert
Waltz, "Wine, Woman and Song". Strauss
March, "Semper Fidelis" .... Sousa

Conductor: A. Jacchia

TRANS. JUNE 11.

JACCHIA AT THE POPS

One of the most talented conductors of these times is Agide Jacchia, leader of the Pop Concerts in Symphony Hall, which have now well passed the midway point of the present season. It is hardly disputed that the five summers in which he has presided over the famous Pops Orchestra of Symphony players have been unprecedented in the interest of the programs and the zest, authority and general beauty of the performances. The maestro's leanings toward operatic selections are accounted for by his illustrious career as conductor of opera. Since his student days in Italy, when he became a pupil and lifelong friend of Pietro Mascagni, he has conducted every opera of that master and given more than one its first performance. After European successes he toured America with the Milan opera company and later with the Boston National opera company. His four seasons as leader of the splendid opera in Montreal were particularly notable. During two seasons in New York he was principal conductor at the Academy of Music and Century Theatre, respectively. His breadth of musicianship was further revealed when, as the new conductor of the Cecilia Society, he brought forth one of the finest performances of Berlioz's "Damnation of Faust," which was ever heard in Boston.

Every Pops night next week is a public occasion and has its particular attractions, although on Wednesday, the 15th, the English high school will be particularly represented, and Tufts College on Thursday. Bunker Hill day on Friday will bring a special holiday program.

The programs of the week follow:

MONDAY, JUNE 13.

Overture to "Orpheus" .... Offenbach
Waltz, "A Night in Venice" .... Strauss
"Kammenoi Ostrow" (with organ) .. Rubinstein
Fantasia, "Manon Lescaut" .... Puccini
"Roumanian Rhapsody" .... Enesco
"Aurora" .... Dunham
Cymbal Dance from "Callirhoe" .... Chaminade
Ouverture Solennelle, "1812" .... Tschaikowsky
Selection, "L'Oracolo" .... Leoni
Valse, "Tres Jolie" .... Waldteufel
"Stars and Stripes Forever" .... Sousa

TUESDAY, JUNE 14.

Hungarian March .... Berlioz
Overture to "Poet and Peasant" .... Suppe
"The Lost Chord" .... Sullivan
Fantasia, "Lohengrin" .... Wagner
From the "Petite Suite" .... Debussy
a, En Bateau, b, Cortege.
Trombone Quartet:
"Serenade"
"The Tear" .... Haerte .... Witt
(Messrs. Hampe, Adam, Mausebach and Kenfield.)
"Dance of the Desert Girls" .... Hadley
"Marche Slave" .... Tschaikowsky
Selection, "The Jewels of the Madonna" Wolf-Ferrari
Waltz, "Girls of Baden" .... Komzak
"Procession of Bacchus" .... Delibes

WEDNESDAY, JUNE 15,

English High School Night.

March, "Second Connecticut" .... Reeves
Overture, "Light Cavalry" .... Suppe
Waltz, "Estudiantina" .... Waldteufel
Fantasia, "Cavalerria Rustimana" ... Mascagni
"Second Hungarian Rhapsody" .... Liszt
"Souvenir" .... Drdla
"Pomp and Circumstance" (with organ) .. Elgar
Overture, "William Tell" .... Rossini
"Dance of the Hours," from "La Gioconda" Ponchielli
Waltz, "On the Beautiful Blue Danube". Strauss
Polonaise from "Eugen Onegin" .. Tschaikowsky

THURSDAY, JUNE 16,

Tufts College Night.

"March of the Gladiators" .... Fucik
Overture to "The Merry Wives of Windsor" Nicola
Waltz, "Vienna Blood" .... Strauss
College Songs:
"Tuftonia's Day" .... Hayes '1
"Ain't You Glad" .... Newton '9
"Alma Mater's Day" (new) .... Hayes '1
Overture to "Sakuntala" .... Goldmar
Selection, "The Tales of Hoffmann" . Offenbac
Procession to the Cathedral, from "Lohengrin" .... Wagne
College Songs:
"Spell It Out" .... Williams '1
"Dear Alma Mater" .... Lewis '8
Medley, Fantasia on Tufts Airs. ..... Morton '11
Prelude .... Rachmaninoff
"Entrance of the Boyards" .... Halvorsen

FRIDAY, JUNE 17.

"Marche Tartare" .... Ganne
Overture to "Fra Diavolo" .... Auber
Waltz, "1001 Nights" .... Strauss
Fantasia, "Othello" .... Verdi
"Star Spangled Banner"
Prelude to "Carmen" .... Bizet
Largo from the "New World" Symphony. Dvorak
"Ride of the Valkyries" .... Wagner
Hymn to the Sun, from "Iris" .... Mascagni
Night, Dawn, Sunrise.
Grand American Military Fantasy, Arr. by Rollinson
"En Sourdine" .... Tellam
"Invitation to the Dance" .... Weber-Berlioz

SATURDAY, JUNE 18.

March, "The Favorite Regiment" .... Ertl
Overture to "Norma" .... Bellini
Waltz, "Violets" .... Waldteufel
Fantasia, "Tannhauser" .... Wagner
Triumphal Procession from "Sigurd Jorsalfar" .... Grieg
Violin Solo, "Spanish Dance" .... Sarasate
Julius Theodorowicz
Aragonaise from "Carmen" .... Bizet
Ouverture Solennelle, "1812" ... Tschkaikowsky
Selection, "Lady Billy" .... Levey
Waltz, "Tales from the Vienna Woods". Strauss
Bacchanale from "Philemon and Baucis" Gounod

HERAL JUNE 12

AT THE POPS

One of the most talented conductors of drama day is Agide Jacchia, leader of the Pop Concerts in Symphony Hall, which have now passed the mid-way point of the present season. It is hardly disputed that in five Summers in which he has presided over the famous Pops Orchestra of Symphony players have been unprecedented in the interest of the performances and the spirit of the performances. The maestro's leanings toward operatic selections are accounted for by his career as conducted of opera. Since his student days in Italy, when he became a pupil and life-long friend of Pietro Mascagni, he has conducted every performance. Every Pops night this week has its particular attraction. Bunker Hill Day on Friday will bring a special holiday program.

ADVER. JUNE 12

The Pops

The Pop concerts in Symphony Hall have now passed the mid-way point of the present season.

Every Pops night next week is a public occasion and has its particular attractions, although on Wednesday, the 15th, the English High School will be particularly represented, and Tufts College on Thursday. Bunker Hill Day on Friday will bring a special holiday programme. All performances are open to the public.

POST-JUNE 10

Seventh Week of the Pops

Every evening this week at the Pop Concerts in Symphony Hall is open to the public, although there are two special nights, for the Boston English High School Wednesday and for Tufts College Thursday. Friday, Bunker Hill Day, the "Star Spangled Banner" will be played in the first intermission, and an American Military Fantasy is included in the program in honor of the holiday.

Three numbers on the Tufts Night program are taken up with college songs. Mr Jacchia has chosen the usual attractive array of operatic and popular music for the other programs. The fact that the present is the most successful season the Pops have yet had is a sufficient tribute to his skill in program making as well as in conducting. The program for Monday follows: Overture to "Orpheus," Offenbach; waltz, "A Night in Venice," Strauss; "Kammenoi Ostrow" (with organ), Rubinstein; fantasia, "Manon Lescaut," Puccini; "Rumanian Rhapsody," Enesco; "Aurora," Dunham; cymbal dance from "Callihoe," Chaminade; Overture Solennelle, "1812," Tschaikowsky; selection, "L'Oracolo," Leoni; Valse, "Tres Jolie," Waldteufel; "Stars and Stripes Forever," Sousa.

L.13.7

TONIGHT'S POPS

This program will be played at the Pop concert in Symphony Hall tonight by Agide Jacchia and the Pops Symphony orchestra:

Overture to "Orpheus" .... Offenbach
Waltz, "A Night in Venice" .... Strauss
Kammenoi Ostrow (with organ) .... Rubinstein
Fantasia, "Manon Lescaut" .... Puccini
Roumanian Rhapsody .... Enesco
Aurora .... Dunham
Cymbal dance from "Callirhoe" .... Chaminade
Overture Solennelle, "1812" .. Tschaikowsky
Selection, "L'Oracolo" .... Leoni
Valse, "Tres Jolie" .... Waldteufel
Stars and Stripes Forever .... Sousa

HERALD-JUNE 13.

AT THE POPS TONIGHT

The following programme will be played at the Pop concert in Symphony Hall tonight by Agide Jacchia and the famous Pops Symphony Orchestra:

Overture to "Orpheus" .... Offenbach
Waltz, "A Night in Venice" .... Strauss
Kammenoi Ostrow (with organ) .... Rubinstein
Fantasia, "Manon Lescaut" .... Puccini
Rumanian Rhapsody .... Enesco
Aurora .... Dunham
Cymbal Dance from "Callirhoe" .... Chaminade
Ouverture Solennelle, "1812" .... Tschaikowsky
Selection, "L'Oracolo" .... Leoni
Valse, "Tres Jolie" .... Waldteufel
Stars and Stripes Forever .... Sousa

POST JUNE 13.

POPS PROGRAM FOR TONIGHT

For the Pop Concert at Symphony Hall tonight, which is a public occasion although the Graduate Nurses hereabouts will assemble in goodly numbers, Agide Jacchia and the splendid Pops Symphony Orchestra will present the following program:

Hungarian March .... Berlio
Hungarian March .... Berlioz
Overture to "Poet and Peasant" .... Suppe
The Lost Chord .... Sullivan
Solo Trumpet, Georges Mager
Fantasia "Lohengrin" .... Wagner
From the "Petite Suite" .... Debussy
(a) En Bateau.
(b) Cortege.
Trombone Quartet:
(a) Serenade .... Haertel
(b) The Tear .... Witt
(Messrs Hampe, Mausebach, Adam and Kenfield.)
Dance of the Desert Girls .... Hadley
Marche Slave .... Tschaikowsky
Selection, "The Jewels of the Madonna" .... Wolf-Ferrari
Waltz, "Girls of Baden" .... Komzak
Procession of Bacchus .... Delibes

TO ATTEND POPS.

Tomorrow evening English High School night will be observed at the Pop concert. Arthur L. Norton, '86, chairman of the Pop committee, has had charge of the arrangements, and Carlos Penfield, '06, who has played at the Boston Symphony for several years, will be in attendance. There will be singing of the old school songs under the leadership of Richard W. Grant.

AMER. JUNE 14.

At the Pops Tonight

1. Hungarian March .... Berlios
2. Overture to "Poet and Peasant" Suppé
3. The Lost Chord, solo trumpet, Georges Mager .... Sullivan
4. Fantasia, "Lohengrin" ...... Wagner
5. From the "Petite Suite" (a) En Bateau, (b) Cortège .... Debussy
6. Trombone Quartet—
   (a) Serenade .... Haertel
   (b) The Tear .... Witt
   (Messrs. Hampe, Mausebach, Adam and Kenfield)
7. Dance of the Desert Girls .. Hadley
8. Marche Slave .... Tschaikowsky
9. Selection, "The Jewels of the Madonna" .... Wolf-Ferrari
10. Waltz, "Girls of Baden" .. Komzak
11. Procession of Bacchus ...... Delibes

Conductor: A Jacchia

S. JUNE 14.

Tufts Night at the Pops

March of the Gladiators .... Fucik
Overture to "The Merry Wives of Windsor" .... Nicolai
Waltz, "Vienna Blood" .... Strauss
College Songs:
Tuftonia's Day .... Hayes '16
Ain't You Glad? .... Newton '90
Alma Mater's Day .... Hayes '16
Overture to "Sakuntala" ..... Goldmark
Selection, "Tales of Hoffmann," Offenbach
Procession to the Cathedral from "Lohengrin" .... Wagner
College Songs:
Spell It Out .... Williams '19
Dear Alma Mater .... A Lewis '87
Medley, Fantasia on Tufts Airs, Morton '11
Prelude .... Rakhmannov
Entrance of the Boyards ...... Halvorsen

Conductor: A Jacchia

TRANS. JUNE

Elli, Elli,
(Arranged for orchestra by Jacchia)
Overture to "Tannhaeuser"..........Wagner
Selection from the Filene show "Home Brew"..........R. L. Harlow
Waltz, "Jolly Fellows"..........Vollstedt
Finale from the Fourth Symphony.Tschaikowsky

Saturday

Charge of the Hussars..........Spindler
Overture to "Mignon"..........Thomas
Waltz, "The Kiss"..........Arditi
Fantasia, "The Tales of Hoffmann".Offenbach
Finale of "Scheherazade"....Rimsky-Korsakoff
Valse Triste..........Sibelius
German Dance, "The Sleigh Ride".....Mozart
Ride of the Valkyries..........Wagner
Selection, "The Fortune Teller".......Herbert
Waltz, "Wine, Woman and Song"......Strauss
March, "Semper Fidelis"..........Sousa

HERALD-JUNE 5.

At the Pops Tonight

Evening of the Y. W. C. A.

THE Young Women's Christian Association has taken all the seats for this evening and no places are available for the general public.

TRANS. JUNE 6.

At the Pops Tonight

Operatic Programme

Cortège from "The Queen of Sheba," Gounod
Overture to "The Sicilian Vespers," Verdi
Waltz from "Eugen Onégin," Chaikovsky
Fantasia, "Madama Butterfly"..Puccini
Prelude to "The Mastersingers of Nuremberg"..........Wagner
Dance of the Priestesses from "Samson and Delilah"..Saint-Saëns
Ballet Music from "La Gioconda," Ponchielli
Intermezzo from "Cleopatra's Night," Hadley
Selection, "Carmen"..........Bizet
Intermezzo, "Cavalleria Rusticana," Mascagni
Coronation March from "The Prophet," Meyerbeer

Conductor: A. Jacchia.

TRANS-JUNE 7-

At the Pops Tonight

Evening of the Institute of Technology

French Military March.....Saint-Saëns
Overture to "Rienzi"..........Wagner
Waltz, "La Barcarolle"....Waldteufel
Sketch, "Happiness Blues"...Gage '22
Rhapsody, "España"........Chabrier
Minuet..........Bolzoni
Fantasia, "Il Trovatore"........Verdi
"Tech" Songs..........
Selection, "Cavalleria Rusticana" Mascagni
"Love's Dream After the Ball" Czibulka
March, "Stars and Stripes Forever"..........Sousa

Conductor: A. Jacchia

TRANS. JUNE. 8.

OPERATIC PROGRAM AT POPS TONIGHT

Always in high favor at the Pop Concerts in Symphony Hall is the operatic program, which will be given tonight. In no field of music is Conductor Agide Jacchia more finely equipped, for he has conducted many opera companies in his day. The program follows:

Cortege from "The Queen of Sheba" Gounod
Overture to "The Sicilian Vespers"....Verdi
Waltz from "Eugen Onegin"...Tschaikowsky
Fantasia, "Madame Butterfly"........Puccini
Prelude to "The Mastersingers of Nuremberg" Wagner
Dance of the Priestesses from "Samson and Delilah"..........Saint-Saens
Ballet Music from "La Gioconda"..Ponchielli
Intermezzo from "Cleopatra's Night"..Hadley
Selection, "Carmen"..........Bizet
Intermezzo, "Cavalleria Rusticana" Mascagni
Coronation March from "The Prophet" Meyerbeer

AMER JUNE 7,

TECH NIGHT AT POPS

The Massachusetts Institute of Technology will have its annual night at the Pop concerts in Symphony Hall tonight. This occasion is also open to the public. The following program will be played:

French Military March.......Saint-Saens
Overture to "Rienzi"..........Wagner
Waltz, "La Barcarolle"........Waldteufel
Sketch, "Happiness Blues".......Gage '22
Rhapsody, "Espana"..........Chabrier
Minuet..........Bolzoni
Fantasia, "Il Trovatore"..........Verdi
"Tech" Songs (with organ)
Selection, "Cavalleria Rusticana".Mascagni
"Love's Dream After the Ball"...Czibulka
Stars and Stripes Forever..........Sousa

HERALD-JUNE 8.

TECH NIGHT AT THE POPS

The Massachusetts Institute of Technology will have its annual night at the Pop Concerts in Symphony Hall tonight. On this occasion, which is also open to the public, the following programme will be played:

French Military March..........Saint-Saens
Overture to "Rienzi"..........Wagner
Waltz, "La Barcarolle"..........Waldteufel
Sketch, "Happiness Blues"........Gage, '22
Rhapsody, "Espana"..........Chabrier
Minuet..........Bolzoni
Fantasia, "Il Trovatore"..........Verdi
"Tech" Songs (with organ)
Selection, "Cavalleria Rusticana" ..Mascagni
"Love's Dream After the Ball" ....Czibulka
Stars and Stripes Forever..........Sousa

POST JUNE 8.

TONIGHT AT THE POPS

At the Pop concert in Symphony Hall tonight, members of Euclid lodge being particularly represented, Agide Jacchia and his symphony orchestra will present this program:

Military Polonaise.......Chopin-Glazounoff
Waltzes from "Der Rosenkavalier," R. Strauss
Aria, "Cieloee Mar" from "La Gioconda"..........Ponchielli
(Mr. Charles Stratton)
Fantasia, "Samson and Delilah" Saint-Saens
Finlandia..........Sibelius
Solo for organ with orchestra..Boellman
Fantaisie Dialoguee
(Mr. Homer Humphrey)
Elli, Elli
(Arranged for orchestra by Agide Jacchit)
Overture to "Tannhauser"..........Wagner
Selection from the Filene show, "Home Brew"..........R. L. Harlow
Waltz, "Jolly Fellows"..........Vollstedt
Finale from the Fourth Symphony Tschaikowsky

HERALD-JUNE 9

At the Pops Tonight

Military Polonaise......Chopin-Glazunov
Waltzes from "Der Rosenkavalier," R. Strauss
Aria, "Cielo E Mar," from "La Gioconda"..........Ponchielli
(Charles Stratton)
Fantasia, "Samson and Delilah," Saint-Saëns
Finlandia..........Sibelius
Solo for Organ with Orchestra..Böllman
(Homer Humphrey)
Eili, Eili,
Arranged for Orchestra by Agide Jacchia
Overture to "Tannhäuser"......Wagner
Selection from the Filene Show, "Home Brew"........R. L. Harlow
Waltz, "Jolly Fellows".......Vollstedt
Finale from the Fourth Symphony, Chaikovsky

Conductor: A. Jacchia

TRANS. JUNE 9.

האט פראהיבישאן געווירקט אויף דער פאפולאריטעט פון דיא „פאפס-קאנצערטען.

די בארימטע באסטאנער אינסטיטוציע, די „פאפס-קאנצערטען“ אין סימפאני האל, האט דורכגעלעבט זעהר פיעל ענדערונגען פון דער צייט ווען זי איז געגרינדעט געווארען אין 1885. ווען פראהיבישאן איז געווארען א געזעץ, האבען מאנכע געדיינקט אז די „פאפס-קאנצערטען“ וועלען רעוואלוציאניזירט ווערען און אנדערע ווידער האבען געגלויבט אז די קאנצערטען וועלען אונטערגעהן. אויסגעלאזט האט זיך פונקט פארקעהרט.

ווען די „ביל און פעיר“ איז אלס רעזולטאט פון פראהיבישאן געענדערט געווארען אין פריהלינג פון 1919, האט דיזע ענדערונג ניט געווירקט אויף אזוי וויט, אז עס זאל זיך ארויסזעהן א שאדען וואס קען פארדונקלען די היסטאריע פון דער ערפאלגרייכער עקזיסטענץ פון דיזע קאנצערטען.

די ביכער פון דער פערוואלטונג בעווייזען אז זייט די לעצטע צוויי יאהר האבען מעהר מענשען באזוכט די קאנצערטען און אז א פיל גרעסערע צאהל שפייז און געטרענקע איז פארברויכט געווארען, ווי אין די פערגאנגענע יאהרען. בפרט נאך ווען מען דערמאנט זיך אז אין 1890 איז „שנאפס“ געווען דער פאפולערסטער געטראנק ביי די „פאפס-קאנצערטען“, מוז מען קומען צום שלום אז פראהיבישאן האט גאר ניט געווירקט אויף די קאנצערטען.

ווען די „פאפס-קאנצערטען“ זיינען געגרינדעט געווארען, צו פארנעהמען דעם פלאץ פון ווינטער קאנצערטען מיט דער באסטאן סימפאני ארקעסטער אין אלטען מוזיק-האל אויף העמילטאן פליים איז „ביער, וויין און לייכטע וויין“ אזוי פאפולער געווארען צוזאמען מיט דער מוזיק, אז די „פראמענייד-קאנצערטען“, ווי מען האט זיי דאן גערופען, זיינען געווארען די איינציגע אמוזירונג פאר מענשען וואס האבען געוואלט פארברייגגען אן אנגענעהמען זומער-אווענד.

דער קעלער איז געווען פול מיט ביער-פעסלאך, און הונדערטער גלעזער זיינען געווען אויסגעשטעלט אין ליין. די ביער האט געמוזט געצאפט ווערען דורך סטיעם, כדי צו קענען בעפריעדיגען דעם גרויסען פערלאנג. א גרויסע פויפ האט זיך געצויגען פון בייסמענט צום באר-טיש און דער שאפען האט זיך קיינמאל ניט פערמאכט. אריבער 240 גאלאן ביער פלעגט אויסגעצאפט ווערען יעדע נאכט.

אין יענער צייט ווען עס פלעגט פארקומען א „הארווארד-נאכט“ פאר די הארווארד סטודענטען, האט זיך אבגעטוען חושך. די סטודענטען האבען זיך געווארפען טשערס איבער די קעפ און דער וויימער האט געמוזט ריזיקירען מיט זיין לעבען צוצוקומען צו א באשטימטען טישעל. אין איינער פון אזעלכע שטורמישע אווענדען האט דער קאנדוקטאר טימאטהי אדאמאווסקי ניט געקענט ארויסברענגען אזעלכע הויכע טענער מיט זיין ארקעסטער, וועלכע זאלען קענען בייקומען דעם ליארם פון עולם. ער איז דאן געווארען אין כעס, האט אוועקגעווארפען זיין שטעקעל, און איז ארונטער פון פלאטפארם, רופענדיג דעם גאנצען ארקעסטער מיט זיך. עס האט געדויערט פולע דריי פירטעל שטונדען ביז וואנען עס איז געלינגען צו בארוהיגען דעם עולם און באוועגען דעם קאנדוקטאר אז ער זאל ארויס מיט זיין ארקעסטער און פארטזעצען זיין פראגראם.

נאך בעפאר פראהיבישאן איז געווארען געזעצליך, אין 1890, האט דער פאליס-קאמישאנער צוגענומען די ליייסענס פון די „פאפס“ אוים געוויסע טעכנישע אורזאכען.

א גאנצען סיזאן האבען די „פאפס-קאנצערטען“ דערפון געליטען, אבער באלד זיינען טויזענדער מענשען געקומען און די צאהל פון באזוכער איז פארגרעסערט געווארען.

דאס איז א לעבעדיגער בעוויז, אז די „פאפס-קאנצערטען“ זיינען ניט פאפולער געווען צוליעב דעם גוטען ביער און וויין וועלכע זיינען אמאל דארט סערווירט געווארען נור אז דיזע קאנצערטען זיינען היינט, נאכדעם ווי פראהיבישאן איז ארייין אין קראפט, פיעל מעהר פאפולערער געווארען ווי אין די פריהערדיגע יאהרען פאר די אינהאלטסרייכע מוזיקאלישע פראגראמען וואס ווערען ביי דיזע קאנצערטען אויסגעפירט, — פראגראמען מיט קאמפאזיציעס פון די גרעסטע מוזיקאלישע קלאסיקער, געשפיעלט פון אן ארקעסטער לויטער קינסטלער.

עס איז אן אמת'ער פארגעניגען צו פארברייינגען א זומער-אווענד אין די „פאפס“ !

FORWARD JUNE 11.

Jacchia Favors Opera Selections

Agide Jacchia, conductor of the Pop Concerts in Symphony Hall, which have now considerably passed the midway point of the present season, has so glorified the Pops during the five summers of his conductorship, that the interest of the program and the beauty of the performances are generally considered to surpass anything the Pops have previously known. The maestro's particular fondness for operatic selections is not surprising, in that, during the larger part of his illustrious career, he has conducted a number of splendid opera companies in many parts of the world.

Every Pops night next week is a public occasion and has its particular attractions, although on Wednesday the English high school will be particularly represented, and on Thursday, Tufts College. Bunker Hill day on Friday will bring a special holiday program.

TRAV. JUNE. 11

The Pop Concerts

Every Pop Concert in Symphony Hall next week will be a public occasion and have its particular attractions, although on Wednesday, the 15th, the English High School will be especially represented, and Tufts College on Thursday. Bunker Hill Day on Friday will have a special holiday programme.

TRANS. JUNE 11.

At the Pops Tonight

Charge of the Hussars..........Spindler
Overture to "Mignon"..........Thomas
Waltz, "The Kiss"..........Arditi
Fantasia, "Tales of Hoffmann"... Offenbach
Finale of "Scheherazade"........ Rimsky-Korsakoff
Valse Triste..........Sibelius
German Dance, "The Sleigh Ride". Mozart
Ride of the Valkyries..........Wagner
Selection, "The Fortune Teller".Herbert
Waltz, "Wine, Woman and Song". Strauss
March, "Semper Fidelis"........Sousa

Conductor: A. Jacchia

TRANS. JUNE 11.

JACCHIA AT THE POPS

One of the most talented conductors of these times is Agide Jacchia, leader of the Pop Concerts in Symphony Hall, which have now well passed the midway point of the present season. It is hardly disputed that the five summers in which he has presided over the famous Pops Orchestra of Symphony players have been unprecedented in the interest of the programs and the zest, authority and general beauty of the performances. The maestro's leanings toward operatic selections are accounted for by his illustrious career as conductor of opera. Since his student days in Italy, when he became a pupil and lifelong friend of Pietro Mascagni, he has conducted every opera of that master and given more than one its first performance. After European successes he toured America with the Milan opera company and later with the Boston National opera company. His four seasons as leader of the splendid opera in Montreal were particularly notable. During two seasons in New York he was principal conductor at the Academy of Music and Century Theatre, respectively. His breadth of musicianship was further revealed when, as the new conductor of the Cecilia Society, he brought forth one of the finest performances of Berlioz's "Damnation of Faust," which was ever heard in Boston.

Every Pops night next week is a public occasion and has its particular attractions, although on Wednesday, the 15th, the English high school will be particularly represented, and Tufts College on Thursday. Bunker Hill day on Friday will bring a special holiday program.

The programs of the week follow:

MONDAY, JUNE 13.

Overture to "Orpheus"..........Offenbach
Waltz, "A Night in Venice"..........Strauss
"Kammenoi Ostrow" (with organ)..Rubinstein
Fantasia, "Manon Lescaut"..........Puccini
"Roumanian Rhapsody"..........Enesco
"Aurora"..........Dunham
Cymbal Dance from "Callirhoe"....Chaminade
Ouverture Solennelle, "1812"....Tschaikowsky
Selection, "L'Oracolo"..........Leoni
Valse, "Tres Jolie"..........Waldteufel
"Stars and Stripes Forever"..........Sousa

TUESDAY, JUNE 14.

Hungarian March..........Berlioz
Overture to "Poet and Peasant"........Suppe
"The Lost Chord"..........Sullivan
Fantasia, "Lohengrin"..........Wagner
From the "Petite Suite"..........Debussy
a, En Bateau. b, Cortege.
Trombone Quartet:
"Serenade"
"The Tear"..........Haerte
..........Witt
(Messrs. Hampe, Adam, Mausebach and Kenfield.)
"Dance of the Desert Girls"..........Hadley
"Marche Slave"..........Tschaikowsky
Selection, "The Jewels of the Madonna" Wolf-Ferrari
Waltz, "Girls of Baden"..........Komzak
"Procession of Bacchus"..........Delibes

WEDNESDAY, JUNE 15.

English High School Night.
March, "Second Connecticut"..........Reeves
Overture, "Light Cavalry"..........Suppe
Waltz, "Estudiantina"..........Waldteufel
Fantasia, "Cavalerria Rustimana"....Mascagni
"Second Hungarian Rhapsody"..........Liszt
"Souvenir"..........Drdla
"Pomp and Circumstance" (with organ)..Elgar
Overture, "William Tell"..........Rossini
"Dance of the Hours," from "La Gioconda" Ponchielli
Waltz, "On the Beautiful Blue Danube".Strauss
Polonaise from "Eugen Onegin"..Tschaikowsky

THURSDAY, JUNE 16.

Tufts College Night.
"March of the Gladiators"..........Fucik
Overture to "The Merry Wives of Windsor" Nicola
Waltz, "Vienna Blood"..........Straus
College Songs:
"Tuftonia's Day"..........Hayes '1
"Ain't You Glad"..........Newton '9
"Alma Mater's Day" (new)........Hayes '1
Overture to "Sakuntala"..........Goldmar
Selection, "The Tales of Hoffmann".Offenbac
Procession to the Cathedral, from "Lohengrin"..........Wagne
College Songs:
"Spell It Out"..........Williams '1
"Dear Alma Mater"..........Lewis '8
Medley, Fantasia on Tufts Airs......Morton '11
Prelude..........Rachmaninoff
"Entrance of the Boyards"..........Halvorsen

FRIDAY, JUNE 17.

"Marche Tartare"..........Ganne
Overture to "Fra Diavolo"..........Auber
Waltz, "1001 Nights"..........Strauss
Fantasia, "Othello"..........Verdi
"Star Spangled Banner"
Prelude to "Carmen"..........Bizet
Largo from the "New World" Symphony.Dvorak
"Ride of the Valkyries"..........Wagner
Hymn to the Sun, from "Iris"......Mascagni
Night, Dawn, Sunrise.
Grand American Military Fantasy, Arr. by Rollinson
"En Sourdine"..........Tellam
"Invitation to the Dance"........Weber-Berlioz

SATURDAY, JUNE 18.

March, "The Favorite Regiment"........Ertl
Overture to "Norma"..........Bellini
Waltz, "Violets"..........Waldteufel
Fantasia, "Tannhauser"..........Wagner
Triumphal Procession from "Sigurd Jorsalfar"..........Grieg
Violin Solo, "Spanish Dance"........Sarasate
Julius Theodorowicz
Aragonaise from "Carmen"..........Bizet
Ouverture Solennelle, "1812"...Tschkaikowsky
Selection, "Lady Billy"..........Levey
Waltz, "Tales from the Vienna Woods".Strauss
Bacchanale from "Philemon and Baucis" Gounod

HERAL JUNE 12

AT THE POPS

One of the most talented conductors of drama day is Agide Jacchia, leader of the Pop Concerts in Symphony Hall, which have now passed the mid-way point of the present season. It is hardly disputed that in five Summers in which he has presided over the famous Pops Orchestra of Symphony players have been unprecedented in the interest of the performances and the spirit of the performances. The maestro's leanings toward operatic selections are accounted for by his career as conducted of opera. Since his student days in Italy, when he became a pupil and life-long friend of Pietro Mascagni, he has conducted every performance. Every Pops night this week has its particular attraction. Bunker Hill Day on Friday will bring a special holiday program.

ADVER. JUNE 12

The Pops

The Pop concerts in Symphony Hall have now passed the mid-way point of the present season.

Every Pops night next week is a public occasion and has its particular attractions, although on Wednesday, the 15th, the English High School will be particularly represented, and Tufts College on Thursday. Bunker Hill Day on Friday will bring a special holiday programme. All performances are open to the public.

POST-JUNE 12

Seventh Week of the Pops

Every evening this week at the Pop Concerts in Symphony Hall is open to the public, although there are two special nights, for the Boston English High School Wednesday and for Tufts College Thursday. Friday, Bunker Hill Day, the "Star Spangled Banner" will be played in the first intermission, and an American Military Fantasy is included in the program in honor of the holiday.

Three numbers on the Tufts Night program are taken up with college songs. Mr Jacchia has chosen the usual attractive array of operatic and popular music for the other programs. The fact that the present is the most successful season the Pops have yet had is a sufficient tribute to his skill in program making as well as in conducting. The program for Monday follows: Overture to "Orpheus," Offenbach; waltz, "A Night in Venice," Strauss; "Kammenoi Ostrow" (with organ), Rubinstein; fantasia, "Manon Lescaut," Puccini; "Rumanian Rhapsody," Enesco; "Aurora," Dunham; cymbal dance from "Callihoe," Chaminade; Overture Solennelle, "1812," Tschaikowsky; selection, "L'Oracolo," Leoni; Valse, "Tres Jolie," Waldteufel; "Stars and Stripes Forever," Sousa.

TONIGHT'S POPS

This program will be played at the pop concert in Symphony Hall tonight by Agide Jacchia and the Pops Symphony orchestra:

Overture to "Orpheus"..........Offenbach
Waltz, "A Night in Venice"..........Strauss
Kammenoi Ostrow (with organ) Rubinstein
Fantasia, "Manon Lescaut"......Puccini
Roumanian Rhapsody..........Enesco
Aurora..........Dunham
Cymbal dance from "Callirhoe" Chaminade
Overture Solennelle, "1812"..Tschaikowsky
Selection, "L'Oracolo"..........Leoni
Valse, "Tres Jolie"..........Waldteufel
Stars and Stripes Forever..........Sousa

HERALD-JUNE 13.

AT THE POPS TONIGHT

The following programme will be played at the Pop concert in Symphony Hall tonight by Agide Jacchia and the famous Pops Symphony Orchestra:

Overture to "Orpheus"..........Offenbach
Waltz, "A Night in Venice"..........Strauss
Kammenoi Ostrow (with organ)......Rubinstein
Fantasia, "Manon Lescaut"..........Puccini
Rumanian Rhapsody..........Enesco
Aurora..........Dunham
Cymbal Dance from "Callirhoe"....Chaminade
Ouverture Solennelle, "1812"...Tschaikowsky
Selection, "L'Oracolo"..........Leoni
Valse, "Tres Jolie"..........Waldteufel
Stars and Stripes Forever..........Sousa

JUNE 13.

POPS PROGRAM FOR TONIGHT

For the Pop Concert at Symphony Hall tonight, which is a public occasion although the Graduate Nurses hereabouts will assemble in goodly numbers, Agide Jacchia and the splendid Pops Symphony Orchestra will present the following program:

Hungarian March..........Berlioz
Overture to "Poet and Peasant"..........Suppe
The Lost Chord..........Sullivan
Solo Trumpet, Georges Mager
Fantasia "Lohengrin"..........Wagner
From the "Petite Suite"..........Debussy
(a) En Bateau.
(b) Cortege.
Trombone Quartet:
(a) Serenade..........Haertel
(b) The Tear..........Witt
(Messrs Hampe, Mausebach, Adam and Kenfield.)
Dance of the Desert Girls..........Hadley
Marche Slave..........Tschaikowsky
Selection, "The Jewels of the Madonna" Wolf-Ferrari
Waltz, "Girls of Baden"..........Komzak
Procession of Bacchus..........Delibes

TO ATTEND POPS.

Tomorrow evening English High School night will be observed at the Pop concert. Arthur L. Norton, '86, chairman of the Pop committee, has had charge of the arrangements, and Carlos Penfield, '06, who has played at the Boston Symphony for several years, will be in attendance. There will be singing of the old school songs under the leadership of Richard W. Grant.

JUNE, 14.

At the Pops Tonight

1. Hungarian March..........Berlioz
2. Overture to "Poet and Peasant" Suppé
3. The Lost Chord, solo trumpet, Georges Mager..........Sullivan
4. Fantasia, "Lohengrin"..........Wagner
5. From the "Petite Suite" (a) En Bateau, (b) Cortège..........Debussy
6. Trombone Quartet—
   (a) Serenade..........Haertel
   (b) The Tear..........Witt
   (Messrs. Hampe, Mausebach, Adam and Kenfield)
7. Dance of the Desert Girls..Hadley
8. Marche Slave..........Tschaikowsky
9. Selection, "The Jewels of the Madonna"..........Wolf-Ferrari
10. Waltz, "Girls of Baden"..........Komzak
11. Procession of Bacchus.....Delibes

Conductor: A Jacchia

JUNE 14.

Tufts Night at the Pops

March of the Gladiators..........Fucik
Overture to "The Merry Wives of Windsor"..........Nicolai
Waltz, "Vienna Blood"..........Strauss
College Songs:
Tuftonia's Day..........Hayes '16
Ain't You Glad?..........Newton '90
Alma Mater's Day..........Hayes '16
Overture to "Sakuntala"..........Goldmark
Selection, "Tales of Hoffmann."..........Offenbach
Procession to the Cathedral from "Lohengrin"..........Wagner
College Songs:
Spell It Out..........Williams '19
Dear Alma Mater..........Lewis '87
Medley, Fantasia on Tufts Airs. Morton '11
Prelude..........Rakhmaninov
Entrance of the Boyards..........Halvorsen

Conductor: A Jacchia

JUNE 1

SYMPHONY
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At the P

March Tartare.
Overture to "Fr
Waltz, "Thousa
Fantasia, "Othe
"The Star Spang
Prelude to "Ca
Largo from the
phony
Ride of the Va
Hymn to the Su
Grand American
En Sourdine.
Invitation to the
Conduc

TONIG

The following
by Agide Jacchia
March, "The F
Waltz, "Violets"
Fantasia,
Triumphal
Violin Solo, Spanish
Julius
Aragonaise from "C
Overture Solennelle,
Selection, "Lady Bil
Waltz, "Tales from
Bacchanale from

[13]

T'S POPS

rogram will be played at the
cert in Symphony Hall tonight
e Jacchia and the Pops Sym-
orchestra:
to "Orpheus" .... Offenbach
"A Night in Venice" .... Strauss
noi Ostrew (with organ) .... Strauss
"Manon Lescaut" .... Rubinstein
ian Rhapsody .... Puccini
.... Enesco
dance from "Callirhoe" .... Dunham
Solennelle, "1812" .... Chaminade
"L'Oracolo" .... Tschaikowsky
"Tres Jolie" .... Leoni
and Stripes Forever .... Waldteufel
.... Sousa

RALD-JUNE 13.

THE POPS TONIGHT

llowing programme will be played at
Concert in Symphony Hall tonight by
acchia and the famous Pops Symphony.
to "Orpheus" .... Offenbach
A Night in Venice" .... Strauss
Ostrow (with organ) .... Strauss
"Manon Lescaut" .... Rubinstein
an Rhapsody .... Puccini
.... Enesco
Dance from "Callirhoe" .... Dunham
e Solennelle, "1812" .... Chaminade
"L'Oracolo" .... Tschaikowsky
es Jolie" .... Leoni
d Stripes Forever .... Waldteufel
.... Sousa

ST-JUNE 13.

S PROGRAM FOR TONIGHT

e Pop Concert at Symphony
night, which is a public oc-
though the Graduate Nurses
will assemble in goodly
Agide Jacchia and the
d Pops Symphony Orchestra
esent the following program:
March .... Berlio
March .... Berlioz
"Poet and Peasant" .... Suppe
Chord .... Sullivan
Trumpet, Georges Mager
Lohengrin .... Wagner
"Petite Suite" .... Debussy
Bateau.
Quartet:
Serenade .... Haertel
The Tear .... Witt
Hampe, Mausebach, Adam and Kenfield.)
of the Desert Girls .... Hadley
Slave .... Tschaikowsky
"The Jewels of the Madonna" .... Wolf-Ferrari
"Girls of Baden" .... Komsak
of Bacchus .... Delibes

ATTEND POPS.

morrow evening English High
night will be observed at the
concert. Arthur L. Norton, '86,
of the Pop committee, has
of the arrangements, and
Penfield, '06, who has played
Boston Symphony for several
will be in attendance. There
be singing of the old school
under the leadership of Rich-
W. Grant.

MER. JUNE 14.

At the Pops Tonight

1. Hungarian March .... Berlioz
2. Overture to "Poet and Peasant" .... Suppé
3. The Lost Chord, solo trumpet, Georges Mager .... Sullivan
4. Fantasia, "Lohengrin" .... Wagner
5. From the "Petite Suite" (a) En Bateau, (b) Cortège .... Debussy
6. Trombone Quartet—
   (a) Serenade .... Haertel
   (b) The Tear .... Witt
   (Messrs. Hampe, Mausebach, Adam and Kenfield)
7. Dance of the Desert Girls .... Hadley
8. Marche Slave .... Tschaikowsky
9. Selection, "The Jewels of the Madonna" .... Wolf-Ferrari
10. Waltz, "Girls of Baden" .... Komsak
11. Procession of Bacchus .... Delibes

Conductor: A Jacchia

TRANS, JUNE 14.

Tufts Night at the Pops

arch of the Gladiators .... Fucik
verture to "The Merry Wives of Windsor" .... Nicolai
altz, "Vienna Blood" .... Strauss
ollege Songs:
Tuftonia's Day .... Hayes '16
Ain't You Glad? .... Newton '90
Alma Mater's Day .... Hayes '16
verture to "Sakuntala" .... Goldmark
election, "Tales of Hoffmann," .... Offenbach
rocession to the Cathedral from "Lohengrin" .... Wagner
ollege Songs:
Spell It Out .... Williams '19
Dear Alma Mater .... A Lewis '87
edley, Fantasia on Tufts Airs. .... Morton '11
Prelude .... Rakhmannov
ntrance of the Boyards .... Halvorsen

Conductor: A Jacchia

TRANS. JUNE 1

TUFTS NIGHT AT POPS

The annual celebration of Tufts College at the Pops will take place in Symphony Hall tonight. This, however, will only further enliven a Pop concert of general interest. The programme follows:

March of the Gladiators .... Fucik
Overture to "The Merry Wives of Windsor" .... Nicolai
Waltz, "Vienna Blood" .... Strauss
College Songs:
a. "Tuftonia's Day," Hayes, '16.
b. "Ain't You Glad?" Newton, '90.
c. "Alma Mater's Day," Hayes, '16.
Overture to "Sakuntala" .... Goldmark
Selection, "Tales of Hoffmann" .... Offenbach
Procession to the Cathedral, from "Lohengrin" .... Wagner
College Songs:
a. "Spell It Out," Williams, '19.
b. "Dear Alma Mater," Lewis, '87.
Medley, Fantasia on Tufts Airs, Morton, '11
Prelude .... Rachmaninoff
Entrance of the Boyards .... Halversen

POST. JUNE 1

TUFTS NIGHT AT THE POPS

The annual celebration of Tufts College at the Pops will take place in Symphony Hall tonight. The programme follows:

March of the Gladiators .... Fucik
Overture to "The Merry Wives of Windsor" .... Nicolai
Waltz, "Vienna Blood" .... Strauss
College Songs
a. Tuftonia's Day .... Hayes '16
b. Ain't You Glad? .... Newton '90
c. Alma Mater's Day .... Hayes '16
Overture to "Sakuntala" .... Goldmark
Selection, "Tales of Hoffman" .... Offenbach
Procession to the Cathedral from "Lohengrin" .... Wagner
College Songs ....
a. Spell It Out .... Williams '19
b. Dear Alma Mater .... Lewis '87
Medley, Fantasia on Tufts Airs .... Morton '11
Prelude .... Rachmaninoff
Entrance of the Boyards .... Halvorsen

AMER. 16

SYMPHONY HALL—In 1885, when the Boston Symphony Orchestra was four years old, the project was started of a post-winter series of concerts in lighter vein, to suit the time of year. They were called the promenade concerts, after the cafe concerts of Europe, where the audience would stroll up and down in the corridors during the intermissions. But the public soon christened them The Pops, and the title became so popular that it was officially adopted. This institution of many summers, which other cities have tried to imitate many times but without success, is young as well as old, for the musical tastes of 1921 are carefully consulted by Agide Jacchia, the conductor, in making his programs. Every Pops night of the week is a public occasion and has its particular attractions.

HINGHAM JOURNAL - JUNE 17

At the Pops Tonight

March Tartare .... Ganne
Overture to "Fra Diavolo," .... Auber
Waltz, "Thousand and One Nights," .... Strauss
Fantasia, "Othello" .... Verdi
"The Star Spangled Banner."
Prelude to "Carmen" .... Bizet
Largo from the "New World" Symphony .... Dvorak
Ride of the Valkyries .... Wagner
Hymn to the Sun, from "Iris" .... Mascagni
Grand American Military Fantasy, ... Rollinson
En Sourdine .... Tellam
Invitation to the Dance .... Weber-Berlioz

Conductor: A. Jacchia.

TRAV JUN 17.

TONIGHT'S POPS

The following programme will be presented by Agide Jacchia and the Pops Orchestra at the Pop Concert in Symphony Hall tonight:

March, "The Favorite Regiment" .... Ertl
Overture to "Norma" .... Bellini
Waltz, "Violets" .... Waldteufel
Fantasia, "Tannhauser" .... Wagner
Triumphal Procession from "Sigurd Jorsalfar" .... Grieg
Violin Solo, Spanish Dance .... Sarasate
Julius Theodorowicz
Aragonaise from "Carmen" .... Bizet
Overture Solennelle, "1812" .... Tschaikowsky
Selection, "Lady Billy" .... Levy
Waltz, "Tales from the Vienna Woods" .... Strauss
Bacchanale from "Philemon and Baucis" .... Gounod

POST JUN 6.

"Pops"

Only three weeks remain of the present season of Pop concerts in Symphony Hall. On hot nights and cool nights alike, the splendid music and plentiful refreshments which the Pops provide bring enjoyment and relaxation to all of musical and sociable Boston under Agide Jacchia's excellent direction. Voices involuntarily drop to a whisper before the entrancing strains of the famous Pops orchestra of Symphony players and more lengthy remarks are saved for the intermissions. On Tuesday of the coming week will occur the Italian-Verdi program, one of the most popular of all, as conducted by Agide Jacchia, long celebrated as a conductor of Italian opera. Monday is dedicated to the New England Conservatory of Music, with numbers to be sung by pupils and faculty.

TRAV JUNE 18

THE POPS

In 1885, when the Boston Symphony Orchestra was four years old, the project was started of a post-winter series of concerts in lighter vein, to suit the time of year. They were called the "Promenade" concerts, after the cafe concerts of Europe, where the audience would stroll up and down in the corridors during the intermissions. But the public soon christened them "The Pops", and the title became so popular that it was officially adopted. This institution of many summers, which other cities have tried to imitate many times without success, is young as well as old, for the musical tastes of 1921 are carefully consulted by Agide Jacchia, the conductor of the Pops, in making his programmes.

END OF POPS IN THREE WEEKS

But three weeks remain of the present season of Pop Concerts in Symphony Hall, the largest so far in attendance and poplarity. On hot nights and cool nights alike, the splendid music and plentiful refreshments which the Pops provide bring enjoyment and relaxation to all of musical and sociable Boston. So persuasive is Agide Jacchia's magnetic baton that discussion as to whether Pops' audiences might talk during the music has become a thing of the past. Voices involuntarily drop to a whisper before the entrancing strains of the famous Pops orchestra of symphony players, and more lengthy remarks are saved for the intermissions.

The Italian-Verdi program of Tuesday, June 21, follows:

Prologue to "Pagliacci" .... Leoncavallo
Overture to "William Tell" .... Rossini
Minuet .... Bolzoni
Hymn to the Sun from "Iris" .... Mascagni
Night—Dawn—Sunrise.
Fantasia, "Ballo in Maschere" .... Verdi
Quartet from "Rigoletto" .... Verdi
Prelude to "Aida" .... Verdi
Fantasia, "Otello" .... Verdi
Rhapsody, "Italia" .... Verdi
Waltz, "Le Sarah Rose" .... Casella
Marcia Reale Italiana .... Arditi
.... Cabetti

AMER. JUNE 18.

Eighth Week of the Pops

The special nights at the Pops th week are New England Conservator Monday; Italian-Verdi program, Tue day, and Insurance Society of Massach setts, Friday. For these and the othe evenings Mr Jacchia has put togethe the usual agreeable miscellanies. Th numbers for tomorrow night ar French military March, Saint-Saen overture to "Mignon," Thomas; waltz from "Der Rosenkavalier," R. Straus Fantasia, "Tosca," Puccini; symphon ballad, "Tam O'Shanter" (conducted the composer), Chadwick; Air of Lepa ello from "Don Giovanni," Mozart; ove ture to "The Mastersingers of Nure berg," Wagner; quartet from "Rigole to," act 3, Verdi; rhapsody, "Italia Casella; Hindu song from "Sadko Rimsky-Korsakoff; "Cortege de Ba chus," Delibes.

GLOBE JUNE 19

The Pops Soon to End

Only three weeks remain of the prese season of Pop Concerts in Symphony Ha On Tuesday of the coming week will occ the Italian-Verdi programme, one of t most popular of all, as conducted by Agi Jacchia, long celebrated as a conductor Italian opera. Monday is dedicated to t New England Conservatory of Music, wi numbers to be sung by pupils and facult Although the Insurance Society of Mass chusetts will attend the Pops on Frida this and each night of the week will be op to the public.

TRANS. JUNE 18

POPS NEARING CLOSE

The season of Pops concerts at Symphony Hall, being seven weeks old, with but three remaining, has broken all previous records. The heat scarcely penetrates into the cool spaces of Symphony, where splendid music and ice refreshments furnish relaxation and enjoyment to all. Next Tuesday night will have an Italian-Verdi program, one of the most popular of all, as conducted by Agide Jacchia, long celebrated as a conductor of Italian opera. Tomorrow night will have special New England Conservatory of Music features. Every night of the week is open to the public.

ADVERTISER JUNE 19.

Pops Nearing Close

The season of Pops concerts at Symphony Hall is seven weeks old, with but three remaining. On Tuesday of the coming week will occur the Italian-Verdi programme, one of the most popular of all, as conducted by Agide Jacchia, long celebrated as a conductor of Italian opera. Monday is dedicated to the New England Conservatory of Music, with numbers to be sung by pupils and faculty. Although the Insurance Society of Massachusetts will attend the Pops on Friday, this and each night of the week will be open to the public.

POST-JUNE 19.

POPS NEARING CLOSE

The season of Pops concerts at Symphony Hall, being seven weeks old, with but three remaining, each week to date has exceeded the preceding in attendance and all previous records have been broken. Indeed, the heat scarcely penetrates into the cool spaces of Symphony Hall, where, whether the night be warm or mild, splendid music and iced refreshments plentifully abound and give relaxation and enjoyment to all.

There used to be much discussion as to whether Pop-goers might talk during the music. Now there is nothing to argue about. So magnetic is the persuasion of Agide Jacchia's leadership, and so entrancing the strains which come from the famous Pops Symphony orchestra, that voices involuntarily drop to an occasional whisper, and substantial remarks are withheld by preference until the pauses between numbers.

On Tuesday of the coming week will occur the Italian-Verdi program, one of the most popular of all, as conducted by Agide Jacchia, long celebrated as a conductor of Italian opera. Monday is dedicated to the New England Conservatory of Music, with numbers to be sung by pupils and faculty. Although the Insurance Society of Massachusetts will attend the Pops on Friday, this and each night of the week will be open to the public.

The programs of the week follow:

MONDAY, JUNE 20,

New England Conservatory of Music.

French Military March .... Saint-Saens
Overture to "Mignon" .... Thomas
Waltzes from "Der Rosenkavalier" .... R. Strauss
Fantasia, "Tosca" .... Puccini
Symphonic Ballad, "Tam o'Shanter" .... Chadwick
(Conducted by the composer)
Air of Leparello "Madamina" from Act 1, "Don Giovanni" .... Mozart
(Charles Bennett)
Overture to "The Mastersingers of Nuremberg" .... Wagner
Quartet from "Rigoletto," Act III .... Verdi
Rhapsody, "Italia" .... Casella
Hindu Song from "Sadko" .... Rimsky-Korsakoff
Cortege de Bacchus .... Delibes

TUESDAY, JUNE 21,

Italian-Verdi Program

Prologue to "Pagliacci" .... Leoncavallo
Overture to "William Tell" .... Rossini
Minuet .... Bolzoni
Hymn to the Sun from "Iris" .... Mascagni
Night, Dawn, Sunrise.
Fantasia, "Ballo in Maschere" .... Verdi
Quartet from "Rigoletto" .... Verdi
Prelude to "Aida" .... Verdi
Fantasia, "Otello" .... Verdi
Rhapsody, "Italia" .... Casella
Waltz, "Le Saran Rose" .... Arditi
Marcia Reale Italiana .... Cabetti

WEDNESDAY, JUNE 22.

Marche Militaire .... Schubert
Overture to "Raymond" .... Thomas
Waltz, "Dornroeschen" .... Tschaikowsky
Fantasia, "Aida" .... Verdi
First Hungarian Rhapsody .... Liszt
"Elli, Elli" .... Arr by Jacchia
"Whispering of the Flowers" .... Blon
Overture to "The Flying Dutchman" .... Wagner
Selection, "Eva" .... Lehar
Bandana Sketches (Negro Spirituals)
"Nobody Knows De Trouble I've Seen"
Negro Dance
"Procession of the Sardar" .... Ippolito-Ivanoff

THURSDAY, JUNE 23.

March, "Lorraine" .... Ganne
Overture to "A Midsummer Night's Dream" .... Mendelssohn
Waltz, "Pomone" .... Waldteufel
Fantasia, "Pagliacci" .... Leoncavallo
Second Hungarian Rhapsody .... Liszt
Marche Miniature .... Tschaikowsky
Intermezzo .... Carroll
Entrance of the Gods into Walhalla, from "Das Rheingold" .... Wagner
Fantasia, "Mephistofele" .... Boito
Serenade .... Toselli
Hungarian Dance in G minor (No. 5) .... Brahms

FRIDAY, JUNE 24,

Insurance Society of Massachusetts Night.

Military Polonaise .... Chopin-Glazounoff
Overture, "Le Roi l'a dit" .... Delibes
Waltz, "Espana" .... Waldteufel
Fantasia, "Carmen" .... Bizet
From the Suite, "Peer Gynt" .... Grieg
a, Morning Mood. b, In the Hall of the Mountain King.
Largo .... Handel
Solo violin, J. Theodorowicz; organ, harp and strings.
Prelude .... Rachmaninoff
Ouverture Solennelle, "1812" .... Tschaikowsky
Selection, "Apple Blossoms" .... Kreisler-Jacobi
Kammenoi Ostrow .... Rubinstein
Pomp and Circumstance .... Elgar

SATURDAY, JUNE 25.

March from "Tannhauser" .... Wagner
Overture "Maximilian Robespierre" .... Litoff
The Last Days of the "Terror"
Orientale .... Cui
(Arranged by Gustave Strube)
Fantasia, "Madame Butterfly" .... Puccini
Ballet Music from "The Queen of Sheba" .... Goldmark
Solo violoncello, Joseph Keller
Enfantillage, "Children at Play" .... Van Westerhout
(Arranged by Agide Jacchia)
Waltz, "On the Beautiful Blue Danube" .... Strauss
Roumanian Rhapsody .... Enesco
Fantasia, "Lucia di Lammermoor" .... Donizetti
Waltz, "Jolly Sisters" .... Vollstedt
Rakoczy March .... Berlioz

HERALD, JUNE 19.

CONSERVATORY NIGHT AT POPS

The New England Conservatory of Music will celebrate their annual Pop concert in Symphony Hall tonight. The program is of particular interest to the general public. The numbers follow:

French Military March .... Saint-Saens
Overture to "Mignon" .... Thomas
Waltzes from "Der Rosenkavalier" .... R. Strauss
Fantasia, "Tosca" .... Puccini
Symphonic Ballad, "Tam O'Shanter" .... Chadwick
Conducted by the composer.
Air of Leparello "Madamina" from Act 1, "Don Giovanni" .... Mozart
Overture to "The Mastersingers of Nuremberg" .... Wagner
Quartet from "Rigoletto," Act III .... Verdi
Rhapsody, "Italia" .... Casella
Hindu Song from "Sadko" .... Rimsky-Korsakoff
Cortege de Bacchus .... Delibes

AMER JUNE 20

AT THE POPS TONIGHT

The New England Conservatory of Music will celebrate its annual Pop concert in Symphony Hall tonight. The programme is of particular musical interest to the general public. The numbers follow:

French Military March .... Saint-Saens
Overture to "Mignon" .... Thomas
Waltzes from "Der Rosenkavalier" .... R. Strauss
Fantasia, "Tosca" .... Puccini
Symphonic ballad, "Tam o' Shanter" .... Chadwick
Conducted by the composer.
Air of Leparello, "Madamina," from Act 1, "Don Giovanni" .... Mozart
Overture to "The Mastersingers of Nuremberg" .... Wagner
Quartet from "Rigoletto," Act III .... Verdi
Rhapsody, "Italia" .... Casella
Hindu song from "Sadko" .... Rimsky-Korsakoff
Cortege de Bacchus .... Delibes

POST-JUNE 20.

Italian Club to Have Pops' Night

(Photograph by Marceau)

Mrs. Frank Sordillo, chairman of the entertainment committee of the Women's Italian Club.

The Women's Italian Club has completed plans for a Pop Concert to be given tomorrow evening at Symphony Hall, Huntington avenue. From the large advance sale or tickets a record-breaking attendance is anticipated. Mrs. Frank Sordillo, chairman of the entertainment committee, is in charge of the arrangements. The proceeds will be used in the charity relief work of the organization.

TRAV. JUNE 20.

At the Pops Tonight

Italian-Verdi Programme

Prologue to "Pagliacci" .... Leoncavalla
Overture to "William Tell" .... Rossini
Minuet .... Bolzoni
Hymn to the Sun from "Iris" .... Mascagni
Night, Dawn, Sunrise.
Fantasia, "Ballo in Maschere" .... Verdi
Quartette from "Rigoletto" .... Verdi
Prelude to "Aida" .... Verdi
Fantasia, "Otello" .... Verdi
Rhapsody, "Italia" .... Casella
Waltz, "Le Saran Rose" .... Arditi
Marcia Reale Italiana .... Cabetti

Conductor: A. Jacchia.

TRANS. JUNE 21.

THE POPS TONIGHT

At the Pop concert in Symphony Hall tonight, Agide Jacchia and his orchestra of symphony players will present this program:

Marche Militaire .... Schubert
Overture to "Raymond" .... Thomas
Waltz, "Dornroeschen" .... Tschaikowsky
Fantasia, "Aida" .... Verdi
First Hungarian Rhapsody .... Liszt
Elli, Elli (Arranged by Agide Jacchia)
Whispering of the Flowers .... Blon
Closing scene from "Des Rheingold" .... Wagner
Selection, "Eva" .... Lehar
Bandana Sketches (Negro spirituels) .... White
(a) "Nobody Knows de Trouble I've Seen."
(b) Negro Dance.
Procession of the Sardar. .... Ippolitoff-Ivanof

HERALD-JUNE 2

POPS TONIGHT

At the Pop Concert in Symphony Hall tonight, Agide Jacchia and his famous orchestra of symphony players will present the following programme:

Marche Militaire .... Schubert
Overture to "Raymond" .... Thomas
Waltz, "Dornroeschen" .... Tschaikowsky
Fantasia, "Aida" .... Verdi
First Hungarian Rhapsody .... Liszt
Elli, Elli (Arranged by Agide Jacchia)
Whispering of the Flowers .... Blon
Closing Scene from "Das Rheingold" .... Wagner
Selection, "Eva" .... Lehar
Bandana Sketches (Negro Spirituels) .... White
"Nobody Knows De Trouble I've Seen"
Negro Dance
Procession of the Sardar .... Ippolitoff-Ivanoff

POST-JUNE 22.

At the Pops Tonight

March, "Lorraine" .... Ganne
Overture to "A Midsummer Night's Dream" .... Mendelssohn
Waltz, "Pomone" .... Waldtenfel
Fantasia, "Pagliacci" .... Leoncavallo
Second Hungarian Rhapsody .... Liszt
Marche Miniature .... Tschaikowsky
Intermezzo .... Carroll
Entrance of the Gods into Walhalla, from "Das Rheingold" .... Wagner
Fantasia, "Mephistofele" .... Boito
Serenade .... Toselli
Hungarian Dance in G minor (No. 5). .... Brahms

Conductor: A. Jacchia

TRANS. JUNE 23

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TONIGHT'S POPS

This program will be played at the Pop Concert in Symphony Hall tonight by Agide Jacchia and his orchestra:

March, "Lorraine" .... Ganne
Overture to "A Mid-Summer Night's Dream" .... Mendelssohn
Waltz, "Pomone" .... Waldteufel
Fantasia, "Pugliacci" .... Leoncavallo
Second Hungarian Rhapsody .... Liszt
Marche Miniature .... Tschaikowsky
Intermezzo .... Carroll
Overture to "The Flying Dutchman" .... Wagner
Fantasia, "Mephistofele" .... Boito
Serenade .... Toselli
Hungarian Dance in G minor, No. 5 .... Brahms

HERALD-JUNE 23.

At the Pops Tonight

Military Polonaise .... Chopin-Glazounoff
Overture, "Le Roi l'a dit" .... Delibes
Waltz, "Espana" .... Waldteufel
Fantasia, "Carmen" .... Bizet
Morning Mood—In the Hall of the Mountain King, from the Suite, "Peer Gynt" .... Grieg
Largo .... Handel
Solo violin (J. Theodorowicz), organ, harp and strings
Prelude .... Rachmaninoff
Overture, "1812" .... Tschaikowsky
Selection, "Apple Blossoms," .... Kreisler-Jacobi
Kammenoi Ostrow .... Rubinstein
Pomp and Circumstance .... Elgar

Conductor: A. Jacchia.

TRANS. JUNE 24

TONIGHT'S POPS

Agide Jacchia, conductor of the Pops Orchestra, has compiled the following popular programme for the Pop Concert in Symphony Hall tonight:

March from "Tannhauser" (with organ) .... Wagner
Overture, "Maximilian Robespierre" The Last Days of the "Terror" .... Litolff
Orientale (arranged by Gustav Strube) .... Cui
Fantasia, "Madama Butterfly" .... Puccini
Ballet music from "The Queen of Sheba" .... Goldmark
(Solo violoncello, Joseph Keller)
Enfantillage ("Children at Play") .... Van Westerhout
Waltz, "On the Beautiful Blue Danube" .... Strauss
Roumanian Rhapsody .... Enesco
Fantasia, "Lucia di Lammermoor" .... Donizetti
Waltz, "Jolly Sisters" .... Vollstedt
Rackoczy March .... Berlioz

POST-JUNE 25

POPS STILL POPULAR AS EVER

Boston is a nice town but it's a little conservative, not to say slow. It really takes about thirty years for Boston to get enthusiastic about anything, and the Boston Pops, having served their time, are ralishing a wonderful measure of prosperity.

Just at present the amusement business is enjoying a slump. The theatre managers are shrieking from the housetops that they are ruined and the number of actors and performers out of work is larger than the number of office holders in Washington still doing war work, which is a lot bigger army than Wellington had at Waterloo.

Up at Symphony Hall, no matter how hot it gets, the multitude assembles every night, fills every table, absorbs cold drinks and ices to an incredible degree and listens to programs about as light as a new wife's biscuits.

For Signor Agide Jacchia does not play light programs. They are not as heavy, to be sure, as Monsieur Monteux serves up at the regular Symphony concert, but they include big overtures, tone poems, Wagnerian excerpts, selections from the grand operas, suites and such things. Occasionally he stoops to a comic opera, and once in a while to a popular song, but jazz is anathema.

Now the curious thing about it is that these programs seem to be just what the public wishes. If they were not the public would stay away with the greatest good will in the world, and the fact that the people pack the hall every night proves that the signor has hit the popular taste right between the eyes.

That Pops orchestra grows every year as the programs grow in ponderosity. Not so many years ago fifty men played the Pops. This year there are eighty musicians responding to the baton of Jacchia. There is no symphonic composition which a band of this size cannot play satisfactorily, and the folks who go to the Pops are really hearing good symphonic programs under delightful conditions.

AMER. JUNE 25.

TONIGHT'S POPS

program will be played at the cert in Symphony Hall tonight de Jacchia and the Pops Sym- orchestra:

to "Orpheus"........Offenbach
A Night in Venice".......Strauss
noi Ostrow (with organ)
"Manon Lescaut"......Rubinstein
an Rhapsody..........Puccini
...........Enesco
Dance from "Callirhoe"........Dunham
Solennelle, "1812"......Chaminade
"L'Oracolo".......Tschaikowsky
"Tres Jolie"..........Leoni
and Stripes Forever..........Waldteufel
..........Sousa

RALD-JUNE 13.

THE POPS TONIGHT

following programme will be played at op concert in Symphony Hall tonight by Jacchia and the famous Pops Symphony

re to "Orpheus"........Offenbach
A Night in Venice"........Strauss
enoi Ostrow (with organ)....Rubinstein
"Manon Lescaut"..........Puccini
ian Rhapsody..........Enesco
.........Dunham
Dance from "Callirhoe".....Chaminade
ture Solennelle, "1812"....Tschaikowsky
ion, "L'Oracolo"..........Leoni
"Tres Jolie"..........Waldteufel
and Stripes Forever..........Sousa

OST-JUNE 13.

PS PROGRAM FOR TONIGHT

r the Pop Concert at Symphony tonight, which is a public oc- n although the Graduate Nurses abouts will assemble in goodly bers, Agide Jacchia and the did Pops Symphony Orchestra present the following program:

rian March..........Berlio
rian March..........Berlioz
re to "Poet and Peasant"......Suppe
ost Chord..........Sullivan
Solo Trumpet, Georges Mager
ia, "Lohengrin"
the "Petite Suite"..........Wagner
En Bateau..........Debussy
Cortege.
one Quartet:
Serenade..........Hartel
The Tear..........Witt
rs Hampe, Mausebach, Adam and Kenfield.)
of the Desert Girls..........Hadley
e Slave..........Tschaikowsky
ion, "The Jewels of the Madonna"
..........Wolf-Ferrari
"Girls of Baden"..........Komzak
sion of Bacchus..........Delibes

ATTEND POPS.

omorrow evening English High ool night will be observed at the concert. Arthur L. Norton, '86, rman of the Pop committee, has charge of the arrangements, and os Penfield, '06, who has played he Boston Symphony for several s, will be in attendance. There be singing of the old school s under the leadership of Rich- W. Grant.

MER. JUNE 14.

At the Pops Tonight

1. Hungarian March..........Berlioz
2. Overture to "Poet and Peasant"
Suppé
3. The Lost Chord, solo trumpet, Georges Mager..........Sullivan
4. Fantasia, "Lohengrin"......Wagner
5. From the "Petite Suite" (a) En Bateau, (b) Cortège..........Debussy
6. Trombone Quartet—
(a) Serenade..........Haertel
(b) The Tear..........Witt
(Messrs. Hampe, Mausebach, Adam and Kenfield)
7. Dance of the Desert Girls..Hadley
8. Marche Slave..........Tschaikowsky
9. Selection, "The Jewels of the Madonna"..........Wolf-Ferrari
10. Waltz, "Girls of Baden"..Komzak
11. Procession of Bacchus......Delibes

Conductor: A Jacchia

TRANS, JUNE 14.

Tufts Night at the Pops

March of the Gladiators..........Fucik
Overture to "The Merry Wives of Windsor"..........Nicolai
Waltz, "Vienna Blood"..........Strauss
College Songs:
Tuftonia's Day..........Hayes '16
Ain't You Glad?..........Newton '90
Alma Mater's Day..........Hayes '16
Overture to "Sakuntala"......Goldmark
Selection, "Tales of Hoffmann,"
Offenbach
Procession to the Cathedral from "Lohengrin"..........Wagner
College Songs:
Spell It Out..........Williams '19
Dear Alma Mater..........Lewis '87
Medley, Fantasia on Tufts Airs.
Morton '11
Prelude..........Rakhmannov
Entrance of the Boyards......Halvorsen

Conductor: A Jacchia

TRANS. JUNE 1

TUFTS NIGHT AT POPS

The annual celebration of Tufts College at the Pops will take place in Symphony Hall tonight. This, however, will only further enliven a Pop concert of general interest. The programme follows:

March of the Gladiators..........Fucik
Overture to "The Merry Wives of Windsor"..........Nicolai
Waltz, "Vienna Blood"..........Strauss
College Songs:
a. "Tuftonia's Day," Hayes, '16.
b. "Ain't You Glad?" Newton, '90.
c. "Alma Mater's Day," Hayes, '16.
Overture to "Sakuntala"..........Goldmark
Selection, "Tales of Hoffmann"......Offenbach
Procession to the Cathedral, from "Lohengrin"..........Wagner
College Songs:
a. "Spell It Out," Williams, '19.
b. "Dear Alma Mater," Lewis, '87.
Medley, Fantasia on Tufts Airs..Morton, '11
Prelude..........Rachmaninoff
Entrance of the Boyards..........Halvorsen

POST JUN

TUFTS NIGHT AT THE POPS

The annual celebration of Tufts College at the Pops will take place in Symphony Hall tonight. The programme follows:

March of the Gladiators..........Fucik
Overture to "The Merry Wives of Windsor"
Nicolai
Strauss
Waltz, "Vienna Blood"..........
College Songs..........Hayes '16
a. Tuftonia's Day..........Newton '90
b. Ain't You Glad?..........Hayes '16
c. Alma Mater's Day..........Goldmark
Overture to "Sakuntala"..........Offenbach
Selection, "Tales of Hoffman"
Procession to the Cathedral from "Lohengrin"
Wagner
College Songs..........Williams '19
a. Spell It Out..........Lewis '87
b. Dear Alma Mater..........Morton '11
Medley, Fantasia on Tufts Airs......Rachmaninoff
Prelude..........Halvorsen
Entrance of the Boyards

AMER

Symphony Hall—In 1885, when the Boston Symphony Orchestra was four years old, the project was started of a post-winter series of concerts in lighter vein, to suit the time of year. They were called the promenade concerts, after the cafe concerts of Europe, where the audience would stroll up and down in the corridors during the intermissions. But the public soon christened them The Pops, and the title became so popular that it was officially adopted. This institution of many summers, which other cities have tried to imitate many times but without success, is young as well as old, for the musical tastes of 1921 are carefully consulted by Agide Jacchia, the conductor, in making his programs. Every Pops night of the week is a public occasion and has its particular attractions.

HINGHAM JOURNAL — 17

At the Pops Tonight

March Tartare..........Ganne
Overture to "Fra Diavolo,"..........Auber
Waltz, "Thousand and One Nights,"
Strauss
Fantasia, "Othello"..........Verdi
"The Star Spangled Banner."
Prelude to "Carmen"..........Bizet
Largo from the "New World" Symphony..........Dvorak
Ride of the Valkyries..........Wagner
Hymn to the Sun, from "Iris". Mascagni
Grand American Military Fantasy,
Rollinson
En Sourdine..........Tellam
Invitation to the Dance...Weber-Berlioz

Conductor: A. Jacchia.

TRAV JUNE 7.

TONIGHT'S POPS

The following programme will be presented by Agide Jacchia and the Pops Orchestra at the Pop Concert in Symphony Hall tonight:

March, "The Favorite Regiment"......Ertl
Overture to "Norma"..........Bellini
Waltz, "Violets"..........Waldteufel
Fantasia, "Tannhauser"..........Wagner
Triumphal Procession from "Sigurd Jorsalfar"..........Grieg
Violin Solo, Spanish Dance..........Sarasate
Julius Theodorowicz
Aragonaise from "Carmen"..........Bizet
Overture Solennelle, "1812"....Tschaikowsky
Selection, "Lady Billy"..........Levy
Waltz, "Tales from the Vienna Woods"
Strauss
Bacchanale from "Philemon and Baucis"
Gounod

POST JUN 6.

"Pops"

Only three weeks remain of the present season of Pop concerts in Symphony Hall. On hot nights and cool nights alike, the splendid music and plentiful refreshments which the Pops provide bring enjoyment and relaxation to all of musical and sociable Boston under Agide Jacchia's excellent direction. Voices involuntarily drop to a whisper before the entrancing strains of the famous Pops orchestra of Symphony players, and more lengthy remarks are saved for the intermissions.

On Tuesday of the coming week will occur the Italian-Verdi program, one of the most popular of all, as conducted by Agide Jacchia, long celebrated as a conductor of Italian opera. Monday is dedicated to the New England Conservatory of Music, with numbers to be sung by pupils and faculty.

TRAV. JUNE 18.

THE POPS

In 1885, when the Boston Symphony Orchestra was four years old, the project was started of a post-winter series of concerts in lighter vein, to suit the time of year. They were called the "Promenade" concerts, after the cafe concerts of Europe, where the audience would stroll up and down in the corridors during the intermissions. But the public soon christened them "The Pops", and the title became so popular that it was officially adopted. This institution of many summers, which other cities have tried to imitate many times without success, is young as well as old, for the musical tastes of 1921 are carefully consulted by Agide Jacchia, the conductor of the Pops, in making his programmes.

END OF POPS IN THREE WEEKS

But three weeks remain of the present season of Pop Concerts in Symphony Hall, the largest so far in attendance and poplarity. On hot nights and cool nights alike, the splendid music and plentiful refreshments which the Pops provide bring enjoyment and relaxation to all of musical and sociable Boston. So persuasive is Agide Jacchia's magnetic baton that discussion as to whether Pops' audiences might talk during the music has become a thing of the past. Voices involuntarily drop to a whisper before the entrancing strains of the famous Pops orchestra of symphony players, and more lengthy remarks are saved for the intermissions.

The Italian-Verdi program of Tuesday, June 21, follows:

Prologue to "Pagliacci"..........Leoncavallo
Overture to "William Tell"..........Rossini
Minuet..........Bölzoni
Hymn to the Sun from "Iris"......Mascagni
Night—Dawn—Sunrise.
Fantasia, "Ballo in Maschere"..........Verdi
Quartet from "Rigoletto"..........Verdi
Prelude to "Aida"..........Verdi
Fantasia, "Otello"..........Verdi
Rhapsody, "Italia"..........Casella
Waltz, "Le Sarah Rose"..........Arditi
Marcia Reale Italiana..........Cabetti

AMER. JUNE 18.

Eighth Week of the Pops

The special nights at the Pops th week are New England Conservator Monday; Italian-Verdi program, Tue day, and Insurance Society of Massach setts, Friday. For these and the othe evenings Mr Jacchia has put togethe the usual agreeable miscellanies. Th numbers for tomorrow night ar French military March, Saint-Saen overture to "Mignon," Thomas; waltz from "Der Rosenkavalier," R. Straus Fantasia, "Tosca," Puccini; symphon ballad, "Tam O'Shanter" (conducted the composer), Chadwick; Air of Lepa ello from "Don Giovanni," Mozart; ove ture to "The Mastersingers of Nure berg," Wagner; quartet from "Rigole to," act 3, Verdi; rhapsody, "Italia Casella; Hindu song from "Sadko Rimsky-Korsakoff; "Cortege de Ba chus," Delibes.

GLOBE JUNE 19

The Pops Soon to End

Only three weeks remain of the prese season of Pop Concerts in Symphony Ha On Tuesday of the coming week will occ the Italian-Verdi programme, one of t most popular of all, as conducted by Agi Jacchia, long celebrated as a conductor Italian opera. Monday is dedicated to t New England Conservatory of Music, wi numbers to be sung by pupils and facult Although the Insurance Society of Mass chusetts will attend the Pops on Frida this and each night of the week will be op to the public.

TRANS. JUNE 18.

POPS NEARING CLOSE

The season of Pops concerts at Symphony Hall, being seven weeks old, with but three remaining, has broken all previous records. The heat scarcely penetrates into the cool spaces of Symphony, where splendid music and ice refreshments furnish relaxation and enjoyment to all. Next Tuesday night will have an Italian-Verdi program, one of the most popular of all, as conducted by Agide Jacchia, long celebrated as a conductor of Italian opera. Tomorrow night will have special New England Conservatory of Music features. Every night of the week is open to the pubilc.

ADVERTISER JUNE 19.

Pops Nearing Close

The season of Pops concerts at Symphony Hall is seven weeks old, with but three remaining. On Tuesday of the coming week will occur the Italian-Verdi programme, one of the most popular of all, as conducted by Agide Jacchia, long celebrated as a conductor of Italian opera. Monday is dedicated to the New England Conservatory of Music, with numbers to be sung by pupils and faculty. Although the Insurance Society of Massachusetts will attend the Pops on Friday, this and each night of the week will be open to the public.

POST-JUNE 19.

POPS NEARING CLOSE

The season of Pops concerts at Symprony Hall, being seven weeks old, wit but three remaining, each week to dat has exceeded the preceding in attend ance and all previous records have bee broken. Indeed, the heat scarcely penetrates into the cool spaces of Symphony Hall, where, whether the night be warm or mild, splendid music and iced refreshments plentifully abound and give relaxation and enjoyment to all.

There used to be much discussion as to whether Pop-goers might talk during the music. Now there is nothing to argue about. So magnetic is the persuasion of Agide Jacchia's leadership, and so entrancing the strains which come from the famous Pops Symphony orchestra, that voices involuntarily drop to an occasional whisper, and substantial remarks are withheld by preference until the pauses between numbers.

On Tuesday of the coming week will occur the Italian-Verdi program, one of the most popular of all, as conducted by Agide Jacchia, long celebrated as a conductor of Italian opera. Monday is dedicated to the New England Conservatory of Music, with numbers to be sung by pupils and faculty. Although the Insurance Society of Massachusetts will attend the Pops on Friday, this and each night of the week will be open to the public.

The programs of the week follow:

MONDAY, JUNE 20,
New England Conservatory of Music.
French Military March..........Saint-Saens
Overture to "Mignon"..........Thomas
Waltzes from "Der Rosenkavalier"..R. Strauss
Fantasia, "Tosca"..........Puccini
Symphonic Ballad, "Tam o'Shanter"..Chadwick
(Conducted by the composer)
Air of Leparello "Madamina" from Act 1, "Don Giovanni"..........Mozart
(Charles Bennett)
Overture to "The Mastersingers of Nuremberg"..........Wagner
Quartet from "Rigoletto," Act III......Verdi
Rhapsody, "Italia"..........Casella
Hindu Song from "Sadko"...Rimsky-Korsakoff
Cortege de Bacchus..........Delibes

TUESDAY, JUNE 21,
Italian-Verdi Program
Prologue to "Pagliacci"..........Leoncavallo
Overture to "William Tell"..........Rossini
Minuet..........Bolzoni
Hymn to the Sun from "Iris"........Mascagni
Night, Dawn, Sunrise.
Fantasia, "Ballo in Maschere"..........Verdi
Quartet from "Rigoletto"..........Verdi
Prelude to "Aida"..........Verdi
Fantasia, "Otello"..........Verdi
Rhapsody, "Italia"..........Casella
Waltz, "Le Saran Rose"..........Arditi
Marcia Reale Italiana..........Cabetti

WEDNESDAY, JUNE 22.
Marche Militaire..........Schubert
Overture to "Raymond"..........Thomas
Waltz, "Dornroeschen"..........Tschaikowsky
Fantasia, "Aida"..........Verdi
First Hungarian Rhapsody..........Liszt
"Elli, Elli"..........Arr by Jacchia
"Whispering of the Flowers"..........Blon
Overture to "The Flying Dutchman"...Wagner
Selection, "Eva"..........Lehar
Bandana Sketches (..egro Spirituals)
"Nobody Knows De Trouble I've Seen"
Negro Dance
"Procession of the Sardar"......Ippolito-Ivanoff

THURSDAY, JUNE 23.
March, "Lorraine"..........Ganne
Overture to "A Midsummer Night's Dream"
Mendelssohn
Waltz, "Pomone"..........Waldteufel
Fantasia, "Pagliacci"..........Leoncavallo
Second Hungarian Rhapsody..........Liszt
Marche Miniature..........Tschaikowsky
Intermezzo..........Carroll
Entrance of the Gods into Walhalla, from "Das Rheingold"..........Wagner
Fantasia, "Mephistofele"..........Boito
Serenade..........Toselli
Hungarian Dance in G minor (No. 5)....Brahms

FRIDAY, JUNE 24.
Insurance Society of Massachusetts Night.
Military Polonaise..........Chopin-Glazounoff
Overture, "Le Roi l'a dit"..........Delibes
Waltz, "Espana"..........Waldteufel
Fantasia, "Carmen"..........Bizet
From the Suite, "Peer Gynt"..........Grieg
a, Morning Mood. b, In the Hall of the Mountain King.
Largo..........Handel
Solo violin, J. Theodorowicz; organ, harp and strings.
Prelude..........Rachmaninoff
Ouverture Solennelle, "1812"....Tschaikowsky
Selection, "Apple Blossoms"....Kreisler-Jacobi
Kammenoi Ostrow..........Rubinstein
Pomp and Circumstance..........Elgar

SATURDAY, JUNE 25.
March from "Tannhauser"..........Wagner
Overture "Maximilian Robespierre"........Litoff
The Last Days of the "Terror"
Orientale..........Cui
(Arranged by Gustave Strube)
Fantasia, "Madame Butterfly"..........Puccini
Ballet Music from "The Queen of Sheba"
Goldmark
Solo violoncello, Joseph Keller
Enfantillage, "Children at Play"
Van Westerhout
(Arranged by Agide Jacchia)
Waltz, "On the Beautiful Blue Danube"
Strauss
Roumanian Rhapsody..........Enesco
Fantasia, "Lucia di Lammermoor"....Donizetti
Waltz, "Jolly Sisters"..........Vollstedt
Rakoczy March..........Berlioz

HERALD, JUNE 19.

CONSERVATORY NIGHT AT POPS

The New England Conservatory of Music will celebrate their annual Pop concert in Symphony Hall tonight. The program is of particular interest to the general public. The numbers follow:

French Military March..........Saint-Saens
Overture to "Mignon"..........Thomas
Waltzes from "Der Rosenkavalier" R. Strauss
Fantasia, "Tosca"..........Puccini
Symphonic Ballad, "Tam O'Shanter"
Chadwick
Conducted by the composer.
Air of Leparello "Madamina" from Act 1, "Don Giovanni"..........Mozart
Overture to "The Mastersingers of Nuremberg"..........Wagner
Quartet from "Rigoletto," Act III......Verdi
Rhapsody, "Italia"..........Casella
Hindu Song from "Sadko"..Rimsky-Korsakoff
Cortege de Bacchus..........Delibes

AMER JUNE 20

AT THE POPS TONIGHT

The New England Conservatory of Music will celebrate its annual Pop concert in Symphony Hall tonight. The programme is of particular musical interest to the general public. The numbers follow:

French Military March..........Saint-Saens
Overture to "Mignon"..........Thomas
Waltzes from "Der Rosenkavalier"..R. Strauss
Fantasia, "Tosca"..........Puccini
Symphonic ballad, "Tam o' Shanter"..Chadwick
Conducted by the composer.
Air of Leparello, "Madamina," from Act 1, "Don Giovanni"..........Mozart
Overture to "The Mastersingers of Nuremberg"..........Wagner
Quartet from "Rigoletto," Act III..........Verdi
Rhapsody, "Italia"..........Casella
Hindu song from "Sadko"..Rimsky-Korsakoff
Cortege de Bacchus..........Delibes

POST-JUNE 20.

Italian Club to Have Pops' Night

(Photograph by Marceau)

Mrs. Frank Sordillo, chairman of the entertainment committee of the Women's Italian Club.

The Women's Italian Club has completed plans for a Pop Concert to be given tomorrow evening at Symphony Hall, Huntington avenue. From the large advance sale of tickets a record-breaking attendance is anticipated. Mrs. Frank Sordillo, chairman of the entertainment committee, is in charge of the arrangements. The proceeds will be used in the charity relief work of the organization.

TRAV. JUNE 20.

At the Pops Tonight

Italian-Verdi Programme

Prologue to "Pagliacci"....Leoncavalla
Overture to "William Tell"......Rossini
Minuet..........Bolzoni
Hymn to the Sun from "Iris". Mascagni
Night, Dawn, Sunrise.
Fantasia, "Ballo in Maschere"....Verdi
Quartette from "Rigoletto"......Verdi
Prelude to "Aida"..........Verdi
Fantasia, "Otello"..........Verdi
Rhapsody, "Italia"..........Casella
Waltz, "Le Saran Rose"..........Arditi
Marcia Reale Italiana..........Cabetti

Conductor: A. Jacchia.

TRANS. JUNE 21.

THE POPS TONIGHT

At the Pop concert in Symphony Hall tonight, Agide Jacchia and his orchestra of symphony players will present this program:

Marche Militaire..........Schubert
Overture to "Raymond"..........Thomas
Waltz, "Dornroeschen"......Tschaikowsky
Fantasia, "Aida"..........Verdi
First Hungarian Rhapsody..........Liszt
Eili, Eili (Arranged by Agide Jacchia)
Whispering of the Flowers..........Blon
Closing scene from "Des Rheingold"
Wagner
Selection, "Eva"..........Lehar
Bandana Sketches (Negro spirituels)
White
(a) "Nobody Knows de Trouble I've Seen."
(b) Negro Dance.
Procession of the Sardar.Ippolitoff-Ivanof

HERALD-JUNE 2

POPS TONIGHT

At the Pop Concert in Symphony Hall tonight, Agide Jacchia and his famous orchestra of symphony players will present the following programme:

Marche Militaire..........Schubert
Overture to "Raymond"..........Thomas
Waltz, "Dornroeschen"......Tschaikowsky
Fantasia, "Aida"..........Verdi
First Hungarian Rhapsody..........Liszt
Eili, Eili (Arranged by Agide Jacchia)
Whispering of the Flowers..........Blon
Closing Scene from "Das Rheingold". Wagner
Selection, "Eva"..........Lehar
Bandana Sketches (Negro Spirituels)...White
a. "Nobody Knows De Trouble I've Seen"
b. Negro Danca
Procession of the Sardar....Ippolitoff-Ivanoff

POST-JUNE 22.

At the Pops Tonight

March, "Lorraine"..........Ganne
Overture to "A Midsummer Night's Dream"..........Mendelssohn
Waltz, "Pomone"..........Waldteufel
Fantasia, "Pagliacci"......Leoncavallo
Second Hungarian Rhapsody.......Liszt
Marche Miniature........Tschaikowsky
Intermezzo..........Carroll
Entrance of the Gods into Walhalla, from "Das Rheingold"....Wagner
Fantasia, "Mephistofele"..........Boito
Serenade..........Toselli
Hungarian Dance in G minor (No. 5).
Brahms

Conductor: A. Jacchia

TRANS. JUNE 23
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TONIGHT'S POPS

This program will be played at the Pop Concert in Symphony Hall tonight by Agide Jacchia and his orchestra:

March, "Lorraine"..........Ganne
Overture to "A Mid-Summer Night's Dream"..........Mendelssohn
Waltz, "Pomone"..........Waldteufel
Fantasia, "Pagliacci"..........Leoucavallo
Second Hungarian Rhapsody..........Liszt
Marche Miniature..........Tschaikowsky
Intermezzo..........Carroll
Overture to "The Flying Dutchman"..Wagner
Fantasia, "Mephistofele"..........Boito
Serenade..........Toselli
Hungarian Dance in G minor, No. 5....Brahms

HERALD-JUNE 23.

At the Pops Tonight

Military Polonaise....Chopin-Glazounoff
Overture, "Le Roi l'a dit"......Delibes
Waltz, "Espana"..........Waldteufel
Fantasia,, "Carmen"..........Bizet
Morning Mood—In the Hall of the Mountain King, from the Suite, "Peer Gynt"..........Grieg
Largo..........Handel
Solo violin (J. Theodorowicz), organ, harp and strings
Prelude..........Rachmaninoff
Overture, "1812"........Tschaikowsky
Selection, "Apple Blossoms,"
Kreisler-Jacobi
Kammenoi Ostrow..........Rubinstein
Pomp and Circumstance..........Elgar

Conductor: A. Jacchia.

TRANS. JUNE 24

TONIGHT'S POPS

Agide Jacchia, conductor of the Pops Orchestra, has compiled the following popular programme for the Pop Concert in Symphony Hall tonight:

March from "Tannhauser" (with organ)
Wagner
Overture, "Maximilian Robespierre" The Last Days of the "Terror"..........Litolff
Orientale (arranged by Gustav Strube)...Cui
Fantasia, "Madama Butterfly"......Puccini
Ballet music from "The Queen of Sheba"
Goldmark
(Solo violoncello, Joseph Keller)
Enfantillage ("Children at Play")......
Van Westerhout
Waltz, "On the Beautiful Blue Danube"..
Strauss
Roumanian Rhapsody..........Enesco
Fantasia, "Lucia di Lammermoor"..Donizetti
Waltz, "Jolly Sisters"..........Vollstedt
Rackoczy March..........Berlioz

POST-JUNE 25

POPS STILL POPULAR AS EVER

Boston is a nice town but it's a little conservative, not to say slow. It really takes about thirty years for Boston to get enthusiastic about anything, and the Boston Pops, having served their time, are ralishing a wonderful measure of prosperity.

Just at present the amusement business is enjoying a slump. The theatre managers are shrieking from the housetops that they are ruined and the number of actors and performers out of work is larger than the number of office holders in Washington still doing war work, which is a lot bigger army than Wellington had at Waterloo.

Up at Symphony Hall, no matter how hot it gets, the multitude assembles every night, fills every table, absorbs cold drinks and ices to an incredible degree and listens to programs about as light as a new wife's biscuits.

For Signor Agide Jacchia does not play light programs. They are not as heavy, to be sure, as Monsieur Monteux serves up at the regular Symphony concert, but they include big overtures, tone poems, Wagnerian excerpts, selections from the grand operas, suites and such things. Occasionally he stoops to a comic opera, and once in a while to a popular song, but jazz is anathema.

Now the curious thing about it is that these programs seem to be just what the public wishes. If they were not the public would stay away with the greatest good will in the world, and the fact that the people pack the hall every night proves that the signor has hit the popular taste right between the eyes.

That Pops orchestra grows every year as the programs grow in ponderosity. Not so many years ago fifty men played the Pops. This year there are eighty musicians responding to the baton of Jacchia. There is no symphonic composition which a band of this size cannot play satisfactorily, and the folks who go to the Pops are really hearing good symphonic programs under delightful conditions.

AMER. JUNE 25.

INFORMATION OBSCURED

At the Pops Tonight

March from "Tannhäuser" . . . . . Wagner
Overture "Maximilian Robespierre," . . . Litolff
Orientale . . . . Cui
Fantasia, "Madame Butterfly" . . . Puccini
Ballet Music from "The Queen of Sheba" . . . . Goldmark
Enfantillage . . . . Van Westerhout
Waltz, "On the Beautiful Blue Danube" . . . . Strauss
Roumanian Rhapsody . . . . Enesco
Fantasia, "Lucia di Lammermoor," . . . Donizetti
Waltz, "Jolly Sisters" . . . . Vollstedt
Rakoczy March . . . . Berlioz

Conductor: A. Jacchia

TRANS. JUNE 25.

The Pops

The coming week of the Pop Concerts at Symphony Hall, which will be the last but one of the 1921 season, includes special programmes of interest. For request night, on Tuesday next, June 28, the programme has now been made, strictly in accordance with the votes which every Pops night for the last few weeks have been filling the ballot box in the Symphony Hall corridor. In this most popular of popular programmes the numbers which led in the count were Tschaikowsky's "1812" Overture, Handel's "Largo" and Rubinstein's "Kammenoi Ostrow."

On Thursday, June 30, there will be given a programme consisting entirely of dance music. On Friday, July 1, will be given the second and last of the Russian-Tschaikowsky programmes of the season, which with a certain public the most popular of all Pop offerin

POST- JUNE 26

POP CONCERTS

The famous Pop Concerts at Symphony Hall have but two weeks more. This week abounds in special programs. Request night comes on Tuesday. In this most popular of popular programs the numbers which led in the count were Tschaikowsky's "1812" overture, Handel's "Largo" and Rubinstein"s "Kammeoi Ostrow." On Thursday will come a program entirely of dance music. On Friday will be given the second and last of the Russian-Tschaikowsky programs, making one of the most popular of all Pops nights.

ADVER. JUNE. 26

Last Two Weeks of the "Pops" at Symphony Hall

The coming wek of the Pop concerts at Symphony Hall will be the last but one of the 1921 season. For Request Night, Tuesday, the program has now been made strictly in accordance with the votes which every Pops night for the last few weeks have been filling the ballot box in the Symphony Hall corridor. In this most popular of popular programs the numbers which led in the count were Tschaikowsky's "1812" overture, Handel's "Largo" and Rubinstein's "Kammenoi Ostrow."

Thursday the program consists entirely of dance music. Friday will be given the second and last of the Russian-Tschaikowsky program.

The program for Monday follows:

Overture to "Zampa," Herold; Waltz from "Eugen Onegin," Tschaikowsky; Capriccio, Scarlatti; Fantasia, "Samson and Delilah," Saint-Saens; Love-Death from "Tristan and Isolde," Wagner; Intermezzo, act 3, "The Jewels of the Madonna," Wolf-Ferrari; "Ave Maria," Schubert-Wilhelmj; rhapsody, "Espana," Chabrier; Polovtsian; Dances from "Prince Igor," Borodin; "Love's Dream After the Ball," Czibulka; Prelude to "Carmen," Bizet.

GLOBE JUNE 26

LAST TWO WEEKS OF POPS

The coming week of the famous Pop concerts at Symphony Hall, which will be the last but one of the 1921 season, abounds in special programs of interest. For Request night, on Tuesday next, June 28, the program has now been made, strictly in accordance with the votes which, every Pops night for the last few weeks, have been filling the ballot box in the Symphony Hall corridor. In this most popular of popular programs the numbers which led in the count were Tschaikowsky's "1812" overture, Handel's "Largo" and Rubinstein's "Kammnoi Ostrow."

On Thursday, June 30, there will come a program consisting entirely of dance music, particularly eventful since this species of music comprises an important part of the Pops repertory. On Friday, July 1, will be given the second and last of the Russian-Tschaikowsky programs of the season, which, with a certain public, is the most popular of all Pops nights.

The programs of the week, in which the splendid Pops Symphony orchestra will be heard under the inspired leadership of Agide Jacchia, follow:

MONDAY, JUNE 27

Overture to "Zampa" . . . . Herold
Waltz from "Eugen Onegin" . . . . Tschaikowsky
Capriccio . . . . Scarlatti
(Arranged by Agide Jacchia.
Fantasia, "Samson and Delilah" . . Saint-Saens
Love-Death from "Tristan and Isolde" . Wagner
Intermezzo, Act III., "The Jewels of the Madonna" . . . . Wolf-Ferrari
"Ave Maria" . . . . Schubert-Wilhelmj
Rhapsody, "Espana" . . . . Chabrier
Polovtsian Dances from "Prince Igor" Borodin
"Love's Dream After the Ball" . . . . Czibulka
Prelude to "Carmen" . . . . Bizet

TUESDAY, JUNE 28
Request Night

Hungarian March (Rakoczy) . . . . Berlioz
Overture to "William Tell" . . . . Rossini
Waltz, "On the Beautiful Blue Danube" . . . Strauss
Fantasia, "Madame Butterfly" . . . . Puccini
From the Suite "Peer Gynt" . . . . Grieg
a, Morning Mood. b, In the Hall of the Mountain King.
Elli, Elli (Arr. by Agide Jacchia)
Kammenoi Ostrow (Reve Angelique) . Rubinstein
Ouverture Solennelle, "1812" . . . Tschaikowsky
Rhapsody, "Italia" . . . . Casella
Largo . . . . Handel
Solo violin, J. Theodorowicz, organ, harp and strings.
Pomp and Circumstance . . . . Elgar

WEDNESDAY, JUNE 29

"Coronation March" . . . . Svendsen
Overture to "Oberon" . . . . Weber
Waltz, "Artist's Life" . . . . Strauss
Fantasia, "La Boheme" . . . . Puccini
Second Hungarian Rhapsody . . . . Liszt
"March of the Little Lead Soldiers" . . . . Pier.
Prelude to "Tristan and Isolde" . . . . Wagne
"Charge of the Hussars" . . . . Spindler
Selection, "Mlle. Modiste" . . . . Herbert
Waltz, "Jolly Fellows" . . . . Vollstedt
Aragonaise from "The Cid" . . . . Massenet

THURSDAY, June 30
A Program of Dance Music

Military Polonaise . . . . Chopin-Glazounoff
Waltz, "Vienna Blood" . . . . Strauss
Habanera and Gypsy Dance from "Carmen" . . . Bizet
Bacchanale from "Samson and Delilah" . . . Saint-Saens
Egyptian Ballet . . . . Luigini
a, Gavotte. b, Tarantelle . . . . Jacchia
Hungarian Dance in G minor (No. 1) . . Brahms
Ballet Music from "La Gioconda" . . . Ponchielli
Bolero . . . . Moszkowski
Mazurka, "La Czarina" . . . . Ganne
Indian War Dance (Cheyenne) . . . . Skilton

FRIDAY, JULY 1
Russian-Tschaikowsky Program

Entrance of Anthony into Egypt . . . . Arensky
Waltz, "Dornroeschen," from the Suite, "The Sleeping Beauty" . . . . . . Tschaikowsky
Orientale (arr. by G. Strube) . . . . Cui
Marche Slave . . . . Tschaikowsky
Finale of "Scheherazade" . . . . . Rimsky-Korsakoff
Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock Surmounted by a Bronze Warrior. Conclusion.
Elli, Elli (Arr. by Agide Jacchia)
Russian Dance, "Trepak" . . . . Tschaikowsky
Ouverture Solennelle, "1812" . . . . . Tschaikowsky
Finale of the Fourth Symphony . . Tschaikowsky
Allegro con fouco.
Russian Folk-Songs:
a, Kalinka. b, Volga Bargemen's Song.
Procession of the Sardar . . . . . . Ippolitoff-Ivanoff

SATURDAY, JULY 2

Introdution to "Othello" (The Tempest) . Verdi
Overture to "The Beautiful Galatea" . . . Suppe
Waltzes from "Der Rosencavalier" . . . . Strauss
Fantasia, "Faust" . . . . Gounod
Prelude to "Lohengrin" . . . . Wagner
Elli, Elli (Arr, by Agide Jacchia)
"The Last Spring" . . . . Grieg
Carnival in Paris . . . . Svendsen
Southern Rhapsody . . . . Hosmer
Mexican Serenade, "La Paloma" . . . . Yradier
Marche Slave . . . . Tschaikowsky

HERALD-JUNE 26

At the Pops Tonight

Overture to "Zampa" . . . . Herold
Waltz from "Eugen Onegin" . . . . Tschaikowsky
Capriccio . . . . Scarlatti
(Arranged by Agide Jacchia.)
Fantasia, "Samson and Delilah" . . Saint-Saëns

Love-Death from "Tristan and Isolde" . . . . Wagner
Intermezzo, Act. III., "The Jewels of the Madonna" . . . . Wolf-Ferrari
Ave Maria . . . . Schubert-Wilhelmj
Rhapsody, "España" . . . . Chabrier

Polovtsian Dances from "Prince Igor" . . . . Borodin
Love's Dream after the Ball . . . . Czibulka
Prelude to "Carmen" . . . . Bizet

Conductor: A. Jacchia.

TRANS. JUNE 27

POPS TONIGHT

At the Pop concert in Symphony Hall tonight Agide Jacchia and his Pops orchestra of Symphony players will perform the following programme:

Overture to "Zampa" . . . . Herold
Waltz, from "Eugen Onegin" . . . Tschaikowsky
Capriccio . . . . Scarlatti
(Arranged by Agide Jacchia)
Fantasia, "Samson and Delilah" . Saint-Saens
Love-Death, from "Tristan and Isolde" . . . . Wagner
Intermezzo, Act III., "The Jewels of the Madonna" . . . . Wolf-Ferrari
Ave Maria . . . . Schubert-Wilhelmj
Rhapsody, "Espana" . . . . Chabrier
Polovtsian Dances from "Prince Igor" . . . . Borodin
Love's Dream After the Ball . . . . . . Czibulka
Prelude to "Carmen" . . . . Bizet

POST-JUNE 27.

TONIGHT'S POPS

At the Pop concert in Symphony Hall tonight Agide Jacchia and his symphony players will perform this program.

Overture to "Zampa" . . . . Herold
Waltz from "Eugen Onegin" . . . Tschaikowsky
Capriccio . . . . Scarlatti
(Arranged by Agide Jacchia)
Fantasia, "Samson and Delilah" . . . Saint-Saens
Love-Death from "Tristan and Isolde" . . . Wagner
Intermezzo, Act III, "The Jewels of the Madonna" . . . . Wolf-Ferrari
Ave Maria . . . . Schubert-Wilhelmj
Rhapsody, "Espana" . . . . Chabrier
Polovtsian Dances from "Prince Igor" . . . Borodin
Love's Dream After the Ball . . . . . Czibulka
Prelude to "Carmen" . . . . Bizet

HERALD JUNE. 27

THE POPS—Tonight is "Request Night" at the Pops, most popular of all Pops' nights in that the program is determined entirely by popular vote. The votes having been counted, the following three numbers were in the lear—Tschaikowsky'c "1812" Overture, Handel's "Largo" and Rubinstein's "Kammenoi Ostrow."

On Friday, July 1, will be given the second and last of the Russian-Tschaikowsky programs of the season which, with a certain public, is the most popular of all programs.

On Thursday, June 30, will come a program consisting entirely of dance music. This program is as follows:

1. Military Polonaise . . . . . Chopin-Glazounoff
2. Waltz, "Vienna Blood" . . . . Strauss
3. Habanera and Gypsy Dance form "Carmen" . . . . Bizet
4. Bacchanale from "Samson and Delilah" . . . . Saint-Saens
5. Egyptian Ballet . . . . Luigini
6. (a) Gavotte. (b) Tarantelle . . . Jacchia
7. Hungarian Rhapsody in G minor (No. 1) . . . . Brahms
8. Ballet Music from "La Gioconda" . . . Ponchielli
9. Bolero . . . . Moszkowski
10. Mazurka, "La Czarina" . . . . Ganne
11. Indian War Dance (Cheyenne) . . . . Skilton

AMER. JUNE 28.

At the Pops Tonight

Request Night

Hungarian March (Rakoczy) . . . . Berlioz
Overture to "William Tell" . . . . . Rossini
Waltz, "On the Beautiful Blue Danube" . . . . Strauss
Fantasia, "Madame Butterfly" . . Puccini

From the Suite "Peer Gynt" . . . . Grieg
a. Morning Mood.
b. In the Hall of the Mountain King
Elli, Elli (Arranged by Agide Jacchia)
Kammenoi Ostrow (Reve Angelique) . . . . Rubinstein
Ouverture Solennelle, "1812" . . . . Tschaikowsky

Rhapsody, "Italia" . . . . Casella
Largo . . . . Handel
(Solo violin, J. Theodorowicz, Organ, Harp and Strings)
Pomp and Circumstance . . . . Elgar

Conductor: A. Jacchia.

TRANS. JUNE 28

REQUEST NIGHT AT POPS

Tonight the request program will take place at the Pop concert in Symphony Hall. This is the most popular Pops program of them all, in that the numbers are entirely determined by the vote of the Pops audiences. The program follows:

Hungarian March (Rakoczy) . . . . . . Berlioz
Overture to "William Tell" . . . . Rossini
Waltz, "On the Beautiful Blue Danube" . . . . Strauss
Fantasia, "Madame Butterfly" . . . . . Puccini
From the Suite "Peer Gynt" . . . . Crieg
(a) Morning Mood. (b) In the Hall of the Mountain King.
Elli, Elli (Arranged by Agide Jacchia)
(Solo trumpet, Mr. Georges Mager)
Kammenio Ostrow (Reve Angelique) . . . . . Rubinstein
Ouverture Solennella, "1812" . Tschaikowsky
Rhapsody, "Italia" . . . . Casella
Largo (Solo, violin, J. Theodorowicz, Organ, harp and strings) . . . . . . Handel
Pomp and Circumstance (with organ) . Elgar

HERALD JUNE 28

REPEAT PROGRAMME

Those who came to Request Night at the Pop concert last night were numerous enough to fill Symphony Hall twice over. Indeed, so many were unable to obtain tickets for this most popular programme of them all that the management has decided to accommodate them by repeating the request programme intact next Monday, July 4, instead of the programme originally announced for that date.

Tonight's programme follows:

Coronation March . . . . Svendsen
Overture to "Oberon" . . . . Weber
Waltz, "Artist's Life" . . . . Strauss
Fantasia, "La Boheme" . . . . Puccini
Second Hungarian Rhapsody . . . . Liszt
March of the Little Lead Soldiers . . . Pierne
Bacchanale from "Tannhauser" . . . . . Wagner
Charge of the Hussars . . . . Spindler
Selection, "Mlle. Modiste" . . . . Herbert
Waltz, "Jolly Fellows" . . . . Vollstedt
Aragonaise from "The Cid" . . . . Massenet

POST-JUNE-29

TONIGHT'S POPS

Those who attended Request night at the Pop concerts last night were numerous enough to fill Symphony Hall twice over. So many were unable to obtain tickets that the management has decided to repeat the request program intact next Monday, July 4, instead of the program originally announced for that date.

Tonight's program follows:

Coronation March . . . . Svendsen
Overture to "Oberon" . . . . Weber
Waltz, "Artist's Life" . . . . Strauss
Fantasia, "La Boheme" . . . . Puccini
Second Huugarian Rhapsody . . . . Liszt
March of the Little Lead Soldiers . . . . . . Pierne
Bacchanale from "Tannhauser" . . . . Wagner
Charge of the Hussars . . . . Spindler
Selection, "Mlle. Modiste" . . . . Herbert
Waltz, "Jolly Fellows" . . . . Vollstedt
Aragonaise from "The Cid" . . . . Massenet

HERALD JUNE. 29.

At the Pops Tonight

Coronation March . . . . Svendsen
Overture to "Oberon" . . . . Weber
Waltz, "Artist's Life" . . . . Strauss
Fantasia, "La Bohême" . . . . Puccini
Second Hungarian Rhapsody . . . . . . Liszt
March of the Little Lead Soldiers, . . . Pierné
Prelude to "Tristan and Isolde" Wagner
Charge of the Hussars . . . . Spindler
Selection, "Mlle. Modiste" . . . . . . Herbert
Waltz, "Jolly Fellows" . . . . Vollstedt
Aragonaise from "The Cid" . . . Massenet

Conductor: A. Jacchia.

TRANS. JUNE 29.

At the Pops Tonight

Military Polonaise . . . . Chopin-Glazounoff
Waltz, "Vienna Blood" . . . . Strauss
Habanera and Gypsy Dance from "Carmen" . . . . Bizet
Bacchanale from "Samson and Delilah" . . . . Saint-Saëns
Egyptian Ballet . . . . Luigini
Gavotte—Tarantelle . . . . Jacchia
Hungarian Dance in G minor (No. 1) . . . Brahms
Ballet Music from "La Gioconda," . . . Ponchielli
Spanish Dance, "Bolero" . . . . Moszkowski
Mazurka, "La Czarina" . . . . Ganne
Indian War Dance (Cheyenne) . . . Skilton

Conductor: A. Jacchia.

TRANS. JUNE 30.

LAST RUSSIAN NIGHT OF SEASON AT POPS

The second and last Russian-Tschaikowsky night of the season will take place at the Pops in Symphony Hall tonight. The following program has been compiled for the occasion by Agide Jacchia, the Pops conductor:

Entrance of Antony into Egypt . . . . Arensky
Waltz, "Dornroeschen" from the Suite, "The Sleeping Beauty" . . . . . . Tschaikowsky
Orientale (Arr. by Gustave Strube) . . . . Cui
Marche Slave . . . . Tschaikowsky
Finale, "Scheherazade" . . . . . Rimsky-Korsakoff
(Festival at Bagdad. The sea. The ship goes to pieces on a rock surmounted by a bronze warrior. Conclusion.)
Elli, Elli . . . . Arr. by Agide Jacchia
(Mr. Georges Mayer, solo trumpet.)
Russian Dance, "Trepak" . . . . Tschaikowsky
Ouverture Solonnelle, "1812" . . . Tschaikowsky
Finale of the 4th Symphony, Allegro con fuoco . . . . Tschaikowsky
Russian Folk Songs—
(a) Kalinka.
(b) Volga Bargemen's Song.
Procession of the Sardar . . . . . Ippolitoff-Ivanoff

HERALD-JULY 1

ANCE MUSIC AT POPS

program consisting entirely of dance music, which comprises a large and fascinating part of the Pops repertory, will feature the concert in Symphony Hall tonight.

Military Polonaise . . . . . . Chopin-Glazounoff
Waltz, "Vienna Blood" . . . . Strauss
Habanera and Gypsy Dance from "Carmen" . . . . Bizet
cchanale from "Samson and Delilah" . . . . Saint-Saens
yptian Ballet . . . . Luigini
Gavotte b. Tarantelle . . . . Jacchia
ngarian Dance in G minor (No. 1) . . . . Brahms
llet Music from "La Gioconda" . . . . Ponchielli
anish Dance, "Bolero" . . . . . . Mozkowski
azurka, "La Czarina" . . . . Ganne
dian War Dance (Cheyenne) . . . . Skilton

HERALD-JUNE 30

טשאיקאווסקי פראגראם אין סימפאני האלל

קומענדען [illegible] נאכמיטאג וועט אין סימפאני האלל געגעבען ווערען א טשאיקאווסקי קאנצערט פון סימפאני ארקעסטער. צוויי סאלאיסטען וועלען זיך באטייליגען אין דעם קאנצערט. ריטשארד בורגין, דער גרויסער רוסישער וויאלין שפּיעלער, און זשעני בעדעטטי, דער גרויסער סעליסט, וועלען זיין די סאלאיסטען.

PROGRAMMA DI MUSICA VERDIANA AI POPS

Il programma Verdiano — uno dei più popolari della stagione dei Pops in Symphony Hall, di cui rimangono solamente tre settimane— sarà dato martedì sera prossimo sotto l'ispirata ed autorevole direzione del Maestro Agide Jacchia.

Il programma che sarà eseguito è il presente:

1. Prologue to "Pagliacci" — Leoncavallo.
2. Overture to "William Tell" — Rossini.
3. Minuet — Bolzoni.
4. Hymn to the sun from "Iris" — Mascagni.
5. Fantasia "Ballo in Maschera" —
6. Quartet from "Rigoletto" — Verdi.
7. Prelude to "Aida"
8. Fantasia, "Otello"
9. Rhapsody "Italia" — Casella.
10. Waltz, "Le Seran Rose" — Arditi.
11. Marcia Reale Italiana — Cabetti.

האט פּראהיבישאן געווירקט אויף דער פּאָפּולאריטעט פון דיא „פּאָפּס־קאָנצערטען.

די בארימטע באסטאנער אינסטיטוציע, די „פּאָפּס־קאנצערטען" אין סימפאני האל, האט דורכגעלעבט זעהר פיעל ענדערונגען פון דער צייט ווען זי איז געגרינדעט געווארען אין 1885. ווען פּראהיבישאן איז געווארען א געזעץ, האבען מאנכע געדיינקט אז די „פּאָפּס־קאנצערטען" וועלען רעוואלוציאניזירט ווערען און אנדערע ווידער האבען געגלויבט אז די קאנצערטען וועלען אונטערגעהן. אויסגעלאזט האט זיך פונקט פארקעהרט.

ווען די „ביל אוו פעיר" איז אלס רעזולטאט פון פּראהיבישאן געענדערט געווארען אין פריהלינג פון 1919, האט דיזע ענדערונג ניט געווירקט אויף אזוי וויים, אז עס זאל זיך ארויסזעהן א שאדען וואס קען פארדונקלען די היסטאריע פון דער ערפאלגרייכער עקזיסטענץ פון דיזע קאנצערטען.

די ביכער פון דער פערוואלטונג בעווייזען אז זיים די לעצטע צוויי יאהר האבען מעהר מענשען באזוכט די קאנצערטען און אז א פיל גרעסערע צאהל שפּייז און געטרענקע איז פארברויכט געווארען, ווי אין די פערגאנגענע יאהרען. בפרט נאך ווען מען דערמאנט זיך אז אין 1890 איז „שנאפּס" געווען דער פּאפּולערסטער געטראנק ביי די „פּאָפּס־קאנצערטען", מוז מען קומען צום שלוס אז פּראהיבישאן האט גאר ניט געווירקט אויף די קאנצערטען.

ווען די „פּאָפּס־קאנצערטען" זיינען געגרינדעט געווארען, צו פארנעהמען דעם פּלאץ פון ווינטער קאנצערטען מיט דער באסטאן סימפאני ארקעסטער אין אלטען מוזיק־האל אויף העמילטאן פּלייס איז „ביער, וויין און ליכטע וויין" אזוי פּאפּולער געווארען צוזאמען מיט דער מוזיק, אז די „פּראמענאיד־קאנצערטען" ווי מען האט זיי דאן גערופען, זיינען געווארען די איינציגע אמוזירונג פאר

[illegible]

א ביער־פעסלאך, און הונדערטער גלעזער זיינען געווען אויסגעשטעלט אין ליין. [illegible] 240 [illegible]

אין יענער צייט ווען עס פלעגט קומען א „הארוואורד־נאכט" פאר די הארוואורד סטודענטען [illegible]

[illegible] אין 1890, האט דער [illegible] „פּאפּס" [illegible]

[illegible] „פּאפּס־קאנצערטען" [illegible]

עס איז אן אמת'ער פארגעניגען צו פארברענגען א זומער־אווענד אין די „פּאפּס"!

Programma di musica italian

Martedì sera 21 corrente, nella Symphony Hall sarà tenuto il più grande concerto musicale della sera svolta in questa stagione dall'Orchestra dei "Pops". Diretta ed animat dal maestro Agide Jacchia, l'eccellen te Orchestra svolgerà magistralm te il seguente programma di music italiana:

1 — Prologo dei "Pagliacci" — R. Leoncavallo;
2 — Overture del "Guglielmo Tell" — Rossini;
3 — Minuet — Bolzoni;
4 — Inno al Sole dell'"Iris" - Not Tramonto, Alba — Mascagni;
5 — Fantasia "Ballo in Mascher
6 — Quartetto del "Rigolet
7 — Preludio di "Aida"
8 — Fantasia "Otello" di Giuseppe Verdi.
9 — Rhapsodia "Italia" — Casel
10 — Walz, Se saran rose—Ardi
11 — Marcia Reale Italiana — betti.

At the Pops Tonight

Entrance of Anthony into Egypt . Arensky
Waltz, "Dornroeschen" from the Suite, "The Sleeping Beauty" . . . Tschaikowsky
Orientale (arranged by Gustave Strube) . . . . Cui
Marche Slave . . . . Tschaikowsky
Finale "Scheherazade" . Rimsky-Korsakoff
Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion.
Elli, Elli (Arranged by Agide Jacchia)
(Solo trumpet—Mr. Georges Mager.)
Russian Dance, "Trepak" . Tschaikowsky
Ouverture Solennelle, "1812" . . . Tschaikowsky
Finale of the 4th Symphony, Allegro con fuoco . . . . Tschaikowsky
Russian Folk Songs—
a. Kalinka.
b. Volga Bargemen's Song.
Procession of the Sardar . . . . Ippolitoff-Ivanoff

Conductor: A. Jacchia.

INFORMATION OBSCURED

At the Pops Tonight

March from "Tannhäuser".....Wagner
Overture "Maximilian Robespierre," Litoff
Orientale ....Cui
Fantasia, "Madame Butterfly"...Puccini
Ballet Music from "The Queen of Sheba" ....Goldmark
Enfantillage ....Van Westerhout
Waltz, "On the Beautiful Blue Danube" ....Strauss
Roumanian Rhapsody..........Enesco
Fantasia, "Lucia di Lammermoor," Donizetti
Waltz, "Jolly Sisters"........Vollstedt
Rakoczy March ....Berlioz

Conductor: A. Jacchia.

TRANS. JUNE 25.

The Pops

The coming week of the Pop Concerts at Symphony Hall, which will be the last but one of the 1921 season, includes special programmes of interest. For request night, on Tuesday next, June 28, the programme has now been made, strictly in accordance with the votes which every Pops night for the last few weeks have been filling the ballot box in the Symphony Hall corridor. In this most popular of popular programmes the numbers which led in the count were Tschaikowsky's "1812" Overture, Handel's "Largo" and Rubinstein's "Kammenoi Ostrow."

On Thursday, June 30, there will be given a programme consisting entirely of dance music. On Friday, July 1, will be given the second and last of the Russian-Tschaikowsky programmes of the season, which with a certain public is the most popular of all Pop offerings.

POST- JUNE 26

POP CONCERTS

The famous Pop Concerts at Symphony Hall have but two weeks more. This week abounds in special programs. Request night comes on Tuesday. In this most popular of popular programs the numbers which led in the count were Tschaikowsky's "1812" overture, Handel's "Largo" and Rubinstein"s "Kammeoi Ostrow." On Thursday will come a program entirely of dance music. On Friday will be given the second and last of the Russian-Tschaikowsky programs, making one of the most popular of all Pops nights.

ADVER. JUNE 26

Last Two Weeks of the "Pops" at Symphony Hall

The coming wek of the Pop concerts at Symphony Hall will be the last but one of the 1921 season. For Request Night, Tuesday, the program has now been made strictly in accordance with the votes which every Pops night for the last few weeks have been filling the ballot box in the Symphony Hall corridor. In this most popular of popular programs the numbers which led in the count were Tschaikowsky's "1812" overture, Handel's "Largo" and Rubinstein's "Kammenoi Ostrow."

Thursday the program consists entirely of dance music. Friday will be given the second and last of the Russian-Tschaikowsky program.

The program for Monday follows: Overture to "Zampa," Herold; Waltz from "Eugen Onegin," Tschaikowsky; Capriccio, Scarlatti; Fantasia, "Samson and Delilah," Saint-Saens; Love-Death from "Tristan and Isolde," Wagner; Intermezzo, act 3, "The Jewels of the Madonna," Wolf-Ferrari; "Ave Maria," Schubert-Wilhelmj; rhapsody, "Espana," Chabrier; Polovtsian; Dances from "Prince Igor," Borodin; "Love's Dream After the Ball," Czibulka; Prelude to "Carmen," Bizet.

GLOBE JUNE 26

LAST TWO WEEKS OF POPS

The coming week of the famous Pop concerts at Symphony Hall, which will be the last but one of the 1921 season, abounds in special programs of interest. For Request night, on Tuesday next, June 28, the program has now been made, strictly in accordance with the votes which, every Pops night for the last few weeks, have been filling the ballot box in the Symphony Hall corridor. In this most popular of popular programs the numbers which led in the count were Tschaikowsky's "1812" overture, Handel's "Largo" and Rubinstein's "Kammnoi Ostrow."

On Thursday, June 30, there will come a program consisting entirely of dance music, particularly eventful since this species of music comprises an important part of the Pops repertory. On Friday, July 1, will be given the second and last of the Russian-Tschaikowsky programs of the season, which, with a certain public, is the most popular of all Pops nights.

The programs of the week, in which the splendid Pops Symphony orchestra will be heard under the inspired leadership of Agide Jacchia, follow:

MONDAY, JUNE 27

Overture to "Zampa"..........Herold
Waltz from "Eugen Onegin".....Tschaikowsky
Capriccio ....Scarlatti
(Arranged by Agide Jacchia.)
Fantasia, "Samson and Delilah"..Saint-Saens
Love-Death from "Tristan and Isolde".Wagner
Intermezzo, Act III., "The Jewels of the Madonna" ....Wolf-Ferrari
"Ave Maria" ....Schubert-Wilhelmj
Rhapsody, "Espana" ....Chabrier
Polovtsian Dances from "Prince Igor".Borodin
"Love's Dream After the Ball"..........Czibulka
Prelude to "Carmen" ....Bizet

TUESDAY, JUNE 28
Request Night

Hungarian March (Rakoczy)..........Berlioz
Overture to "William Tell"..........Rossini
Waltz, "On the Beautiful Blue Danube" Strauss
Fantasia, "Madame Butterfly"..........Puccini
From the Suite "Peer Gynt"..........Grieg
a, Morning Mood. b, In the Hall of the Mountain King.
Eili, Eili (Arr. by Agide Jacchia)
Kammenoi Ostrow (Reve Angelique).Rubinstein
Ouverture Solennelle, "1812"....Tschaikowsky
Rhapsody, "Italia"..........Casella
Largo ....Handel
Solo violin, J. Theodorowicz, organ, harp and strings.
Pomp and Circumstance..........Elgar

WEDNESDAY, JUNE 29

"Coronation March"..........Svendsen
Overture to "Oberon"..........Weber
Waltz, "Artist's Life"..........Strauss
Fantasia, "La Boheme"..........Puccini
Second Hungarian Rhapsody..........Liszt
"March of the Little Lead Soldiers"....Pier.
Prelude to "Tristan and Isolde"........Wagne
"Charge of the Hussars"..........Spindler
Selection, "Mlle. Modiste"..........Herbert
Waltz, "Jolly Fellows"..........Vollstedt
Aragonaise from "The Cid"..........Massenet

THURSDAY, June 30
A Program of Dance Music

Military Polonaise..........Chopin-Glazounoff
Waltz, "Vienna Blood"..........Strauss
Habanera and Gypsy Dance from "Carmen" Bizet
Bacchanale from "Samson and Delilah" Saint-Saens
Egyptian Ballet..........Luigini
a, Gavotte. b, Tarantelle..........Jacchia
Hungarian Dance in G minor (No. 1)..Brahms
Ballet Music from "La Gioconda"....Ponchielli
Bolero ....Moszkowski
Mazurka, "La Czarina"..........Ganne
Indian War Dance (Cheyenne)..........Skilton

FRIDAY, JULY 1
Russian-Tschaikowsky Program

Entrance of Anthony into Egypt.......Arensky
Waltz, "Dornroeschen," from the Suite, "The Sleeping Beauty"......Tschaikowsky
Orientale (arr. by G. Strube)..........Cui
Marche Slave..........Tschaikowsky
Finale of "Scheherazade".....Rimsky-Kosrakoff
Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock Surmounted by a Bronze Warrior. Conclusion.
Eili, Eili (Arr. by Agide Jacchia)
Russian Dance, "Trepak"..........Tschaikowsky
Ouverture Solennelle, "1812".....Tschaikowsky
Finale of the Fourth Symphony..Tschaikowsky
Allegro con fouco.
Russian Folk-Songs:
a, Kalinka. b, Volga Bargemen's Song.
Procession of the Sardar......Ippolitoff-Ivanoff

SATURDAY, JULY 2

Introduction to "Othello" (The Tempest).Verdi
Overture to "The Beautiful Galatea"...Suppe
Waltzes from "Der Rosencavalier"....Strauss
Fantasia, "Faust"..........Gounod
Prelude to "Lohengrin"..........Wagner
Eili, Eili (Arr, by Agide Jacchia)
"The Last Spring"..........Grieg
Carnival in Paris..........Svendsen
Southern Rhapsody..........Hosmer
Mexican Serenade, "La Paloma".......Yradier
Marche Slave..........Tschaikowsky

HERALD-JUNE 26

At the Pops Tonight

Overture to "Zampa"..........Herold
Waltz from "Eugen Onegin".......... Tschaikowsky
Capriccio .... Scarlatti
(Arranged by Agide Jacchia.)
Fantasia, "Samson and Delilah".. Saint-Saëns

Love-Death from "Tristan and Isolde" ....Wagner
Intermezzo, Act. III., "The Jewels of the Madonna"........Wolf-Ferrari
Ave Maria ....Schubert-Wilhelmj
Rhapsody, "España" ....Chabrier

Polovtsian Dances from "Prince Igor" ....Borodin
Love's Dream after the Ball....Czibulka
Prelude to "Carmen"..........Bizet

Conductor: A. Jacchia.

TRANS. JUNE 27

POPS TONIGHT

At the Pop concert in Symphony Hall tonight Agide Jacchia and his Pops orchestra of Symphony players will perform the following programme:

Overture to "Zampa"..........Herold
Waltz, from "Eugen Onegin"...Tschaikowsky
Capriccio ....Scarlatti
(Arranged by Agide Jacchia)
Fantasia, "Samson and Delilah".Saint-Saens
Love-Death, from "Tristan and Isolde".. Wagner
Intermezzo, Act III., "The Jewels of the Madonna" ....Wolf-Ferrari
Ave Maria ....Schubert-Wilhelmj
Rhapsody, "Espana" ....Chabrier
Polovtsian Dances from "Prince Igor".. Borodin
Love's Dream After the Ball.......Czibulka
Prelude to "Carmen"..........Bizet

POST-JUNE 27

TONIGHT'S POPS

At the Pop concert in Symphony Hall tonight Agide Jacchia and his symphony players will perform this program.

Overture to "Zampa"..........Herold
Waltz from "Eugen Onegin" Tschaikowsky
Capriccio ....Scarlatti
(Arranged by Agide Jacchia)
Fantasia, "Samson and Delilah" Saint-Saens
Love-Death from "Tristan and Isolde" Wagner
Intermezzo, Act III, "The Jewels of the Madonna" ....Wolf-Ferrari
Ave Maria..........Schubert-Wilhelmj
Rhapsody, "Espana"..........Chabrier
Polovtsian Dances from "Prince Igor" Borodin
Love's Dream After the Ball....Czibulka
Prelude to "Carmen"..........Bizet

HERALD JUNE 27.

THE POPS—Tonight is "Request Night" at the Pops, most popular of all Pops' nights in that the program is determined entirely by popular vote. The votes having been counted, the following three numbers were in the lear—Tschaikowsky'c "1812" Overture, Handel's "Largo" and Rubinstein's "Kammenoi Ostrow."

On Friday, July 1, will be given the second and last of the Russian-Tschaikowsky programs of the season which, with a certain public, is the most popular of all programs.

On Thursday, June 30, will come a program consisting entirely of dance music. This program is as follows:

1. Military Polonaise......Chopin-Glazounoff
2. Waltz, "Vienna Blood"..........Strauss
3. Habanera and Gypsy Dance form "Carmen" ....Bizet
4. Bacchanale from "Samson and Delilah" .... Saint-Saens
5. Egyptian Ballet ....Luigini
6. (a) Gavotte. (b) Tarantelle ....Jacchia
7. Hungarian Rhapsody in G minor (No. 1) .... Brahms
8. Ballet Music from "La Gioconda" Ponchielli
9. Bolero ....Moszkowski
10. Mazurka, "La Czarina" ....Ganne
11. Indian War Dance (Cheyenne) ....Skilton

AMER. JUNE 28.

At the Pops Tonight

Request Night

Hungarian March (Rakoczy)....Berlioz
Overture to "William Tell".....Rossini
Waltz, "On the Beautiful Blue Danube" Strauss
Fantasia, "Madame Butterfly"..Puccini

From the Suite "Peer Gynt".....Grieg
a. Morning Mood.
b. In the Hall of the Mountain King
Eili, Eili (Arranged by Agide Jacchia)
Kammenoi Ostrow (Reve Angelique) Rubinstein
Ouverture Solennelle, "1812" Tschaikowsky

Rhapsody, "Italia"..........Casella
Largo ....Handel
(Solo violin, J. Theodorowicz, Organ, Harp and Strings)
Pomp and Circumstance..........Elgar

Conductor: A. Jacchia.

TRANS. JUNE 28

REQUEST NIGHT AT POPS

Tonight the request program will take place at the Pop concert in Symphony Hall. This is the most popular Pops program of them all, in that the numbers are entirely determined by the vote of the Pops audiences. The program follows:

Hungarian March (Rakoczy).......Berlioz
Overture to "William Tell".......Rossini
Waltz, "On the Beautiful Blue Danube" ....Strauss
Fantasia, "Madame Butterfly".....Puccini
From the Suite "Peer Gynt".......Crieg
(a) Morning Mood. (b) In the Hall of the Mountain King.
Eili, Eili (Arranged by Agide Jacchia)
(Solo trumpet, Mr. Georges Mager)
Kammenio Ostrow (Reve Angelique) Rubinstein
Ouverture Solennella, "1812".Tschaikowsky
Rhapsody, "Italia"..........Casella
Largo (Solo, violin, J. Theodorowicz, Organ, harp and strings)...... Handel
Pomp and Circumstance (with organ).Elgar

HERALD. JUNE 28

REPEAT PROGRAMME

Those who came to Request Night at the Pop concert last night were numerous enough to fill Symphony Hall twice over. Indeed, so many were unable to obtain tickets for this most popular programme of them all that the management has decided to accommodate them by repeating the request programme intact next Monday, July 4, instead of the programme originally announced for that date.

Tonight's programme follows:

Coronation March ....Svendsen
Overture to "Oberon" ....Weber
Waltz, "Artist's Life" ....Strauss
Fantasia, "La Boheme" ....Puccini
Second Hungarian Rhapsody ....Liszt
March of the Little Lead Soldiers ...Pierne
Bacchanale from "Tannhauser" ....Wagner
Charge of the Hussars ....Spindler
Selection, "Mlle. Modiste" ....Herbert
Waltz, "Jolly Fellows" ....Vollstedt
Aragonaise from "The Cid" ....Massenet

POST-JUNE-29

TONIGHT'S POPS

Those who attended Request night at the Pop concerts last night were numerous enough to fill Symphony Hall twice over. So many were unable to obtain tickets that the management has decided to repeat the request program intact next Monday, July 4, instead of the program originally announced for that date.

Tonight's program follows:

Coronation March..........Svendsen
Overture to "Oberon"..........Weber
Waltz, "Artist's Life"..........Strauss
Fantasia, "La Boheme"..........Puccini
Second Hungarian Rhapsody..........Liszt
March of the Little Lead Soldiers.......Pierne
Bacchanale from "Tannhauser"..........Wagner
Charge of the Hussars..........Spindler
Selection, "Mlle. Modiste"..........Herbert
Waltz, "Jolly Fellows"..........Vollstedt
Aragonaise from "The Cid"..........Massenet

HERALD JUNE 29.

At the Pops Tonight

Coronation March..........Svendsen
Overture to "Oberon"..........Weber
Waltz, "Artist's Life"..........Strauss
Fantasia, "La Bohême"........Puccini
Second Hungarian Rhapsody......Liszt
March of the Little Lead Soldiers, Pierné
Prelude to "Tristan and Isolde" Wagner
Charge of the Hussars..........Spindler
Selection, "Mlle. Modiste"......Herbert
Waltz, "Jolly Fellows".......Vollstedt
Aragonaise from "The Cid"...Massenet

Conductor: A. Jacchia.

TRANS. JUNE 29.

At the Pops Tonight

Military Polonaise....Chopin-Glazounoff
Waltz, "Vienna Blood"..........Strauss
Habanera and Gypsy Dance from "Carmen" ....Bizet
Bacchanale from "Samson and Delilah" ....Saint-Saëns
Egyptian Ballet..........Luigini
Gavotte—Tarantelle ....Jacchia
Hungarian Dance in G minor (No. 1), Brahms
Ballet Music from "La Gioconda," Ponchielli
Spanish Dance, "Bolero"....Mozkowski
Mazurka, "La Czarina"..........Ganne
Indian War Dance (Cheyenne)...Skilton

Conductor: A. Jacchia.

TRANS. JUNE 30.
[1333]

LAST RUSSIAN NIGHT OF SEASON AT POPS

The second and last Russian-Tschaikowsky night of the season will take place at the Pops in Symphony Hall tonight. The following program has been compiled for the occasion by Agide Jacchia, the Pops conductor:

Entrance of Antony into Egypt........Arensky
Waltz, "Dornroeschen" from the Suite, "The Sleeping Beauty".......Tschaikowsky
Orientale (Arr. by Gustave Strube)........Cui
Marche Slave..........Tschaikowsky
Finale, "Scheherazade"......Rimsky-Korsakoff
(Festival at Bagdad. The sea. The ship goes to pieces on a rock surmounted by a bronze warrior. Conclusion.)
Eili, Eili..........Arr. by Agide Jacchia
(Mr. Georges Mayer, solo trumpet.)
Russian Dance, "Trepak".......Tschaikowsky
Ouverture Solonnelle, "1812"....Tschaikowsky
Finale of the 4th Symphony, Allegro con fuoco ....Tschaikowsky
Russian Folk Songs—
(a) Kalinka.
(b) Volga Bargemen's Song.
Procession of the Sardar......Ippolitoff-Ivanoff

HERALD-JULY

ANCE MUSIC AT POPS

program consisting entirely of dance music, which comprises a large and fascinating part of the Pops repertory, will feature the concert in Symphony Hall tonight.

Military Polonaise.......Chopin-Glazounoff
Waltz, "Vienna Blood"..........Strauss
Habanera and Gypsy Dance from "Carmen" ....Bizet
cchanale from "Samson and Delilah" ....Saint-Saens
yptian Ballet..........Luigini
Gavotte b. Tarantelle..........Jacchia
ngarian Dance in G minor No. 1)..........Brahms
llet Music from "La Gioconda" Ponchielli
anish Dance, "Bolero"......Mozkowski
azurka, "La Czarina"..........Ganne
dian War Dance (Cheyenne)....Skilton

HERALD-JUNE

טשאיקאווסקי פראגראם אין סימפאני האלל

קומענדע זונטאג נאכמיטאג וועט אין סימפאני האלל געגעבען ווערען א טשאיקאווסקי קאנצערט פון סימפאני ארקעסטער. צוויי סאלאאיסטען וועלען זיך באטייליגען אין דעם קאנצערט. ריטשארד בורגין, דער גרויסער רוסישער וויאלין שפּיעלער, און זשעני בערדעטי, דער גרויסער סעליסט, וועלען זיין דיא סאלאאיסטען.

PROGRAMMA DI MUSICA VERDIANA AI POPS

Il programma Verdiano — uno dei più popolari della stagione dei Pops in Symphony Hall, di cui rimangono solamente tre settimane— sarà dato martedì sera prossimo sotto l'ispirata ed autorevole direzione del Maestro Agide Jacchia.

Il programma che sarà eseguito è il presente:

1. Prologue to "Pagliacci" — Leoncavallo.
2. Overture to "William Tell" — Rossini.
3. Minuet — Bolzoni.
4. Hymn to the sun from "Iris" — Mascagni.
5. Fantasia "Ballo in Maschera" —
6. Quartet from "Rigoletto" — Verdi.
7. Prelude to "Aida"
8. Fantasia, "Otello"
9. Rhapsody "Italia" — Casella .
10. Waltz, "Le Seran Rose" — Arditi.
11. Marcia Reale Italiana — Cabetti.

האָט פּראָהיבישאָן געווירקט אויף דער פּאָפּולאַריטעט פון דיא „פּאָפּס-קאָנצערטען.

די באריהמטע באסטאנער אינסטיטוציע, די „פּאפּס-קאנצערטען“ אין סימפאני האל, האט דורכגעלעבט זעהר פיעל ענדערונגען פון דער צייט ווען זי איז געגרינדעט געווארען אין 1885. ווען פּראהיבישאן איז געווארען א געזעץ, האבען מאנכע געדיינקט אז די „פּאפּס-קאנצערטען“ וועלען רעוואלוציאניזירט ווערען און אנדערע ווידער האבען געגלויבט אז די קאנצערטען וועלען אונטערגעהן. אויסגעלאזט האט זיך פּונקט פארקעהרט.

ווען די „ביל און פעיר“ איז אלס רעזולטאט פון פּראהיבישאן געענדערט געווארען אין פריהלינג פון 1919, האט דיזע ענדערונג ניט געווירקט אויף אזוי ווייט, אז עס זאל זיך ארויסזעהן א שאדען וואס קען פארדונקלען די היסטאריע פון דער ערפאלגרייכער עקזיסטענץ פון דיזע קאנצערטען.

די ביכער פון דער פערוואלטונג בעווייזען אז זייט די לעצטע צוויי יאהר האבען מעהר מענשען באזוכט די קאנצערטען און אז א פיל גרעסערע צאהל שפּייז און געטרענקע איז פארברויכט געווארען, ווי אין די פערגאנגענע יאהרען. בפרט נאך ווען מען דערמאנט זיך אז אין 1890 איז „שנאפּס“ געווען דער פּאפּולערסטער געטראנק ביי די „פּאפּס-קאנצערטען“, מוז מען קומען צום שלום אז פּראהיבישאן האט גאר ניט געווירקט אויף די קאנצערטען.

ווען די „פּאפּס-קאנצערטען“ זיינען געגרינדעט געווארען, צו פארנעהמען דעם פּלאץ פון ווינטער קאנצערטען מיט דער באסטאן סימפאני ארקעסטער אין אלטען מוזיק-האל אויף העמילטאן פּליים איז „ביער, ווין און לייכטע וויין“ אזוי פּאפּולער געווארען צוזאמען מיט דער מוזיק, אז די „פּראמענאיד-קאנצערטען“ ווי מען האט זיי דאן גערופען, זיינען געווארען די איינציגע אמוזירונג פאר מענשען וואס האבען געוואלט פארברייגען אן אנגענעהמען זומער-אווענד.

דער קעלער איז געווען פול מיט ביער-פעסלאך, און הונדערטער גלעזער זיינען געווען אויסגעשטעלט אין ליין. די ביער האט געמוזט געצאפּט ווערען דורך סטיעם, כדי צו קענען בעפריעדיגען דעם גרויסען פערלאנג. א גרויסע פייפ האט זיך געצויגען פון בייסמענט צום בארטיש און דער שאפּען האט זיך קיינמאל ניט פערמאכט. אריבער 240 גאלאן ביער פלעגט אויסגעצאפּט ווערען יעדע נאכט.

אין יענער צייט ווען עס פלעגט פארקומען א „הארווארד-נאכט“ פאר די הארווארד סטודענטען, האט זיך אבגעטען חושך. די סטודענטען האבען זיך געווארפען טשערס איבער די קעפּ און דער ווייטער האט געמוזט ריזיקירען מיט זיין לעבען צוצוקומען צו א באשטימטע טישעל. אין איינער פון אזעלכע שטורמישע אווענדען האט דער קאנדוקטאר טימאטהי אראמאווסקי ניט געקענט ארויסברענגען אזעלכע הויכע טענער מיט זיין ארקעסטער, וועלכע זאלען קענען בייקוכען דעם ליארם פון עולם. ער איז דאן געווארען אין כעס, האט אוועקגעווארפען זיין שטעקעל, און איז ארונטער פון פלאטפארם, רופענדיג דעם גאנצען ארקעסטער מיט זיך. עס האט געדויערט פולע דריי פירטעל שטונדען ביז וואנען עס איז געלינגען צו בארוהיגען דעם עולם און באוועגען דעם קאנדוקטאר אז ער זאל ארויס מיט זיין ארקעסטער און פארטזעצען זיין פראגראם.

נאך בעפאר פּראהיבישאן איז געווארען געזעצליך, אין 1890, האט דער פּאליס-קאמישאנער צוגענומען די לייסענס פון די „פּאפּס“ אויס געוויסע טעכנישע אורזאכען.

א גאנצען סיזאן האבען די „פּאפּס-קאנצערטען“ דערפון געליטען, אבער באלד זיינען טויזענדער מענשען געקומען און די צאהל פון באזוכער איז פארגרעסערט געווארען.

דאס איז א לעבעדיגער בעווייז, אז די „פּאפּס-קאנצערטען“ זיינען ניט פּאפּולער געווען צוליעב דעם גוטען ביער און וויין וועלכע זיינען אמאל דארט סערווירט געווארען נור אז דיזע קאנצערטען זיינען היינט, נאכדעם ווי פּראהיבישאן איז אריין אין קראפט, פיעל מעהר פּאפּולער געווארען ווי אין די פריהערדיגע יאהרען פאר די אינהאלטסרייכע מוזיקאלישע פּראגראמען וואס ווערען ביי דיזע קאנצערטען אויסגעפיהרט, — פּראגראמען מיט קאמפּאזיציעס פון די גרעסטע מוזיקאלישע קלאסיקער, געשפּיעלט פון אן ארקעסטער לויטער קינסטלער.

עס איז אן אמת'ער פארגעניגען צו פארברייגען א זומער-אווענד אין די „פּאפּס“!

Programma di musica italiana

Martedì sera 21 corrente, nella Symphony Hall sarà tenuto il p grande concerto musicale della ser svolta in questa stagione dall'Orchestra dei "Pops". Diretta ed animat dal maestro Agide Jacchia, l'eccellente Orchestra svolgerà magistralmente il seguente programma di musi italiana:

1 — Prologo dei "Pagliacci" — R. Leoncavallo;
2 — Overture del "Guglielmo Tell" — Rossini;
3 — Minuet — Bolzoni;
4 — Inno al Sole dell'"Iris" - Notte, Tramonto, Alba — Mascagni;
5 — Fantasia "Ballo in Maschera"
6 — Quartetto del "Rigoletto"
7 — Preludio di "Aida"
8 — Fantasia, "Otello" di Giuseppe Verdi.
9 — Rhapsodia "Italia" — Casella
10 — Walz, Se saran rose—Ar
11 — Marcia Reale Italiana — betti.

At the Pops Tonight

Entrance of Anthony into Egypt. Arensky
Waltz, "Dornroeschen" from the Suite, "The Sleeping Beauty".... Tschaikowsky
Orientale (arranged by Gustave Strube) ....Cui
Marche Slave ....Tschaikowsky
Finale "Scheherazade".Rimsky-Korsakoff
Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion.
Eili, Eili (Arranged by Agide Jacchia)
(Solo trumpet—Mr. Georges Mager.)
Russian Dance, "Trepak".Tschaikowsky
Ouverture Solennelle, "1812" Tschaikowsky
Finale of the 4th Symphony, Allegro con fuoco..........Tschaikowsky
Russian Folk Songs—
a. Kalinka.
b. Volga Bargemen's Song.
Procession of the Sardar.......... Ippolitoff-Ivanoff

Conductor: A. Jacchia.

TRANS. JULY

גט אן אנגענעהמען זומער
דער קעלער איז געווע
ביער־פעסלאך, און הונדערט
זיינען געווען אויסגעשטעלט
די ביער האט געמוזט געצא
הויך סטיעס, כדי צו קענען
נען דעם גרויסען פערלאנג.
טיש האט זיך געצויגען פון
צום באר־טיש און דער שאפען
קיינמאל נים פערמאכט. אין
גאלאן ביער פלעגט אויסגעצאפ
יעדע נאכט.
אין יענער צייט ווען עס
פארקומען א „הארווארד־נאכט“
הארווארד סטודענטען, האט זיך
טוען חושך. די סטודענטען האב
נעווארפען טשערס איבער די
דער וויטער האט געמוזט ריזיקיר
זיין לעבען צוצוקומען צו א באנ
טישעל. אין איינער פון אזעלכע
מישע אווענדען האט דער קאנדוק
טימאטהי אראמאווסקי נים גע
ארויסברענגען אזעלכע הויכע
מיט זיין ארקעסטער, וועלכע זאל
נען בייקוכען דעם ליארם פון
איז ראן געווארען אין כעס, האט
געווארפען זיין שטעקעל, און איז
טער פון פלאטפארם, רופענדיג דעם
צען ארקעסטער מיט זיך. עס האט
דויערט פולע דריי פירטעל שטונד
וואנען עס איז געלינגען צו באנ
דעם עולם און באוועגען דעם קאנד
טאר אז ער זאל ארויס מיט זיין ארק
טער און פארטזעצען זיין פראגראם.
נאך בעפאר פראהיבישאן איז
ותארען געזעצליך, אין 1890, האט ד
פאליס־קאמישאנער צוגענומען די
סענס פון די „פאפס“ אויס געווינ
טעכנישע אורזאכען.
א גאנצע סיזאן האבען די „פאפס
קאנצערטען“ דערפון געליטען. אבע
באלד זיינען טויזענדער מענשען גע
מען און די צאהל פון באזוכער איז פאר
גרעסערט געווארען.
דאס איז א לעבעדיגער בעווייז, אז ד
„פאפס־קאנצערטען“ זיינען נים פאפו
לער געווען צוליעב דעם גוטען ביער א
ווייל וועלכע זיינען אמאל דארט סער
ווירט געווארען נור אז דיזע קאנצערט
זיינען היינט, נאכדעם ווי פראהיבישא
איז אריין אין קראפט, פיעל מעהר פא
פולערער געווארען ווי אין די פריהער
דיגע יאהרען פאר די אינהאלטסרייכ
מוזיקאלישע פראגראמען וואס ווערע
ביי דיזע קאנצערטען אויסגעפירט.
פראגראמען מיט קאמפאזיציעס פון
גרעסטע מוזיקאלישע קלאסיקער, גע
שפיעלט פון אן ארקעסטער לויט
קינסטלער.
עס איז אן אמת'ער פארגעניגען צ
פארברייינגען א זומער־אווענד אין ד
„פאפס“!

Programma di musica italiana

Martedì sera 21 corrente, nella Symphony Hall sarà tenuto il più grande concerto musicale della serie svolta in questa stagione dall'Orchestra dei "Pops". Diretta ed animata dal maestro Agide Jacchia, l'eccellente Orchestra svolgerà magistralmente il seguente programma di musica italiana:

1 — Prologo dei "Pagliacci" — R. Leoncavallo;
2 — Overture del "Guglielmo Tell" — Rossini;
3 — Minuet — Bolzoni;
4 — Inno al Sole dell'"Iris" - Notte Tramonto, Alba — Mascagni;
5 — Fantasia "Ballo in Maschera"
6 — Quartetto del "Rigoletto"
7 — Preludio di "Aida"
8 — Fantasia "Otello" di Giuseppe Verdi.
9 — Rhapsodia "Italia" — Case
10 — Walz, Se saran rose—Ardit
11 — Marcia Reale Italiana — C
etti.

At the Pops Tonight

Entrance of Anthony into Egypt. Arensky
Waltz, "Dornroeschen" from the Suite, "The Sleeping Beauty"....Tschaikowsk
Orientale (arranged by Gustave Strube) ....Cu
Marche Slave ....Tschaikowsk
Finale "Scheherazade". Rimsky-Korsako
Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion.
Elli, Elli (Arranged by Agide Jacchia)
(Solo trumpet—Mr. Georges Mager.)
Russian Dance, "Trepak". Tschaikowsk
Ouverture Solennelle, "1812" Tschaikowsk
Finale of the 4th Symphony, Allegro con fuoco..........Tschaikowsk
Russian Folk Songs—
a. Kalinka.
b. Volga Bargemen's Song.
Procession of the Sardar.......... Ippolitoff-Iva

Conductor: A. Jacchia.

At the Pops Tonight

Introduction to "Othello" (The Tempest) ....Verdi
Overture, "The Beautiful Galatea," Suppé
Waltzes from "Der Rosenkavalier," R. Strauss
Fantasia, "Faust"..............Gounod
Prelude to "Lohengrin"..........Wagner
Elli, Elli.......Arranged by A. Jacchia
(Solo trumpet—Georges Mager)
"The Last Spring"...............Grieg
Carnival in Paris..............Svendsen
Southern Rhapsody.............Hosmer
Mexican Serenade, "La Paloma," Yradier
Marche Slav..............Tschaikowsky

Conductor: A. Jacchia.

TRANS-JULY 2.

POPS ENTER THEIR LAST WEEK

Programs of special interest will make the last six nights of the season of Pop Concerts in Symphony Hall unusually attractive. For the holiday, Monday, July 4th, the program originally announced has been changed in order that the thousands of disappointed Pops enthusiasts who could not gain admission to the regular Request Night last Tuesday may hear this most popular program of them all. On Wednesday night, July 6th, Agide Jacchia and the famous Pops symphony orchestra, will be heard in a program featuring the splendid music of Poland and of such composers as Chopin and Paderewski. Thursday night will bring a Wagner program, considered the highest in quality which are to be heard at the Pops. The closing night, Saturday, July 9th, is always the occasion of a farewell demonstration. The request program, which has been determined entirely by the vote of the Pop public, and will be heard on Monday evening, follows:

1. Hungarian March (Rakoczy) ....Berlioz
2. Overture to "William Tell"......Rossini
3. Waltz, "On the Beautiful Blue Danube" ....Strauss
4. Fantasia, "Madama Butterfly" ...Puccini
   Star Spangled Banner.
5. From the Suite "Peer Gynt"......Grieg
   a-Morning Mood. b-In the Hall of the Mountain King.
6. Elli, Elli (Arranged by Agide Jacchia)
7. Kammenoi Ostrow (Reve Angelique) ....Rubinstein
8. Overture Solennelle "1812" Tschaikowski
9. Rhapsody, "Italia"..............Casella
10. Largo (Solo violin, J. Theodorowicz) ....Handel
   Organ, Harp and Strings.
11. Pomp and Circumstance ....Elgar
Encores: Volga Bargemen's Song,
Hindu Song From "Sadko" ....Rimsky-Korsakoff
Ave Maria ....Schubert-Wilhelmj
Prelude ....Rachmaninoff

AMER. JULY 2.

LAST WEEK OF POPS

Only six nights of Pop Concerts at Symphony Hall remain. Tomorrow the opportunity will be afforded those who could not obtain tickets for the request night last Tuesday to hear this most popular of Pop programs repeated. For Wednesday night Agide Jacchia, the far-famed conductor of the Pops, has prepared a Polish program featuring the music of Chopin, Paderewski and others. For Thursday night a Wagner program will provide music of the highest quality that can be heard at these concerts. The closing night is always a gala occasion.

ADV. JULY. 3

LAST WEEK OF POPS

The six nights of Pop Concerts at Symphony Hall which remain of the present season abound with programs of interest. Tomorrow (Monday, July 4) the opportunity will be afforded those who could not obtain tickets for the Request night last Tuesday to hear this most popular of Pops programs, entirely determined by the vote of the Pops public, for this program is to be repeated intact on this date. It was plainly revealed last Tuesday that every number and encore of the request program affords delight to the many in the highest degree. For Wednesday, July 6, Agide Jacchia, the far-famed conductor of the Pops, has prepared a Polish program of interest, featuring the music of Chopin, Paderewski and their compatriots. For Thursday, July 7, a Wagner program will provide music of the highest quality that can be heard at these concerts. The closing night (Saturday, July 9) is always a gala occasion. The programs of the closing week follows:

MONDAY, JULY 4
Request program (repeated)
Hungarian March (Rakoczy).......Berlioz
Overture to "William Tell"........Rossini
Waltz, "On the Beautiful Blue Danube" ....Strauss
Fantasia, "Madama Butterfly"....Puccini
"The Star Spangled Banner"
From the suite, "Peer Gynt".........Grieg
a. Morning Mood
b. In the Hall of the Mountain King
Elli, Elli ...(Arranged by Agide Jacchia)
Kammenoi Ostrow (Reve Angelique) Rubinstein
Overture solennelle, "1812" Tschaikowsky
Rhapsody, "Italia"....................Casella
Largo ....Handel
(Solo violin, J. Theodorowicz; organ, harp and strings)
Pomp and Circumstance (with organ) Edgar
Encores:
Volga Bargemen's Song
Hindu song from "Sadko"
Rimsky-Korsakoff
Ave Maria ....Schubert-Wilhelmj
Prelude ....Rachmaninoff

TUESDAY, JULY 5
Polonaise from "Eugen Onegin"..... Tschaikowsky
Overture to "Poet and Peasant"...Suppe
Waltz, "Waves of the Danube"..Ivanovici
Fantasia, "Il Trovatore"..............Verdi
Overture to "Rienzi"..............Wagner
Organ solo, Caprice Heroique.......Bennet
(Albert W. Snow)
Canzonetta, "Little Italy"......Riesenfeld
Dance of the Hours from "La Gioconda" ....Ponchielli
Selection, "The Tales of Hoffman"..... Offenbach
Indian Summer, "An American Idyl" Herbert
Cortege of the Sardar.....Ipolitoff-Ivanoff
WEDNESDAY, JULY 6
(Polish night)
Polonaise Militaire..................Chopin
Overture, "Phedre"...............Massenet
Waltz, "La Barcarole"..........Waldteufel
Fantasia, "Aida"..........................Verdi
Polish Dance.....................Scharwenka
Violin solo, "Mazurka"...........Zarzycki
(Mr. Julius Theodorowicz)
Nocturne, opus 48, No. 1..........Chopin
Fantasia from the opera, "Manru".. Paderewski
"Polskie Kwiaty," selection of polish songs and dances
En Badinant ....d'Ambrosio
Entrance of the Boyards..........Halvorsen
THURSDAY, JULY 7
(Wagner Night)
Coronation March..................Meyerbeer
Invitation to the Dance.....Weber-Berlioz
Intermezzo from "Pagliacci" Leoncavallo
Entrance of the Gods at Walhalla, from "Das Rheingold"............Wagner
Prelude to "The Mastersingers of Nuremberg" ....Wagner
Dreams ....Wagner
(Solo violin, J. Theodorowicz)
Procession to the Cathedral, from Act II, "Lohengrin" ....Wagner
Overture to "Tannhauser"..........Wagner
Slavonic Dance No. 3...............Dvorak
Waltz, "The Skaters"..........Waldteufel
Ride of the Valkyries from "Die Walkure" ....Wagner
FRIDAY, JULY 8
March, "El Capitan"...................Sousa
Overture, "Light Cavalry"..........Suppe
Waltz, "Estudiantina"..........Waldteufel
Fantasia, "Manon Lescaut"........Puccini
Prelude to "Lohengrin".............Wagner
Hungarian Dance in D major.....Brahms
Balse Triste..............................Sibelius
Marche Slave..............Tschaikowsky
Fantasia, "Rigoletto".................Verdi
Melodie-Valse ....Schutt
"In the Hall of the Mountain King"..Grieg
SATURDAY, JULY 9
(Closing night)
Entrance of the Gladiators..........Fucik
Overture to "William Tell".........Rossini
Waltz, "On the Beautiful Blue Danube" ....Strauss
Fantasia, "Aida" ....Verdi
Cymbal Dance ....Chaminade
Largo from the "New World" Symphony ....Dvorak
Lion du Bal...............................Gillet
Overture Solennelle, "1812" ..Tschaikowsky
Introduction to Act III., "Lahengrin." Wagner
Russian Folk Song, "Dubinushka," (Arranged by Agide Jacchia)
American Military Fantasy......Rollinson

HERALD-JULY 4

HERALD-JULY 3.

Last Week of Pops

Programs of special interest will make the last six nights of the season of Pop concerts in Symphony Hall unusually attractive. For the holiday, Monday, July 4, the program originally announced has been changed in order that the thousands of disappointed Pops enthusiasts who could not gain admission to the regular request night last Tuesday may hear this most popular program of them all. On Wednesday night, July 6, will be heard a program featuring the splendid music of Poland and of such composers as Chopin and Paderewski. Thursday night will bring a Wagner program. The closing night, Saturday, July 9, is always the occasion of a farewell demonstration.

TRAV-JULY. 2.

Last Week of the Pops at Symphony Hall

The "Request Night" program, which attracted an audience last Tuesday sufficient to have filled Symphony Hall to more than double its capacity, will be repeated tomorrow night, in order that those who could not get in may have another chance to listen to a program chosen strictly in accordance with a popular vote taken among the Pops audiences.

Wednesday a Polish program, and Thursday a Wagner program, are the other special features of this, the last week of the Pops season. Tomorrow's "request program" follows: Hungarian March, Berlioz; overture to "William Tell," Rossini; waltz, "On the Beautiful Blue Danube," Strauss; fantasia, "Madame Butterfly," Puccini; suite, "Peer Gynt," Grieg; "Elli, Elli," arranged by Jacchia; Mammenoi Ostrow, Rubinstein; Ouverture Solennette, "1812," Tschaikowsky rhapsody, "Italia," Casella; Largo, Handel; "Pomp and Circumstance," Elgar.

The encores will be as follows: Volga Bargemen's Song, arranged by Jacchia; Hindu Song from "Sadko," Rimsky-Korsakoff; "Ave Maria," Schubert-Wilhelmj, and Prelude in C sharp minor, Rachmaninoff.

GLOBE. JULY. 3

REPEAT POPS REQUEST PROGRAM TONIGHT

So huge was the attendance at the regular request night at the Pop concerts in Symphony Hall last Tuesday night, and so numerous were the patrons who could not obtain seats, that the management has decided to repeat at tonight's concert this 100 per cent. popular program, the numbers of which have been entirely determined by public vote. The program in full:

Hungarian March (Rakoczy)......Berlioz
Overture to "William Tell".......Rossini
Waltz, "On the Beautiful Blue Danube" Strauss
Fantasia, "Madama Butterfly"....Puccini
From the Suite, "Peer Gynt".........Grieg
a. Morning Mood.
b. In the Hall of the Mountain King.
Elli, Elli (arranged by Agide Jacchia).
Kammenoi Ostrow (Reve Angelique) Rubinstein
Ouverture Solennelle, "1812". Tschaikowsky
Rhapsody, "Italia"..................Casella
Largo ....Handel
Solo violin, J. Theodorowicz
Harp, organ and strings.
Pomp and Circumstance (with organ) Elgar
Encores: Volga Bergemen's Song.
Hindu song from "Sadko" Rimsky-Korsakoff
Ave Maria.........Schubert-Wilhelmj
Prelude ....Rachmaninoff

HERALD-JULY 4

At the Pops Tonight

Polonaise from "Eugen Onegin".... Tschaikowsky
Overture to "Poet and Peasant"..Suppé
Waltz, "Waves of the Danube".Ivanovici
Fantasia, "Il Trovatore"..........Verdi
Overture to "Rienzi"...........Wagner
Organ Solo,
(Mr. Albert W. Snow.)
Canzonetta, "Little Italy"....Riesenfeld
Dance of the Hours from "La Gioconda" ....Ponchielli
Selection, "The Tales of Hoffmann" Offenbach
Indian Summer, An American Idyl. Herbert
Cortège of the Sardar....Ipolitoff-Ivanoff

Conductor: A. Jacchia.

TRANS, JULY. 5.

SYMPHONY HALL—TONIGHT
POPS
LAST 5 NIGHTS
Orchestra of 80 Symphony Players
AGIDE JACCHIA Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV-JULY. 6.

SYMPHONY HALL—TONIGHT
POPS
Last 4 Nights
Orchestra of 80 Symphony Players
AGIDE JACCHIA Conductor
Popular Music
Refreshments
TONIGHT—POLISH PROGRAMME
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JULY. 6.

SYMPHONY HALL—TONIGHT
POPS
Last 4 Nights
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
TONIGHT—POLISH PROGRAM
Tickets—25c, 50c, 75c, $1 (No tax)

GLOBE-JULY. 6.

SYMPHONY HALL—TONIGHT
LAST 4 NIGHTS
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tonight—POLISH PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JULY. 6.

POLISH MUSIC AT POPS

An unusually interesting program, featuring the music of Chopin, Paderewski and other Polish composers, will be given at the Pop Concert in Symphony Hall tonight. The program follows:

Polonaise Militaire..........................Chopin
Overture, "Phedre"........................Massenet
Waltz, "La Barcarole"................Waldteufel
Fantasia, "Aida"..................................Verdi
Polish Dance................................Scharwenka
Violin Solo, "Mazurka"...................Zarzycki
(Mr. Julius Theodorowicz.)
Nocturne, Opus 48, No. 1....................Chopin
Fantasia from the Opera "Manru"..Paderewski
"Polskie Kwiaty," Selection of Polish Songs and Dances.
En Badinant...............................d'Ambrosio
Entrance of the Boyards..............Halvorsen

HERALD-JULY

ADVER. JULY 6.

Hugo Riesenfeld, whose new work, "Little Italy," was played for the first time in Boston at the Pops last night.

The program at the Pops last night included the playing, for the first time in Boston, of a new composition by Hugo Rissenfeld, the celebrated motion picture musician, who composes scores for most of the big feature films, including the "Four Horsemen," now playing in Boston.

It is called "Little Italy," and is a humorous, descriptive bit describing characters and themes in the New York Italian quarter.

The piece is taken from a suite by Rissenfeld called, "Themes in New York," and the entire suite will be played at the Pops during the Fall season.

The composition was well

At the Pops Tonight

Polish Programme

Polonaise Militaire.............Chopin
Overture "Phèdre"..........Massenet
Waltz, "La Barcarole"......Waldteufel
Fantasia, "Aida"...................Verdi
Polish Dance...............Scharwenka
Violin Solo, "Mazurka"......Zarzycki
(Julius Theodorowicz)
Nocturne, Op. 48, No. 1........Chopin
Fantasia from the Opera "Manru," Paderewski
"Polskie Kwiaty," Selections of Polish Songs and Dances
En Badinant................d'Ambrosio
Entrance of the Boyards.....Halvorsen

Conductor: A. Jacchia.

TRANS. JULY. 6.

POPS' WAGNER PROGRAM

The second and last Wagner program of the season will take place at the Pop concert in Symphony Hall tonight. The numbers:

Coronation march..............Meyerbeer
Invitation to the dance......Weber-Berlioz
Intermezzo from "Pagliacci" Leoncavallo
Entrance of the Gods to Walhalla from "Das Rheingold".......Wagner
Prelude to "The Mastersingers of Nuremberg"..........................Wagner
Dreams (solo violin, J. Theodorowicz) Wagner
Procession to the Cathedral from Act. II, "Lohengrin" ....Wagner
Overture to "Tannhauser" ....Wagner
Slavonic dance No. 3...................Dvorak
Waltz, "The Skaters".........Waldteufel
Ride of the Valkyries from "Die Walkure" ....Wagner

HERALD-JULY. 7.

WAGNER AT POPS TONIGHT

The second and last Wagner programme of the season, one of the best liked of the special Pops programmes, will take place at the Pop concert in Symphony Hall tonight. The numbers follow:

Coronation March ....Meyerbeer
Invitation to the Dance.......Weber-Berlioz
Intermezzo from "Pagliacci".....Leoncavallo
Entrance of the Gods to Walhalla from "Das Rheingold" ....Wagner
Prelude to "The Mastersingers of Nuremberg" ....Wagner
Dreams (solo violin, J. Theodorowicz). Wagner
Procession to the Cathedral from Act II., "Lohengrin".................................Wagner
Overuture to "Tannhauser"...........Wagner
Slavonic Dance No. 3........................Dvorak
Waltz, "The Skaters".................Waldteufel
Ride of the Valkyries from "Die Walkure" Wagner

POST-JULY. 7.

At the Pops Tonight

Wagner Programme

Coronation March ....Meyerbeer
Invitation to the Dance...Weber-Berlioz
Intermezzo from "Pagliacci".Leoncavallo
Entrance of the Gods to Walhalla from "Das Rheingold".......Wagner
Prelude to "The Mastersingers of Nuremberg.—Dreams (solo violin, J. Theodorowicz).—Procession to Cathedral from Act II., "Lohengrin." — Overture to "Tannhäuser" ....Wagner
Slavonic Dance No. 8...........Dvořák
Waltz, "The Skaters"......Waldteufel
Ride of the Valkyries from "Die Walküre" ....Wagner

Conductor: A. Jacchia.

TRANS. JULY 7.

At the Pops Tonight

March, "El Capitan"..........Sousa
Overture, "Light Cavalry"......Suppé
Waltz, "Estudiantina"......Waldteufel
Fantasia, "Manon Lescaut".....Puccini
Prelude to "Lohengrin".......Wagner
Hungarian Dance in D major..Brahms
Valse Triste....................Sibelius
Marche Slave.........Tschaikowsky
Fantasia, "Rigoletto"..............Verdi
Melodie-Valse ....Schütt
"In the Hall of the Mountain King" ....Grieg

Conductor: A. Jacchia

TRANS. JULY 8.

TWO MORE POPS

At the last Pop concert of the season but one, in Symphony Hall tonight, the Pops Symphony Orchestra, under Agide Jacchia, will be heard in the following popular program:

March, "El Capitan".......................Sousa
Overture, "Light Cavalry"...............Suppe
Waltz, "Estudiantina"..............Waldteufel
Fantasia, "Manon Lescaut"...........Puccini
Prelude to "Lohengrin"..................Wagner
Hungarian Dance in D major.......Brahms
Valse Triste................................Sibelius
Marche Slave....................Tschaikowsky
Fantasia, "Rigoletto".......................Verdi
Melodia—Valse..............................Schutt
In in Hall of the Mountain King"...Grieg

HERALD-MAY 8.

TONIGHT AT THE POPS

At the last Pop concert of the season but one, to take place in Symphony Hall tonight, the orchestra, under Agide Jacchia, will be heard in the following popular programme:

March, "El Capitan" ....Sousa
Overture, "Light Cavalry" ....Suppe
Waltz, "Estudiantina" ....Waldteufel
Fantasia, "Manon Lescaut" ....Puccini
Prelude to "Lohengrin" ....Wagner
Hungarian Dance in D major.........Brahms
Valse Triste ....Sibelius
Marche Slave ....Tschaikowsky
Fantasia, "Rigoletto" ....Verdi
Melodie-Valse ....Schutt
"In the Hall of the Mountain King"....Grieg

POST-JULY 8.

POPS CLOSE TONIGHT

A program rich in the most popular of Pops music will further enliven the closing night of the Pop concerts in Symphony hall tonight, which is always an event of special interest and attraction. This final program follows:

Entrance of the Gladiators........Fucik
Overture to "William Tell".......Rossini
Waltz, "On the Beautiful Blue Danube" Strauss
Fantasia, "Aida".......................Verdi
Cymbal dance.................Chaminade
Largo from "The New World Symphony"........................ Dvorak
"Lion du Bal"..........................Gillet
Overture Solennelle, "1812" Tschaikowsky
Introduction to Act III, "Lohengrin" Wagner
Arranged by Agide Jacchia
American Military Fantasy......Rollinson

HERALD-JULY 9.

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מענשען וואס האבען געוואו
גען אן אנגענעהמען זומער־
דער קעלער איז געווען
ביער־פעסלאך, און הונדערט
זיינען געווען אויסגעשטעלט
די ביער האט געמוזט געצא
הויך סטיעס, כדי צו קענען
גען דעם גרויסען פערלאנג.
פיף האט זיך געצויגען פון
צום באר־טיש און דער שאפען
קיינמאל נים פערמאכט. ארט
גלאזן ביער פלעגט אויסגעצאפ
יעדע נאכט.

אין יענער צייט ווען עס
פארקומען א „הארווארד־נאכט"
הארווארד סטודענטען, האט זיך
טען חושך. די סטודענטען האבען
געווארפען טשערס איבער די
דער ווייטער האט געמוזט ריזיקירען
זיין לעבען צוצוקומען צו א באשטי
טישעל. אין איינער פון אזעלכע
מישע אוועקנדען האט דער קאנדוקטער
טימאטהי אדאמאווסקי נים געקוקט
ארויסברענגען אזעלכע הויכע טע
מיט זיין ארקעסטער, וועלכע זאלען
גען בייקוכען דעם ליארם פון עולם.
איז דאן געווארען אין כעס, האט
געווארפען זיין שטעקעל, און איז א
טער פון פלאטפארם, רופענדיג דעם
צען ארקעסטער מיט זיך. עס האט
דויערט פולע דריי פירטעל שטונדען
וואנען עס איז געלינגען צו בארוהיגען
דעם עולם און באוועגען דעם קאנדוקטער
טאר אז ער זאל ארויס מיט זיין ארקע
טער און פארטזעצען זיין פראגראם.

נאך בעפאר פראהיבישאן איז
ווארען געזעצליך, אין 1890, האט די
פאליס־קאמישאנער צוגענומען די ל
סענס פון די „פאפס" אויס געווי
טעכנישע אורזאכען.

א גאנצען סיזאן האבען די „פאפס
קאנצערטען" דערפון געליטען, אבער
באלד זיינען טויזענדער מענשען געק
מען און די צאהל פון באזוכער איז פאר
גרעסערט געווארען.

דאס איז א לעבעדיגער בעווייז, אז די
„פאפס־קאנצערטען" זיינען נים פאפו
לער געווען צוליעב דעם גוטען ביער און
וויין וועלכע זיינען אמאל דארט סער
ווירט געווארען נור אז דיזע קאנצערטע
זיינען היינט, נאכדעם ווי פראהיבישא
איז אריין אין קראפט, פיעל מעהר פאפ
פולערער געווארען ווי אין די פריהער
דיגע יאהרען פאר די אינהאלטסריכ
מוזיקאלישע פראגראמען וואס ווערע
ביי דיזע קאנצערטען אויסגעפירט,
פראגראמען מיט קאמפאזיציעס פון ד
גרעסטע מוזיקאלישע קלאסיקער, גע
שפיעלט פון אן ארקעסטער לויטער
קינסטלער.

עס איז אן אמת'ער פארגעניגען צ
פארברייגנען א זומער־אוונד אין די
„פאפס"!

Programma di musica italiana

Martedì sera 21 corrente, nella Symphony Hall sarà tenuto il più grande concerto musicale della serie svolta in questa stagione dall'Orchestra dei "Pops". Diretta ed animata dal maestro Agide Jacchia, l'eccellente Orchestra svolgerà magistralme te il seguente programma di musica italiana:

1 — Prologo dei "Pagliacci" — R. Leoncavallo;
2 — Overture del "Guglielmo Tell" — Rossini;
3 — Minuet — Bolzoni;
4 — Inno al Sole dell'"Iris" - Notte Tramonto, Alba — Mascagni;
5 — Fantasia "Ballo in Maschera"
6 — Quartetto del "Rigoletto"
7 — Preludio di "Aida"
8 — Fantasia "Otello" di Giuseppe Verdi.
9 — Rhapsodia "Italia" — Case
10 — Walz, Se saran rose—Ardi
11 — Marcia Reale Italiana -- G
petti.

At the Pops Tonight

Entrance of Anthony into Egypt. Arensk
Waltz, "Dornroeschen" from the Suite, "The Sleeping Beauty".... Tschaikowsk
Orientale (arranged by Gustave Strube) ....Cu
Marche Slave ....Tschaikowsk
Finale "Scheherazade". Rimsky-Korsako
Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze Warrior. Conclusion.
Eili, Eili (Arranged by Agide Jacchia)
(Solo trumpet—Mr. Georges Mager.)
Russian Dance, "Trepak". Tschaikows
Ouverture Solennelle, "1812" Tschaikows
Finale of the 4th Symphony, Allegro con fuoco........Tschaikows
Russian Folk Songs—
a. Kaliaka.
b. Volga Bargemen's Song.
Procession of the Sardar.......... Ippolitoff-Iva

Conductor: A. Jacchia.

At the Pops Tonight

Introduction to "Othello" (The Tempest) ....Verdi
Overture, "The Beautiful Galatea," Suppé
Waltzes from "Der Rosenkavalier," R. Strauss
Fantasia, "Faust"..............Gounod
Prelude to "Lohengrin"........Wagner
Eili, Eili........Arranged by A. Jacchia
(Solo trumpet—Georges Mager)
"The Last Spring"..............Grieg
Carnival in Paris..............Svendsen
Southern Rhapsody.............Hosmer
Mexican Serenade, "La Paloma," Yradier
Marche Slav..............Tschaikowsky

Conductor: A. Jacchia.

TRANS. JULY. 2.

POPS ENTER THEIR LAST WEEK

Programs of special interest will make the last six nights of the season of Pop Concerts in Symphony Hall unusually attractive. For the holiday, Monday, July 4th, the program originally announced has been changed in order that the thousands of disappointed Pops enthusiasts who could not gain admission to the regular Request Night last Tuesday may hear this most popular program of them all. On Wednesday night, July 6th, Agide Jacchia and the famous Pops symphony orchestra, will be heard in a program featuring the splendid music of Poland and of such composers as Chopin and Paderewski. Thursday night will bring a Wagner program, considered the highest in quality which are to be heard at the Pops The closing night, Saturday, July 9th, is always the occasion of a farewell demonstration. The request program, which has been determined entirely by the vote of the Pop public, and will be heard on Monday evening, follows:

1. Hungarian March (Rakoozy) ....Berlion
2. Overture to "William Tell" .....Rossini
3. Waltz, "On the Beautiful Blue Danube" ....Strauss
4. Fantasia, "Madama Butterfly" ...Puccini
   Star Spangled Banner.
5. From the Suite "Peer Gynt"......Crieg
   a-Morning Mood. b-In the Hall of the Mountain King.
6. Eili, Eili (Arranged by Agide Jacchia)
7. Kammenoi Ostrow (Reve Angelique) ....Rubinstein
8. Overture Solennelle "1812". Tschaikowski
9. Rhapsody, "Italia" ....Casella
10. Largo (Solo violin, J. Theodorowicz) ....Handel
    Organ, Harp and Strings.
11. Pomp and Circumstance ....Elgar

Encores: Volga Bargemen's Song,
Hindu Song From "Sadko" ....Rimsky-Korsakoff
Ave Maria ....Schubert-Wilhelmj
Prelude ....Rachmaninoff

AMER. JULY

LAST WEEK OF POPS

Only six nights of Pop Concerts at Symphony Hall remain. Tomorrow the opportunity will be afforded those who could not obtain tickets for the request night last Tuesday to hear this most popular of Pop programs repeated. For Wednesday night Agide Jacchia, the far-famed conductor of the Pops, has prepared a Polish program, featuring the music of Chopin, Paderewski and others. For Thursday night a Wagner program will provide music of the highest quality that can be heard at these concerts. The closing night is always a gala occasion.

ADV. JULY 3

LAST WEEK OF POPS

The six nights of Pop Concerts at Symphony Hall which remain of the present season abound with programs of interest. Tomorrow (Monday, July 4) the opportunity will be afforded those who could not obtain tickets for the Request night last Tuesday to hear this most popular of Pops programs, entirely determined by the vote of the Pops public, for this program is to be repeated intact on this date. It was plainly revealed last Tuesday that every number and encore of the request program affords delight to the many in the highest degree. For Wednesday, July 6, Agide Jacchia, the far-famed conductor of the Pops, has prepared a Polish program of interest, featuring the music of Chopin, Paderewski and their compatriots. For Thursday, July 7, a Wagner program will provide music of the highest quality that can be heard at these concerts. The closing night (Saturday, July 9) is always a gala occasion. The programs of the closing week follows:

MONDAY, JULY 4

Request program (repeated)
Hungarian March (Rakoczy)........Berlioz
Overture to "William Tell"........Rossini
Waltz, "On the Beautiful Blue Danube"..........................Strauss
Fantasia, "Madama Butterfly"....Puccini
"The Star Spangled Banner"
From the suite, "Peer Gynt" ....Grieg
a. Morning Mood
b. In the Hall of the Mountain King
Eili, Eili ....(Arranged by Agide Jacchia)
Kammenoi Ostrow (Reve Angelique) Rubinstein
Overture solennelle, "1812" , Tschaikowsky
Rhapsody, "Italia" ....Casella
Largo ....Handel
(Solo violin, J. Theodorowicz; organ, harp and strings)
Pomp and Circumstance (with organ) Edgar
Encores:
Volga Bargemen's Song
Hindu song from "Sadko"
Rimsky-Korsakoff
Ave Maria ....Schubert-Wilhelmj
Prelude ....Rachmaninoff

TUESDAY, JULY 5

Polonaise from "Eugen Onegin"...... Tschaikowsky
Overture to "Poet and Peasant"....Suppe
Waltz, "Waves of the Danube"..Ivanovici
Fantasia, "Il Trovatore"...............Verdi
Overture to "Rienzi"..............Wagner
Organ solo, Caprice Heroique.....Bennet
(Albert W. Snow)
Canzonetta, "Little Italy".......Riesenfeld
Dance of the Hours from "La Gioconda" ....Ponchielli
Selection, "The Tales of Hoffman".... Offenbach
Indian Summer, "An American Idyl" Herbert
Cortege of the Sardar.....Ipolitoff-Ivanoff

WEDNESDAY, JULY 6
(Polish night)

Polonaise Militaire.................Chopin
Overture, "Phedre"..............Massenet
Waltz, "La Barcarole".........Waldteufel
Fantasia, "Aida"......................Verdi
Polish Dance...................Scharwenka
Violin solo, "Mazurka"...........Zarzycki
(Mr. Julius Theodorowicz)
Nocturne, opus 48, No. 1...........Chopin
Fantasia from the opera, "Manru".. Paderewski
"Polskie Kwiaty," selection of polish songs and dances
En Badinant ....d'Ambrosio
Entrance of the Boyards........Halvorsen

THURSDAY, JULY 7
(Wagner Night)

Coronation March.................Meyerbeer
Invitation to the Dance.....Weber-Berlioz
Intermezzo from "Pagliacci"..Leoncavallo
Entrance of the Gods at Walhalla, from "Das Rheingold"...........Wagner
Prelude to "The Mastersingers of Nuremberg" ....Wagner
Dreams ....Wagner
(Solo violin, J. Theodorowiez)
Procession to the Cathedral, from Act II, "Lohengrin" ....Wagner
Overture to "Tannhauser"........Wagner
Slavonic Dance No. 5................Dvorak
Waltz, "The Skaters"............Waldteufel
Ride of the Valkyries from "Die Walkure" ....Wagner

FRIDAY, JULY 8

March, "El Capitan"................Sousa
Overture, "Light Cavalry"..........Suppe
Waltz, "Estudiantina".........Waldteufel
Fantasia, "Manon Lescaut"........Puccini
Prelude to "Lohengrin"..........Wagner
Hungarian Dance in D major.....Brahms
Balse Triste..........................Sibelius
Marche Slave ....Tschaikowsky
Fantasia, "Rigoletto"..................Verdi
Melodie-Valse ....Schutt
"In the Hall of the Mountain King"..Grieg

SATURDAY, JULY 9
(Closing night)

Entrance of the Gladiators.........Fucik
Overture to "William Tell".........Rossini
Waltz, "On the Beautiful Blue Danube" ....Strauss
Fantasia, "Aida" ....Verdi
Cymbal Dance ....Chaminade
Largo from the "New World" Smyphony ....Dvorak
Lion du Bal.............................Gillet
Overture Solennelle, "1812"..Tschaikowsky
Introduction to Act III., "Lahengrin." Wagner
Russian Folk Song, "Dubinushka," (Arranged by Agide Jacchia)
American Military Fantasy.....Rollinso

HERALD-JULY 3.

Last Week of Pops

Programs of special interest will make the last six nights of the season of Pop concerts in Symphony Hall unusually attractive. For the holiday, Monday, July 4, the program originally announced has been changed in order that the thousands of disappointed Pops enthusiasts who could not gain admission to the regular request night last Tuesday may hear this most popular program of them all. On Wednesday night, July 6, will be heard a program featuring the splendid music of Poland and of such composers as Chopin and Paderewski. Thursday night will bring a Wagner program. The closing night, Saturday, July 9, is always the occasion of a farewell demonstration.

TRAV-JULY. 2.

Last Week of the Pops at Symphony Hall

The "Request Night" program, which attracted an audience last Tuesday sufficient to have filled Symphony Hall to more than double its capacity, will be repeated tomorrow night, in order that those who could not get in may have another chance to listen to a program chosen strictly in accordance with a popular vote taken among the Pops audiences.

Wednesday a Polish program, and Thursday a Wagner program, are the other special features of this, the last week of the Pops season. Tomorrow's "request program" follows: Hungarian March, Berlioz; overture to "William Tell," Rossini; waltz, "On the Beautiful Blue Danube," Strauss; fantasia, "Madame Butterfly," Puccini; suite, "Peer Gynt," Grieg; "Eili, Eili," arranged by Jacchia; Mammenoi Ostrow, Rubinstein; Ouverture Solennette, "1812," Tschaikowsky rhapsody, "Italia," Casella; Largo, Handel; "Pomp and Circumstance," Elgar.

The encores will be as follows: Volga Bargemen's Song, arranged by Jacchia; Hindu Song from "Sadko," Rimsky-Korsakoff; "Ave Maria," Schubert-Wilhelmj, and Prelude in C sharp minor, Rachmaninoff.

GLOBE. JULY. 3.

REPEAT POPS REQUEST PROGRAM TONIGHT

So huge was the attendance at the regular request night at the Pop concerts in Symphony Hall last Tuesday night, and so numerous were the patrons who could not obtain seats, that the management has decided to repeat at tonight's concert this 100 per cent. popular program, the numbers of which have been entirely determined by public vote. The program in full:

Hungarian March (Rakoczy)......Berlioz
Overture to "William Tell".........Rossini
Waltz, "On the Beautiful Blue Danube" Strauss
Fantasia, "Madama Butterfly"....Puccini
From the Suite, "Peer Gynt"..........Grieg
a. Morning Mood:
b. In the Hall of the Mountain King.
Eili, Eili (arranged by Agide Jacchia).
Kammenoi Ostrow (Reve Angelique) Rubinstein
Ouverture Solennelle, "1812". Tschaikowsky
Rhapsody, "Italia"......................Casella
Largo ....Handel
Solo violin, J. Theodorowiez
Harp, organ and strings.
Pomp and Circumstance (with organ) Elgar
Encores: Volga Bergemen's Song.
Hindu song from "Sadko" Rimsky-Korsakoff
Ave Maria..............Schubert-Wilhelmj
Prelude ....Rachmaninoff

HERALD-JULY 4.

At the Pops Tonight

Polonaise from "Eugen Onegin".... Tschaikowsky
Overture to "Poet and Peasant"..Suppé
Waltz, "Waves of the Danube".Ivanovici
Fantasia, "Il Trovatore".........Verdi
Overture to "Rienzi"...........Wagner
Organ Solo,
(Mr. Albert W. Snow.)
Canzonetta, "Little Italy"....Riesenfeld
Dance of the Hours from "La Gioconda" ....Ponchielli
Selection, "The Tales of Hoffmann" Offenbach
Indian Summer, An American Idyl. Herbert
Cortège of the Sardar....Ipolioff-Ivanoff

Conductor: A. Jacchia.

TRANS. JULY. 5.

SYMPHONY HALL—TONIGHT
POPS
LAST 5 NIGHTS
Orchestra of 80 Symphony Players
AGIDE JACCHIA Conductor
Popular Music
Refreshments
Tickets—25c, 50c, 75c, $1 (no tax)

TRAV-JULY. 5.

SYMPHONY HALL—TONIGHT
POPS
Last 4 Nights
Orchestra of 80 Symphony Players
AGIDE JACCHIA Conductor
Popular Music
Refreshments
TONIGHT—POLISH PROGRAMME
Tickets—25c, 50c, 75c, $1 (no tax)

HERALD-JULY 6.

SYMPHONY HALL—TONIGHT
POPS
Last 4 Nights
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
TONIGHT—POLISH PROGRAM
Tickets—25c, 50c, 75c, $1 (No tax)

GLOBE-JULY. 6.

SYMPHONY HALL—TONIGHT
LAST 4 NIGHTS
POPS
Orchestra of 80 Symphony Players
Agide Jacchia Conductor
Popular Music
Refreshments
Tonight—POLISH PROGRAM
Tickets—25c, 50c, 75c, $1 (no tax)

POST-JULY 6.

POLISH MUSIC AT POPS

An unusually interesting program, featuring the music of Chopin, Paderewski and other Polish composers, will be given at the Pop Concert in Symphony Hall tonight. The program follows:

Polonaise Militaire...........................Chopin
Overture, "Phedre"...........................Massenet
Waltz, "La Barcarole"........................Waldteufel
Fantasia, "Aida"..................................Verdi
Polish Dance......................................Scharwenka
Violin Solo, "Mazurka"........................Zarzycki
(Mr. Julius Theodorowicz.)
Nocturne, Opus 48, No. 1....................Chopin
Fantasia from the Opera "Manru"..Paderewski
"Polskie Kwiaty," Selection of Polish Songs and Dances.
En Badinant......................................d'Ambrosio
Entrance of the Boyards.....................Halvorsen

HERALD-JULY 6

ADVER. JULY 6.

Hugo Riesenfeld, whose new work, "Little Italy," was played for the first time in Boston at the Pops last night.

The program at the Pops last night included the playing, for the first time in Boston, of a new composition by Hugo Rissenfeld, the celebrated motion picture musician, who composes scores for most of the big feature films, including the "Four Horsemen," now playing in Boston.

It is called "Little Italy," and is a humorous, descriptive bit describing characters and themes in the New York Italian quarter.

The piece is taken from a suite by Rissenfeld called, "Themes in New York," and the entire suite will be played at the Pops during the Fall season.

The composition was well

At the Pops Tonight

Polish Programme

Polonaise Militaire..............Chopin
Overture "Phèdre"...........Massenet
Waltz, "La Barcarole"......Waldteufel
Fantasia, "Aida"....................Verdi
Polish Dance..............Scharwenka
Violin Solo, "Mazurka".......Zarzycki
(Julius Theodorowicz)
Nocturne, Op. 48, No. 1.........Chopin
Fantasia from the Opera "Manru," Paderewski
"Polskie Kwiaty," Selections of Polish Songs and Dances
En Badinant..............d'Ambrosio
Entrance of the Boyards.....Halvorsen

TRANS. JULY. 6.

POPS' WAGNER PROGRAM

The second and last Wagner program of the season will take place at the Pop concert in Symphony Hall tonight. The numbers:

Coronation march................Meyerbeer
Invitation to the dance......Weber-Berlioz
Intermezzo from "Pagliacci" Leoncavallo
Entrance of the Gods to Walhalla from "Das Rheingold".......Wagner
Prelude to "The Mastersingers of Nuremberg"........................Wagner
Dreams (solo violin, J. Theodorowicz) Wagner
Procession to the Cathedral from Act. II, "Lohengrin" ....Wagner
Overture to "Tannhauser" ....Wagner
Slavonic dance No. 3.............Dvorak
Waltz, "The Skaters".........Waldteufel
Ride of the Valkyries from "Die Walkure" ....Wagner

HERALD-JULY 7.

WAGNER AT POPS TONIGHT

The second and last Wagner programme of the season, one of the best liked of the special Pops programmes, will take place at the Pop concert in Symphony Hall tonight. The numbers follow:

Coronation March ....Meyerbeer
Invitation to the Dance.........Weber-Berlioz
Intermezzo from "Pagliacci".....Leoncavallo
Entrance of the Gods to Walhalla from "Das Rheingold".......................Wagner
Prelude to "The Mastersingers of Nuremberg"..Wagner
Dreams (solo violin, J. Theodorowicz). Wagner
Procession to the Cathedral from Act II., "Lohengrin" ....Wagner
Overuture to "Tannhauser"..................Wagner
Slavonic Dance No. 3.........................Dvorak
Waltz, "The Skaters"......................Waldteufel
Ride of the Valkyries from "Die Walkure" Wagne

POST-JULY 7.

At the Pops Tonight

Wagner Programme

Coronation March ....Meyerbeer
Invitation to the Dance...Weber-Berlioz
Intermezzo from "Pagliacci".Leoncavallo
Entrance of the Gods to Walhalla from "Das Rheingold".......Wagner
Prelude to "The Mastersingers of Nuremberg.—Dreams (solo violin, J. Theodorowicz).—Procession to Cathedral from Act II., "Lohengrin." — Overture to "Tannhäuser" ....Wagner
Slavonic Dance No. 8..........Dvoràk
Waltz, "The Skaters"......Waldteufel
Ride of the Valkyries from "Die Walküre" ....Wagner

Conductor: A. Jacchia.

TRANS. JULY 7.

At the Pops Tonight

March, "El Capitan"..........Sousa
Overture, "Light Cavalry".....Suppé
Waltz, "Estudiantina".....Waldteufel
Fantasia, "Manon Lescaut".....Puccini
Prelude to "Lohengrin".......Wagner
Hungarian Dance in D major..Brahms
Valse Triste....................Sibelius
Marche Slave...........Tschaikowsky
Fantasia, "Rigoletto"...........Verdi
Melodie-Valse ....Schütt
"In the Hall of the Mountain King" ....Grieg

Conductor: A. Jacchia

TRANS. JULY 8.

TWO MORE POPS

At the last Pop concert of the season but one, in Symphony Hall tonight, the Pops Symphony Orchestra, under Agide Jacchia, will be heard in the following popular program:

March, "El Capitan"...............Sousa
Overture, "Light Cavalry"..........Suppe
Waltz, "Estudiantina'.'........Waldteufel
Fantasia, "Manon Lescaut".......Puccini
Prelude to "Lohengrin"..........Wagner
Hungarian Dance in D major.....Brahms
Valse Triste........................Sibelius
Marche Slave..............Tschaikowsky
Fantasia, "Rigoletto"...................Verdi
Melodia—Valse......................Schutt
"In in Hall of the Mountain King"...Grieg

HERALD-MAY 8.

TONIGHT AT THE POPS

At the last Pop concert of the season but one, to take place in Symphony Hall tonight, the orchestra, under Agide Jacchia, will be heard in the following popular programme:

March, "El Capitan" ....Sousa
Overture, "Light Cavalry" ....Suppe
Waltz, "Estudiantina" ....Waldteufel
Fantasia, "Manon Lescaut" ....Puccini
Prelude to "Lohengrin" ....Wagner
Hungarian Dance in D major.........Brahms
Valse Triste ....Sibelius
Marche Slave ....Tschaikowsky
Fantasia, "Rigoletto" ....Verdi
Melodie-Valse ....Schutt
"In the Hall of the Mountain King"....Grieg

POST-JULY 8.

POPS CLOSE TONIGHT

A program rich in the most popular of Pops music will further enliven the closing night of the Pop concerts in Symphony hall tonight, which is always an event of special interest and attraction. This final program follows:

Entrance of the Gladiators.......Fucik
Overture to "William Tell".......Rossini
Waltz, "On the Beautiful Blue Danube" Strauss
Fantasia, "Aida"...................Verdi
Cymbal dance...............Chaminade
Largo from "The New World Symphony"........................ Dvorak
'Lion du Bal".......................Gillet
Overture Solennelle, "1812" Tschaikowsky
Introduction to Act III, "Lohengrin" Wagner
Arranged by Agide Jacchia
American Military Fantasy.....Rollinson

HERALD-JULY 9.

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